



**2016-2017 CATALOG**

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**Revised: September 2, 2016**

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## General Information

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

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

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

Find out more about the Ringling College of Art and Design at: [www.ringling.edu](http://www.ringling.edu).

## Compliance with Regulations

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

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

Qualified students with disabilities should contact the Director of the Academic Resource Center at (914) to request reasonable accommodation.

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

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

## NOTIFICATION OF RIGHTS UNDER FERPA FOR POSTSECONDARY INSTITUTIONS

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

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

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

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

## **LIMITATIONS ON STUDENT RIGHTS**

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

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

## **WAIVER OF STUDENT RIGHTS**

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

## **ELIGIBLE PERSONS ABLE TO VIEW THE RECORD**

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

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

## **VIEWING THE RECORDS**

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

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

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

## **PRIOR CONSENT FOR DISCLOSURE OR RELEASE OF RECORDS**

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Transcripts are only released upon written consent of the student.

## **PERMANENT FILE**

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

## **TRANSCRIPTS**

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

## **CORRECTING PERMANENT RECORDS**

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

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

## **ADDRESS CHANGE & RELEASE OF INFORMATION**

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

## **DIRECTORY INFORMATION**

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

## **STUDENT RIGHT-TO-KNOW ACT**

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

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

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

## **Mission and Core Values**

### **MISSION**

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

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

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

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

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

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

Adopted by the Board of Trustees, April 11, 1991

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

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

Reaffirmed by the Board of Trustees, February 12, 2015

## CORE VALUES

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In Support of the Institutional Mission We Value:

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

## INDICATORS OF THE MISSION AND VALUES IN ACTION

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

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

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

Adopted by the Board of Trustees, February 13, 2003

## ACCREDITATION

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Ringling College of Art and Design is a private, not-for-profit, accredited college offering the baccalaureate degree in eleven disciplines: Advertising Design, Business of Art & Design, Computer Animation, Film, Fine Arts, Game Art, Graphic Design, Illustration, Interior Design, Motion Design and Photography & Imaging.

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

# 2016-2017 Calendar

## FALL SEMESTER 2016

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Aug. 6	Residence Halls open for NEW International Students ONLY at 8:30 a.m. (If earlier arrival is needed, contact the Office of Residence Life.)
Aug. 8-10	Faculty Planning and Assessment Meetings.
Aug. 8	NEW International Student Orientation.
Aug. 10	Move-In Day for all NEW Resident Students.
Aug. 11	NEW Student Orientation begins. Mandatory meeting for all NEW Commuter Students.
Aug. 12	NEW Student Orientation continues. Enrollment Check-In opens on the Portal for all Returning Students. Move-In Day begins at 10 a.m. for Returning Resident Students. Last day to withdraw from the College with 100% tuition refund.
Aug. 13-14	NEW Student Orientation continues.
Aug. 15	Fall Semester Classes Begin at 8:30 a.m.
Aug. 19	Drop/Add ends at 4:30 p.m. (Last day to change classes, major, or full-time/part-time status.) Deadline for completion of grade reviews.
Aug. 25	Last day to withdraw from the College with 90% tuition refund.
Sept. 5	Labor Day. NO CLASSES. OFFICES CLOSED.
Sept. 12	Last day to withdraw from the College with 50% tuition refund.
Sept. 13	Last day for grade changes.
Sept. 20	Faculty Professional Day. NO CLASSES.
Sept. 28	Midterm (7th week).
Oct. 3	Midterm grades to be recorded on Self-Service by 9 a.m.
Oct. 10	Last day to withdraw from the College with 25% tuition refund.
Oct. 21	Last day to withdraw from classes without academic penalty.
Oct. 21-23	Family Weekend.
Nov. 4	Spring billing begins and continues through the end of pre-registration.
Nov. 23	Thanksgiving Break. NO CLASSES.
Nov. 24-27	Thanksgiving Break. NO CLASSES. OFFICES CLOSED.

Dec. 2	Fall Semester Studio Classes End at 9:45 p.m.
Dec. 5-8	Final Exams/Projects for Non-Studio/Lecture Classes. No studio classes to be held during these dates. Faculty Planning and Assessment Meetings.
Dec. 8	Fall Semester Ends at 9:45 p.m.
Dec. 9	Payments for Spring Semester due in the Office of Student Accounts/Bursar. All Faculty Meeting.
Dec. 10	Residence Halls close at 4:30 p.m. for Winter Break.
Dec. 12	Final grades to be recorded on Self-Service by 9 a.m.
Dec. 21-Jan. 3	Winter Break. OFFICES CLOSED.

## 2016-2017 Calendar

### SPRING SEMESTER 2017

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Jan. 4	Offices re-open from Winter Break.
Jan. 5	Academic Standards Appeals Meeting.
Jan. 6	Last day to withdraw from the College with 100% tuition refund.
Jan. 8	Residence Halls open at 10 a.m.
Jan. 9	Spring Semester Classes Begin at 8:30 a.m.
Jan. 11	Deadline for students to submit work to instructors for Incomplete grade changes.
Jan. 13	Drop/Add ends at 4:30 p.m. (Last day to change classes, major, full-time/part-time status.) Deadline for completion of grade reviews.
Jan. 16	Martin Luther King, Jr. Day. NO CLASSES. OFFICES CLOSED.
Jan. 17	Grades for Incompletes due by 4:30 p.m. in the Office of Advising, Records & Registration Services.
Jan. 19	Last day to withdraw from the College with 90% tuition refund.
Jan. 31	Faculty Professional Day. NO CLASSES.
Feb. 6	Last day to withdraw from the College with 50% tuition refund.
Feb. 7	Last day for grade changes.
Feb. 22	Midterm (7th week).

Feb. 2	Midterm grades to be recorded on Self-Service by 9 a.m.
Mar. 5-12	Spring Break. NO CLASSES. Residence Halls close at noon, Sunday, March 5. Residence Halls re-open at 10 a.m., Sunday, March 12.
Mar. 6	Last day to withdraw from the College with 25% tuition refund.
Mar. 14-16	Room Selection Process for Returning Students.
Mar. 24	Last day to withdraw from classes without academic penalty.
April 28-May 12	Senior Exhibitions.
May 2	Spring Semester Studio Classes End at 6:15 p.m.
May 3	Exam Study Day
May 4-5, 8-9	Final Exams/Projects for Non-Studio/Lecture Classes. No studio classes to be held during these dates. Faculty Planning and Assessment Meetings.
May 9	Spring Semester Ends at 9:45 p.m.
May 10	Residence Halls close at noon for everyone except seniors. All Faculty Meeting.
May 11	Commencement.
May 12	Student Housing for seniors closes at 4:30 p.m. All grades to be recorded on Self-Service by 9 a.m.
May 15	President's Commencement Holiday. OFFICES CLOSED.
May 16	Summer Session begins.
May 25	Deadline for students to submit work to instructors for Incomplete grade changes.
May 29	Memorial Day. OFFICES CLOSED.
June 1	Academic Standards Appeals Meeting. Grades for Incompletes are due in the Office of Advising, Records and Registration Services. Outstanding Incomplete grades will be converted to F's and processed for probations and dismissals.
July 4	Independence Day Holiday. OFFICES CLOSED.

# Academic Advising

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

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

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

## ADVISORS

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Director of Advising & Registration Services / Registrar

Justin Selph Registrar [advising@ringling.edu](mailto:advising@ringling.edu)

### **1<sup>st</sup>, 2<sup>nd</sup>, Or 3<sup>rd</sup> Year Students**

Stacey Tarpley - Majors: AD, CA, GA, GD, ID, MD, VS

Amanda Shurtleff - Majors: BOAD, CW, FILM, FA, IL, PI, VS

### **4<sup>th</sup> Year Students**

Barbara LeBras - Majors: All Majors

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

## INTERNATIONAL STUDENT ADVISING

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Director of International Student Affairs

Amy Pettengill

[apetteng@ringling.edu](mailto:apetteng@ringling.edu)

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

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

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

### **TEMPORARY DEPARTURE FROM THE UNITED STATES**

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

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

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

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

### **FIRST-YEAR FACULTY COORDINATORS**

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<b>Design Arts</b>	Angela Leed – AD, BOAD, GD, ID, MD
<b>Media Arts</b>	Karen Sullivan – CA, GA, IL
<b>Studio Arts</b>	Nathan Skiles – FILM, PI, FA, VS

## CAREER ADVISORS

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<b>Advertising Design</b>	David Foote
<b>Business of Art &amp; Design</b>	Wanda Chaves
<b>Computer Animation</b>	Jeremy Cantor
<b>Creative Writing</b>	Ryan Van Cleave
<b>Film</b>	Bradley Battersby
<b>Fine Arts</b>	Nathan Skiles
<b>Game Art</b>	Jeremy Cantor
<b>Graphic Design</b>	Jeff Bleitz
<b>Illustration</b>	Don Brandes
<b>Interior Design</b>	Barbara Marini
<b>Motion Design</b>	Ed Cheetham
<b>Photography &amp; Imaging</b>	Tom Carabasi
<b>Senior Advisor</b>	Barbara LeBras
<b>Visual Studies</b>	Jeff Schwartz

## CENTER FOR CAREER SERVICES STAFF

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**Fax: 309-0029**  
**talent@ringling.edu**

A. Charles Kovacs	<b>Director</b> 309-0192
Alejandra Lance	<b>Assistant Director of Career Services</b> 359-7650
Cyndi Flanagan	<b>Associate Director</b> 359-7501
Rew Woodruff	<b>Associate Director</b> 893-2058
Erin Smith	<b>Administrative Assistant</b> 359-7502

# Admissions

## APPLICATION REQUIREMENTS

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### FIRST YEAR (FRESHMAN) APPLICANT

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

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

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

### **TRANSFER APPLICANT**

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

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

### **INTERNATIONAL APPLICANT**

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

- 1) Test of English as a Foreign Language (TOEFL) score of 80 or higher.
- 2) International English Language Testing System (IELTS) score of 6.5 or higher.
- 3) Pearson Test of English (PTE) score of 53 or higher.
- 4) Minimum score of 450 on the Critical Reading section of the SAT.

International students who have not achieved these minimum scores but meet all other academic and portfolio requirements will be considered for admission, but may be required to enroll in Writing Studio Plus or English as a Second Language (ESL) courses at the College if admitted.

International students who have earned university-level credit outside the United States and seek transfer credit are required to have their official transcripts evaluated by a foreign credentials evaluation service. (Refer to page 92.)

All applicant materials must be submitted in English.

## **ADMISSIONS REQUIREMENTS**

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Ringling College of Art and Design is a member of the Common Application. Visit the Common Application website at [www.commonapp.org](http://www.commonapp.org), and find Ringling under “Search for Colleges” to get started. Please follow the directions below. We operate on a rolling admissions system for all majors except Computer Animation.

### **FIRST YEAR (FRESHMAN) APPLICANT**

1) Submit a completed Common Application Form (Available at [www.commonapp.org](http://www.commonapp.org)), along with a nonrefundable \$70 application fee; 2) Ask your high school counselor to submit the Secondary School Report, or ask one of your high school teachers to complete a Teacher Evaluation Form, or submit a letter of recommendation; 3) Ask your high school to send an official copy of your transcript. We also accept GED certificates. If you took any college courses, whether or not you received credit, request that the college send us the transcript as well. A minimum 2.0 academic grade-point average is required to be considered for admission; 4) Submission of a visual art portfolio is required for all majors except Business of Art & Design. Advertising Design, Film and Interior Design applicants may substitute a written portfolio for an art portfolio by following the recommendations below. All portfolios, both visual and written, must be submitted digitally through the Portfolio portion of the Common Application; 5) SAT and ACT scores are not required for admission. If you take either the SAT or ACT, we encourage you to submit your scores since they can be helpful in academic counseling.

### **TRANSFER APPLICANTS**

1) Submit a completed Common Application Form (Available at [www.commonapp.org](http://www.commonapp.org)), along with a nonrefundable \$70 application fee; 2) Ask one of your instructors to complete a College Instructor Evaluation Form, or submit a letter of recommendation; 3) Ask your high school and each college you have attended for credit to send an official copy of your transcript. You must achieve a minimum 2.0 academic grade-point average at your last college attended to be considered for admission. A high school transcript is not required if you have earned 24 or more semester hours credit at a regionally-accredited college; 4) Submission of a visual art portfolio is required for all majors except Business of Art & Design. Advertising Design, Film and Interior Design applicants may substitute a written portfolio for an art portfolio by following

the recommendations below, but an art portfolio will be required to receive credit for studio art coursework. All portfolios, both visual and written, must be submitted digitally through the Portfolio portion of the Common Application.

## **TRANSFER CREDITS AND PLACEMENT**

Ringling College will consider for transfer any liberal arts or studio art credit that meets our academic requirements and where a grade of C or better was earned from a regionally-accredited college or university. Studio art credit will be awarded based upon the criteria above and a portfolio review. All of Ringling College's studio courses are sequential and have pre-requisites. Students have to complete the 1st-year studio courses before taking 2nd-year studio courses; 2nd-year studio courses before taking 3rd-year studio courses; and 3rd-year studio courses before taking the 4th-year capstone/thesis courses.

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

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

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

## **TRANSFER CREDITS**

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As a transfer student to Ringling College of Art and Design, you will be choosing a major at the time you apply. Ringling College offers 13 undergraduate programs and each curriculum is distinct. It is important that you read about the majors carefully and then review the portfolio requirements for that major.

### **Bachelor of Arts:**

Business of Art and Design

Visual Studies

## **Bachelor of Fine Arts:**

Advertising Design

Computer Animation

Creative Writing

Film

Fine Arts

Game Art

Graphic Design

Illustration

Interior Design

Motion Design

Photography and Imaging

Students apply directly to one of 13 undergraduate majors and a portfolio of work specific to that major is required. While it is possible to change majors, it is not guaranteed, and can result in starting over in the new major.

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

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

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

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

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

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

## **STUDIO TRANSFER CREDIT**

Students who have taken studio art courses at another regionally accredited institution of higher education may have those courses and a portfolio reviewed by the department head or Academic Affairs designee to determine if the credits can apply to the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts degrees. Requests for studio transfer credit must be supported by a sufficient number of portfolio submissions that demonstrate the competencies associated with those required by the majors as listed below:

**Majors in the Design Arts:** Advertising Design, Graphic Design, Interior Design, Motion Design, Business of Art and Design.

Studio Transfer Competencies include: Drawing, Computer Art, 2D Design, 3D Design and 4D Design (Time base media)

**Majors in the Studio Arts:** Fine Art, Photography and Imaging, and Film.

Studio Transfer Competencies include: Drawing, Photography, 2D Design, 3D Design and Color Theory.

**Majors in the Media Arts:** Computer Animation, Game Art and Illustration.

Studio Transfer Competencies include: Drawing, Life Drawing, and 2D Design.

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

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

## **ART HISTORY TRANSFER CREDIT**

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

## **LIBERAL ARTS TRANSFER CREDIT**

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

## **ADMISSION TO ADVANCED STANDING BY PORTFOLIO REVIEW**

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

## **DUAL ENROLLMENT**

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

## **ARTICULATION AGREEMENT**

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Florida transfer students who complete the AA Degree in studio art or photography from select Florida community colleges are eligible to apply to the 2 + 2 BFA in Fine Arts or the BFA in Photography & Imaging. Once accepted to the program, students are enrolled at the junior level

and complete an additional two years in residency at Ringling College to complete the B.F.A. degree.

**Participating Community Colleges:**

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

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

**Valencia College:** AA in Fine Art/Studio Art

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**VETERANS**

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

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**INTERNATIONAL STUDENTS: TRANSFER CREDIT**

International students who have attended a college/university outside the United States and are requesting transfer credit must have their academic credentials evaluated by a Foreign Credential Evaluation Service. This evaluation must include a "course by course" evaluation with grades or marks and credits or hours equated to the U.S. system. The official and sealed credential evaluation must be submitted directly to the Office of the Registrar at Ringling College of Art and Design. International students must have their transcripts evaluated by World Education Services <http://www.wes.org> or Josef Silny & Associates <http://www.jsilny.com>, which are Ringling's required evaluation services.

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

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

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

- The student's first language is English.

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

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

## INTERNATIONAL BACCALAUREATE

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

## IB EQUIVALENCY CHART

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

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

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

## APPROVED CLEP EXAMINATIONS

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

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

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

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

## ADVANCED PLACEMENT CREDIT

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### AP EQUIVALENCY CHART

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

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

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

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

## **TRANSFER CREDITS FOR MILITARY COURSES**

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

## **INTERNATIONAL STUDENTS**

We welcome applications from international students. Students who are citizens of countries where English is not the common language must demonstrate proof of English proficiency by submitting results of the Test of English as a Foreign Language (TOEFL), International English Language Testing System (IELTS) or other approved examinations. In place of TOEFL or IELTS, applicants may substitute the Pearson Test of English or SAT as proof of English proficiency.

Minimum score requirements:

1. TOEFL - Students who score between 61 and 79 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 80 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
2. IELTS - Students who score between 6.0 and 6.5 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 6.5 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
3. Pearson Test of English (PTE) score of 53 or higher
4. Minimum score of 450 on the Critical Reading section of the SAT.

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

For additional information regarding international students transcripts and English proficiency requirements, refer to page 92.

## **HOMESCHOOL STUDENTS**

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

## **INTERNATIONAL BACCALAUREATE CREDIT**

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

## **ADVANCED PLACEMENT CREDIT**

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

## **APPLYING FOR THE SPRING SEMESTER**

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

## **ADMISSIONS OFFICE**

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

# Portfolio Requirements By Major

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

## ADVERTISING DESIGN

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Advertising Design applicants may fulfill the portfolio requirement by submitting a visual art portfolio, or by completing the written exercises below. You may submit both if you wish. Applicants should include a resume that emphasizes leadership, community service, work experience and/or entrepreneurship. We are especially interested in work and written communication that demonstrate individual originality and creative approaches to problem solving.

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

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

### SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:

- Describe a time when you worked within a group of people. Did you lead the group? What did you contribute? Explain why you were or were not satisfied with the outcome?
- When did you realize that advertising could be your career choice? Was there a particular campaign that truly inspired you? Please explain.
- Imagine you have to create an ad selling yourself to Ringling College. What would it say? Be sure to emphasize your best features.

## BUSINESS OF ART & DESIGN

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Business of Art and Design applicants fulfill the portfolio requirement by submitting a creative project portfolio that documents interests and creative activities that are an outlet for personal expression. Personal creativity reflective of innovation, collaboration, and imagination should be the thread of the portfolio.

## **DEMONSTRATE EVIDENCE OF EXCELLENCE IN THE ARTS AND SCIENCES BY SHOWING**

- Leadership in business, entrepreneurship, and creative media clubs
- Creation of after school enterprises which have led to the development of a new product or service
- A personal history of creativity and accomplishment as evidenced through letters of recommendation and a personal essay.

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

## **COMPUTER ANIMATION**

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## **GAME ART**

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## **ILLUSTRATION**

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

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

### **YOU CAN ALSO INCLUDE:**

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

### **IMPORTANT TO REMEMBER:**

- Do not copy from another artist.
- Avoid clichés like anime, tattoo designs, dragons, or unicorns
- At least half of your portfolio should consist of drawing from direct observation.

- Your ability to think creatively is important to us, so feel free to include pages from your sketchbook.

## **CREATIVE WRITING**

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

### **APPLICANTS SHOULD SUBMIT:**

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

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

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

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

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

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

## FILM

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

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

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

### **SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:**

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

## **FINE ARTS**

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### **GRAPHIC DESIGN MOTION DESIGN**

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### **PHOTOGRAPHY AND IMAGING**

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Your portfolio is reviewed with your chosen major in mind.

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

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

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

## **INTERIOR DESIGN**

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

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

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects

- Paintings, drawings, sketches from observation.

### **SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:**

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

### **VISUAL STUDIES**

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

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

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

### **SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE VISUAL STUDIES PORTFOLIO:**

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

## Tuition, Fees and Cost of Attendance

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

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### FINANCIAL AID

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

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### FINANCIAL AID APPLICATION PROCESS

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

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

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### FINANCIAL AID PROGRAMS

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

## **SCHOLARSHIPS AND GRANTS**

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

## **STUDENT EMPLOYMENT**

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

## **FEDERAL DIRECT STUDENT LOANS**

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

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

## FINANCIAL AID AND ENROLLMENT

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

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

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

### REPEATING COURSES

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

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

## Student Life

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

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

### HEALTH SERVICES

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

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

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

## **GENERAL OFFICE HOURS**

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

## **EMERGENCY SERVICES**

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

## **DOCUMENTING LEARNING DISABILITIES**

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The staff of the Ringling College Health Center is not able to provide assessment and/or documentation of learning disabilities. Receiving services from PCC or SMH will not lead to accommodations or other services, even if you disclose a qualifying disability. If you have a disability or feel your difficulties may be symptoms of a disability, visit the Academic Resource Center (ARC) in Room 227 of the Ulla Searing Student Center or call 941-359-7627. Disabilities services are available to anyone with a condition that interferes with classes, coursework or activities on campus and accommodations can only be arranged through the ARC.

The following professionals would generally be considered qualified to conduct evaluations provided that they have additional training and experience in evaluating adolescents and adults with learning disabilities: clinical or educational psychologists; school psychologists; neuropsychologists; learning disabilities specialists; and medical doctors with demonstrated training and experience in the assessment of learning disabilities in adolescents and adults. You may consult with your home provider, your insurance provider, or locate a trained professional to provide a thorough assessment.

## **HANDBOOKS**

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### **STUDENT HANDBOOK**

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

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

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

## **CAMPUS COMMUNICATION POLICY**

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

## **Academic Policies and Procedures**

### **CALENDAR, CREDIT, COURSE LOAD**

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The academic calendar consists of a fall and spring semester of 15 weeks each. At the conclusion of the 15 weeks of regularly-scheduled courses, there is one week of final projects or exams. A course that meets once a week has 15 meetings, plus a final exam meeting for non-studio courses. A course that meets twice a week has 30 meetings, plus a final studio critique meeting or final exam.

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

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

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

### **MIDTERM GRADES**

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

## FINAL GRADES

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

## RINGLING COLLEGE INSTITUTIONAL ATTENDANCE POLICY

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Ringling College believes that attendance and engagement during class as well as participation in all class and departmental activities and events is key to maximizing the effectiveness of the curriculum. Students are required to attend all scheduled classes, and expected to attend all class and departmental activities and events.

Faculty members record attendance using the College's Student Information System (SIS), currently PowerCampus Self Service. During the first week of classes, instructors will explain their attendance policies as outlined in the course syllabus. Arriving more than 10 minutes late or leaving class early may result in being marked absent at the discretion of the instructor. Unexcused absences may affect the final grade—four unexcused absences may result in course failure for classes that meet twice per week at the discretion of the instructor, while two unexcused absences may result in course failure for classes that meet once per week at the discretion of the instructor.

Faculty members are responsible for monitoring and enforcing program specific attendance policies and informing the Registrar when a student stops attending class consecutively for two or more weeks. Under no circumstances should a faculty member allow more than three weeks of unexcused and excused absences combined—six absences for classes that meet twice per week or three absences for classes that meet once per week

Students are allowed excused absences in certain circumstances: bereavement, illness, or observance of religious holidays. In cases of religious holidays, the student must notify the instructor in writing at the beginning of the semester when those days will occur. In cases of illness, students are encouraged to speak directly with their faculty, and faculty with questions about student self reports should contact the Academic Advisors for verification of a student's need to miss class due to contagious illness, safety concerns, or other serious diagnoses interfering with a student's ability to perform academically for a limited period of time. Attendance at a counseling/medical appointment is not by itself a justifiable reason for class absence. Students who have an unforeseen emergency such as family death, inpatient hospitalization, or other unexpected event that will prevent them from attending several class meetings should consult with an academic advisor to discuss the withdrawal and medical withdrawal criteria and process.

# Intellectual Property Policy

## INTELLECTUAL PROPERTY OWNERSHIP POLICY OVERVIEW

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

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

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

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

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

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

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

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

# Intellectual Property Ownership Policy

## I. Introduction

- A. Purpose.** This document describes Ringling College of Art and Design's policy governing the ownership of Intellectual Property and reflects the current and past practice of the College regarding the intellectual property of the faculty, staff, and students. This policy delineates the rights and responsibilities of Ringling College and those of its faculty, staff, students, and others who are involved in the creation of Intellectual Property so that the ownership status of Intellectual Property can be clearly determined and understood. Ringling College faculty and students, as members of a community of scholar practitioners, serve the educational mission of Ringling College through their engagement as working artists, designers, writers, and researchers. This policy affirms Ringling College's commitment to the free and open creation and exchange of creative works and scholarly information and an equitable division of ownership rights.
- B. Application.** This policy applies to all units of Ringling College, including all majors, programs, courses, departments, centers, and institutes; and to all Ringling College personnel, including all students, faculty, staff, employees, and independent contractors, all of whom are covered by this policy for the duration of their relationship with Ringling College. Employees are defined as those who receive direct or indirect compensation from Ringling College, such as wages, salaries, stipends, free housing, and the like. It is acknowledged that a single person (referred to as the "creator") may create Intellectual Property in different or multiple capacities from time to time (e.g., a student acting as an employee, or a member of the faculty acting in a staff capacity, as referenced in Sections II.D.2 and II.E.3). Ownership of Intellectual Property will be determined based on the particular capacity in which the creator is acting while creating it.
- C. Intellectual Property Defined.** As used in this Policy, the term "Intellectual Property" means:
1. all works of authorship subject to copyright protection (including, for example, works of art, writings, pedagogical works, photographs, musical compositions, motion pictures, audiovisual works, multimedia works, sculpture, architectural works, data, designs, and software, regardless of the extent to which any of the foregoing may be patentable);
  2. all inventions subject to patent protection (including, for example, articles of manufacture, devices, compounds, plants, biological materials, processes, business methods, patentable designs, and patentable software);
  3. all brands, logos, taglines, visual identities, and other source identifiers for goods or services;
  4. all trade secrets, know-how, and other proprietary information that obtains commercial value from being kept confidential;

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

## II. Intellectual Property Ownership.

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

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

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

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

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

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

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

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

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

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

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

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

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

### III. Dispute Resolution.

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

### IV. General Provisions.

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

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

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

## Institutional Technology Policies and Procedures

### RESPONSIBLE USE OF ELECTRONIC COMMUNICATIONS

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

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

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

law or of campus policies does not exonerate one from the consequences of inappropriate or illegal behavior.

## **RESPONSIBLE USE OF INFORMATION TECHNOLOGY RESOURCES**

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### **GUIDELINES**

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

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

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

## **RESIDENTIAL DATA NETWORK CONNECTION PRIVILEGE AGREEMENT**

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

## **STUDENT PRINTING POLICY**

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### **GUIDELINES**

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## **WEB PRIVACY POLICY**

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

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

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

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

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

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

## **SOFTWARE**

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

## COMPUTER LABORATORIES

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

## A NOTEBOOK COMPUTER FOR EVERY STUDENT

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

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

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

For more about the notebook computer program, visit [mynotebook.ringling.edu](http://mynotebook.ringling.edu).

## LOCATION AND HOURS

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

### **Regular Hours**

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

### **After Hours Phone Support (when classes are in session)**

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

Saturday 9:00am-6:00pm

Sunday 9:00am-10:00pm

### **Contact Information**

Telephone: (941)359-7633

Fax: (941)359-7615

Web: [www.it.ringling.edu](http://www.it.ringling.edu)

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

# Academic Integrity and Sanctions

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

## ACADEMIC DISHONESTY

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

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

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

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

## ACADEMIC DISHONESTY APPEALS, BOARD COMPOSITION & JURISDICTION

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

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

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

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

## **CLASSROOM POLICIES**

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

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

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

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

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

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

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

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

## **CONTACTING AN INSTRUCTOR**

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

emergency and only if the instructor's number is listed in the phone book or the instructor has provided the number.

## **GRADING & GRADE REVIEW / GRADE APPEALS PROCESS**

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

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

### **STEP 1 INSTRUCTOR GRADE REVIEW (REQUIRED)**

Instructor Grade Review Process for Final Semester Grades

#### **Student Responsibility**

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

#### **Instructor Responsibility**

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

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

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

### **STEP 2 FORMAL APPEAL PROCESS FOR FINAL SEMESTER GRADE**

Department Head or Program Director Grade Review for Final Semester Grades

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

### **Student Responsibility**

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

There are three reasons a student may request this review:

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

### **Academic Advisor's Responsibility**

The Academic Advisor notifies the Department Head or Program Director of the grade appeal and sets up the meeting between the student, instructor of the course and Department Head / Program Director. The Academic Advisor attends the meeting to take minutes of the meeting and not as a participant.

### **The Department Head or Program Director's Responsibility:**

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

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

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

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

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

### **STEP 3 VICE PRESIDENT FOR ACADEMIC AFFAIRS (VPAA) PANEL**

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

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

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

### **MID-SEMESTER PROGRESS GRADES**

Ringling College helps students monitor their academic standing by providing a mid-semester progress grade of "S" (Satisfactory) or "U" (Unsatisfactory) in the seventh week of each semester. A "U" grade is sent to students who have an unsatisfactory grade (less than "C-") in any course. If a student receives an unsatisfactory grade, they should talk with their instructor to see how they can improve their performance. They should also talk with their Academic Advisor as soon as they receive the grade. A mid-semester grade of "W" indicates either a student has withdrawn from or has ceased to attend a class and, therefore, has been withdrawn by administrative decision.

### **ACADEMIC FORGIVENESS POLICY**

Up to 12 semester hours (4 courses) in which a student earned less than a "C-" may be repeated, provided the B.F.A. or B.A. has not yet been awarded. The student's grade point average will be adjusted to include only the last attempt of the course at Ringling College. Only 1 failure in the same course will be calculated in the cumulative grade point average. All attempts will remain on the student's permanent academic transcript.

### **GRADING SYSTEM**

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

Grade point averages (G.P.A.s) are based on a 4-point scale. Letter grades are assigned the following approximate numerical equivalents. To figure the G.P.A., multiply the number of credit hours each course carries by the numerical equivalent of the letter grade, add those results and

divide by the total number of hours attempted. The result will be the G.P.A. Grades for transfer credit are not included in the computation of the student's G.P.A.

<b>Grade</b>	<b>Numerical Equivalent</b>	<b>Percent Scores</b>
A (Superior Performance)	4.00	94-100
A-	3.67	91-93
B+	3.33	88-90
B (Above Average)	3.00	84-87
B-	2.67	81-83
C+	2.33	78-80
C (Average Performance)	2.00	74-77
C-	1.67	71-73
D+	1.33	68-70
D (Below Average)	1.00	64-67
D- (Lowest Passing Grade)	0.67	61-63
F (Failing)	0.00	0-60
WF (Withdrew Failing)	0.00	

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

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

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

*Incompletes are granted only by the direction of the instructor.*

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

All work for fall semester Incompletes must be turned in to the instructor on or before the third day for spring semester, and work to make up spring semester. Incompletes must be submitted to the instructor on or before May 25 as specified on the "Petition for an Incomplete" form.

Incompletes remaining on a student's record after the last day to add courses for the spring semester, and spring incompletes remaining after June 1 will be converted to Failures ("F").

## **PRESIDENT'S LIST**

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

## **HONORS RECOGNITION**

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

Gold cords are worn by honors degree candidates whose cumulative G.P.A. is 3.5 or higher at the end of the fall 2012 semester. The listing of candidates and degrees in the graduation program is preliminary and in some cases subject to final certification of grades at graduation. Actual degree honors will be noted on the diploma and official transcript and will be based on the cumulative G.P.A. computed through the spring 2012 semester. The posting of the earned degree on the permanent transcript record, issued by the Office of the Registrar, is the official testimony of possession of the degree and any honors associated with that degree.

## **Academic Sanctions**

### **ADMINISTRATIVE WITHDRAWAL**

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

### **ACADEMIC PROBATION**

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

## **ACADEMIC DISMISSAL**

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

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

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

## **ACADEMIC PROBATION & DISMISSAL FOR VETERANS**

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

## **VOLUNTARY WITHDRAWAL FROM COLLEGE**

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

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

## Independent Study Procedures

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

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

## Internships

An internship is a career-related work experience that enhances a student’s academic training and provides a real world introduction to the student’s chosen academic major. An internship is not the same thing as a summer job. The College expects sponsors of internship experiences for credit to provide career-related experiences that are of sufficient challenge to college- level students.

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

International students must see the Director of Advising, Records, and Registration Services / Registrar before accepting an internship, or freelance, part-time or full-time work. All international student employment is subject to USCIS (U.S. Citizen and Immigration Services) approval.

For any internship involving credit, all forms must be submitted and approved prior to registering for the internship.

### **UNDERSTANDING REQUIRED INTERNSHIPS**

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

### **UNDERSTANDING NON-CREDIT & ELECTIVE CREDIT INTERNSHIPS**

The College strongly encourages students to pursue internships. In general, the College believes that such experiences offer students the opportunity for substantive and relevant work experience in a professional field. Such experiences may be eligible for some type of credit when properly

demonstrated through complete project work evaluated by a faculty member. Students may pursue internships that are noncredit without faculty supervision; however, credit for any internship experience must be linked to performance in line with academic expectations; and therefore, some type of faculty advisory support and Department Head approval, in line with the type of internship experience, whether paid or unpaid, must be documented.

### **ELIGIBILITY FOR ELECTIVE CREDIT INTERNSHIPS**

Students are able to earn a maximum of six credits in all internship experiences, whether they are required by the major or whether they are done as elective credit, or some combination thereof. For elective credit internships, students must meet the following standards:

- 2.5 G.P.A, or G.P.A. waiver by the Department Head
- Enrollment in INTE 301, see course description below

### **INTE 301: INTERNSHIP EXPERIENCE**

**Course Description** This internship course meets with a faculty member in the fall semester to review the work done during summer internships and allows students to convert practical experience and knowledge developed in the field to the completion of a project that can earn elective credit. Students may receive up to three course credits if review of the internship experience and its subsequent project demonstrates adherence to established College and departmental criteria. Grading is on a Credit / No Credit basis.

### **EARNING ELECTIVE INTERNSHIP CREDIT**

Credit for the internship experience is awarded during official enrollment at the College, not during the internship itself. In order to earn credit, students interested in obtaining a summer internship must pre-register for the INTE 301 course.

### **STANDARDS FOR AWARDING ELECTIVE INTERNSHIP CREDIT**

Students may receive up to three course credits for each internship, if review of the internship experience demonstrates adherence to the established College and departmental criteria. Review and approval of credit is granted on completion of the course by a Ringling College Faculty member and the Head of the Department. Earned credits are applied to the degree program as elective studio credits. Credit is awarded based on completion of assignments related to the experience outlined in the "Internship Agreement" form and the "Statement of Internship Purpose." Students are expected to meet regularly each week during the term and develop work on an internship project (see below) that reflects the agreements made and the experience provided by the internship.

# Trustee Scholars Program

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

Exceptional talent and distinction of mind.

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

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

Each spring, prior to the April meeting of the Board of Trustees, the faculty of each major and the staff of the Office of Student Life, meet to select the names of two candidates for the Trustee Scholarship. Student nominees are asked to submit digital images and / or video with descriptive information, written artist statement and résumé to be presented to the Trustee Scholars Selection Committee for review and recommendation. The materials of the award recipients will later be on permanent file in the Verman Kimbrough Memorial Library. Each Trustee Scholar is awarded a \$3,000 scholarship and is introduced to the Board of Trustees at a special reception following the selection process. While completing their senior year, Trustee Scholars will work closely with the department faculty or Office of Student Life staff to serve as mentors to other students.

# College Facilities

## **BUILDING HOURS & USAGE**

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

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

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

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

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

## **BUILDING HOUR CHANGES**

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

# General Education Curriculum

## LIBERAL ARTS

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### STATEMENT OF PURPOSE

The Liberal Arts Program of the Ringling College of Art and Design offers the courses in general academics and art history which support the study of art and design and that are required for the B.F.A. and B.A. degrees. The curriculum and courses are designed specifically to teach studio artists and to emphasize interconnections between the studio and liberal arts. The Program promotes values essential to understanding issues of importance for artists interacting in local, national and global communities.

### STUDENT LEARNING OUTCOMES

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

### COMPETENCY THREADS WOVEN THROUGHOUT ALL AREAS

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

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

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

### **FIRST YEAR GATEWAY REQUIREMENT (3 CREDIT HOURS)**

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

### **LIBERAL ARTS CORE REQUIREMENT (21 CREDIT HOURS)**

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

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

#### **Core requirements for the BFA degree include the following:**

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

### **ART AND DESIGN HISTORY REQUIREMENT (12 CREDIT HOURS)**

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

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

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

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

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

### **FIRST YEAR GATEWAY REQUIREMENTS (3 CREDIT HOURS)**

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

### **LIBERAL ARTS CORE REQUIREMENT (21 CREDIT HOURS)**

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

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

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

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

### **ART AND DESIGN HISTORY REQUIREMENT (6 CREDIT HOURS)**

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

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

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

## GENERAL EDUCATION COURSE INVENTORY

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### **FIRST YEAR GATEWAY REQUIREMENT (3 CREDIT HOURS)**

- LIBA 110 Contemporary Issues in Fine Art, Photography, and Film (required by Studio Arts Community, except Film program)
- LIBA 111 Contemporary Design Culture (required by Design Arts Community)
- LIBA 112 Film and Narrative (required by Media Arts Community and Film program)

### **LIBERAL ARTS CORE REQUIREMENT: WRITING (6 CREDIT HOURS)**

- WRIT 151 Writing Studio (required by all majors)
- WRIT 150 Writing Studio Plus I (1.5 credits)
- WRIT 152 Writing Studio Plus II (1.5 credits)
- WRIT 120 Professional Writing for Designers (required by Design Arts Community)
- WRIT 351 Writing for Art & Design
- WRIT 270 Professional Communication & Presentation
- CRWR 100 Introduction to Creative Writing
- CRWR 110 Writing for Digital Media
- CRWR 111 Reading for Writers
- CRWR 105 Story Fundamentals: Character
- CRWR 106 Story Fundamentals: Plot
- CRWR 205 Story Fundamentals: Scene
- CRWR 210 Ringling College Literary Arts Journal
- CRWR 211 Writing for and about Video Games
- CRWR 212 Story Workshop
- CRWR 213 True Stories: Writing Creative Nonfiction
- CRWR 310 Magazine and Feature Writing
- CRWR 311 21st Century Narratives
- CRWR 312 Collaborative Story Production
- CRWR 313 Writing Transmedia Stories
- CRWR 314 Advanced Story Workshop
- CRWR 315 Creative Writing Topics
- CRWR 316 Writing for Film & Television
- CRWR 317 Poetry Workshop
- CRWR 318 Writing Comics & Graphic Narrative
- CRWR 319 Writing Horror
- CRWR 320 Writing Fantasy
- CRWR 321 Writing Science Fiction
- CRWR 322 Writing Picture Books
- CRWR 323 Writing for Young Adults
- CRWR 410 Creative Writing Master Class

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

ARHU 242 Artists Among Poets  
ARHU 270 Arts in Context: Comparing the Arts  
ARHU 295 Dangerous Ideas  
ARHU 342 Arts in Performance  
ARHU 345 Western Music and Painting  
ARHU 355 Introduction to Aesthetics  
ARHU 360 Classical Mythology in Literature, Art, and Music  
ARHU 380 American Creativity I (1900–1940)  
ARHU 381 American Creativity II (1940–Present)

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

SBSC 180 Introduction to Psychology  
SBSC 210 Interpersonal Communications  
SBSC 220 Consumer Culture & Behavior  
SBSC 221 Psychology of Social Interaction  
SBSC 240 Africa Speaks  
SBSC 245 Psychology of the Arts  
SBSC 250 Gender, Race and Culture  
SBSC 260 Strengths of Differences  
SBSC 265 Native American Cultures  
SBSC 270 Visual Anthropology  
SBSC 275 Changing Cultures: Peoples in Modern World  
SBSC 285 Modern China  
SBSC 315 Intercultural Communication  
SBSC 316 Ethics of Art & Design  
SBSC 320 Culture and Civilization of Tibet  
SBSC 321 Studies in the Holocaust  
SBSC 330 Islam: Tradition & Modernity  
SBSC 331 Human Factor in Design  
SBSC 350 Culture and Civilization of India  
SBSC 364 Worldwatch  
SBSC 378 Origins and Ancestors: Cross-Cultural Perspectives  
HIST 271 History Workshop II: History Documentaries

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

LMST 240 Contemporary Literature  
LMST 241 A World of Stories  
LMST 242 Contemporary Women's Literature  
LMST 265 Special Topics in Literary Genres

LMST 271 Understanding the Art of Film  
LMST 272 Myth and Symbol in Media  
LMST 275 World Cinema  
LMST 282 Literature & Media Studies (required by all majors)  
LMST 330 LGBT Identities in Literature and Film  
LMST 340 Literature of Comics & The Graphic Narrative  
LMST 341 Children's Literature  
LMST 345 Literature of Horror, Fantasy, Science Fiction  
LMST 370 Fiction and Drama in Film  
LMST 378 Special Topics in Theatre  
LMST 382 Literature and Popular Culture

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

ENVI 100 Ecology of Culture  
ENVI 200 Environmental Science  
ENVI 221 Ecology of Water  
ENVI 230 Food, Fuel, Future  
ENVI 250 The Biodiversity of Earth  
ENVI 260 Environmental Headline News  
ENVI 263 Sustainability  
ENVI 301 Ecology of Sarasota  
ENVI 330 Environmental Ethics & Ecological Beliefs  
ENVI 340 The Business of Nature  
ENVI 345 Communicating the Environment  
ENVI 360 Ecology of Materials  
ENVI 370 Topics in Ecology and Sustainability  
ENVI 375 Applied Environmental Design  
MATH 180 Visualizing Statistics  
MATH 256 Creative Geometry

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

ARTH 111 Development of Art and Ideas (all major required)  
ARTH 120 History of Illustration (Illustration required)  
ARTH 121 History of Graphic Design (Graphic Design, Advertising Design, Motion Design required)  
ARTH 122 History of Photography (Photography and Imaging required)  
ARTH 123 History of Computer Animation (Computer Animation required)  
ARTH 124 History of Game Art (Game Art required)  
ARTH 125 History of Film (Film required)  
ARTH 126 Essentials of Historical Architecture  
ARTH 266 History of Interior Design & Decorative Arts I (Interior Design required)

ARTH 367 History of Interior Design & Decorative Arts II (Interior Design required, Film recommended)  
ARTH 345 Latin American Art History  
ARTH 363 The Africa Diaspora  
ARTH 365 History of Modern Architecture (recommended for Interior Design)  
ARTH 370 History of Euro-Western Drawing  
ARTH 380 History of Photography  
ARTH 385 Islamic Art and Culture  
ARTH 387 Buddhist Art and Culture  
ARTH 388 Survey American Art: Colonial to Present  
ARTH 391 History of Modern Art I  
ARTH 392 History of Modern Art II (Fine Art required)  
ARTH 422 Contemporary Issues in Art  
ARTH 434 Women Artists in History  
ARTH 451 Art History Seminar: Looking at the Landscape  
ARTH 452 Art History Topics  
ARTH 453 Art History Seminar: Advanced Art History Topics  
ARTH 491 Renaissance Art History  
ARTH 493 Chinese Art & Culture  
ARTH 494 Japanese Art & Culture

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

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

ADES 202 Concept & Communication  
ADES 212 Creative Copywriting  
ADES 312 Creative Copywriting II  
ADES 314 Creative Copywriting III  
BOAD 151 Organization & Management of Art & Design Business  
BOAD 165 Behavior of Creative Business Organizations  
BOAD 175 Statistics  
BOAD 225 Leadership in Creative Environments  
BOAD 253 Economics for Art and Design  
BOAD 310 Storytelling for Leaders  
BOAD 460 International Management  
BOAD 455 Contemporary Art & Role of the Curator  
ELEC 310 Satire & Pop Culture  
FILM 124 Cinematic Storytelling

# Program Curriculum

## ADVERTISING DESIGN

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### STATEMENT OF PURPOSE

The Advertising Design program at Ringling College of Art and Design is committed to providing students with an educational experience that mirrors the working world of the professional industry. Starting in their freshman year, students work with internal clients across the campus, including the Film, Graphic Design, Photography, and Business of Art and Design programs. Then by working with real-world clients, real business challenges and real budgetary constraints, students develop concepts and ideas that have a powerful impact on both consumer culture and sales. By collaborating with partners to solve problems, working on multiple projects under tight timelines, and by regularly presenting their work to clients, students learn to manage themselves in the real-world environment and communicate their ideas effectively and persuasively.

### STUDENT LEARNING OUTCOMES

- 1) **Cognition:** Students earning a Bachelor of Fine Arts in Advertising Design will demonstrate cognitive skills that are indicative of the advertising professional.
  - a. Possesses a working knowledge of the history and industry of advertising (ex: presentation/paper about an influential person, agency or ad campaign)
  - b. Analyzes a situation before attempting a solution (ex: SWOT analysis, research plan, etc.)
  - c. Processes marketing/business objectives, information and data. (ex: construct/deconstruct a creative brief. Presentation/analysis of a case study, business plan, setting campaign goals and objectives, etc.)
  - d. Judges effectiveness and worth of one's own solutions objectively (ex: self-assessment/critique)
  - e. Evaluates post-presentation/critique results and makes corrections (ex: ad/campaign revisions)
- 2) **Concept:** Students earning a Bachelor of Fine Arts in Advertising Design will demonstrate the ability to develop conceptual solutions that are solidly based on marketing strategies.
  - a. Fits appropriate words with imagery or vice versa (ex: campaigns, conceptual solutions)
  - b. Generates multiple solutions for a single problem (ex: range of thumbnails or scripts)
  - c. Establishes rough concepts through rapid drawing techniques (ex: observational renderings, conceptual ideas, sketchbook)

- d. Transforms marketing research and strategy into creative concepts (ex: ads, scripts, etc.)
  - e. Employs a range of media approaches to best connect with their target audience (ex: digital, social, non-traditional executions)
- 3) Creativity:** Students earning a Bachelor of Fine Arts in Advertising Design will display proficiency in developing creative communication solutions for a client's advertising problems.
- a. Produces creatively unique and memorable solutions (ex: portfolio pieces, NSAC, thesis projects)
  - b. Effectively uses design principles (ex: ads, collateral, type book, etc.)
  - c. Simplifies concepts (ex: evolution of campaign)
  - d. Applies effective storytelling techniques to create a brand narrative (ex: scripts, copywriting)
  - e. Writes vivid and persuasive copy (ex: scripts, headlines, copy documents)
- 4) Craftsmanship:** Students earning a Bachelor of Fine Arts in Advertising Design will exhibit the proper and precise use of the advertising professional's process and tools to complete a product worthy of client presentation.
- a. Executes project with consistency and cohesiveness from concept through finished product (ex: evolution of campaign, plans book, client presentation)
  - b. Masters primary industry software programs (Adobe CS, After Effects) (ex: ads, collateral, presentations, proof of concepts, type, etc.)
  - c. Utilizes secondary industry software applications (Office, iWork, iLife, etc.) with proficiency (ex: Keynote presentation, radio spot using Garage Band, video using iMovie)
  - d. Produces entry-level, professional level work (ex: portfolio pieces, NSAC, thesis projects)
  - e. Exhibits attention to detail in all areas of execution, such as typography, visuals, copy, editing (ex: finished portfolio)
- 5) Collaboration:** Students earning a Bachelor of Fine Arts in Advertising Design will demonstrate the ability to successfully collaborate in situations commonly encountered in the advertising industry.
- a. Contributes ideas through brainstorming or other co-generation with others (ex: thumbnails, mind maps)
  - b. Considers all points of view when managing creative in a team setting (ex: peer assessment)

- c. Organizes and delivers clear and effective presentations (ex: Keynote, video of presentation, persuasive speaking skills)
- d. Manages timelines and deadlines to deliver work according to schedule (ex: meeting deadlines)
- e. Continually pushes self and partners to refine and elevate the work (ex: evolution of campaign, portfolio pieces)

## CURRICULUM

### I. GENERAL EDUCATION CURRICULUM

#### A. Liberal Arts (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
 LIBA 111 Contemporary Design Culture  
 WRIT 120 Professional Writing for Designers  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course  
 Social and Behavioral Sciences Course (recommended: SBSC 315 Intercultural Communication;  
 SBSC 220 Consumer Culture & Behavior; SBSC 221 Psychology of Social Interaction)  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 381 American Creativity II)  
 Two (2) General Education Electives (recommended: CRWR 212 Story Workshop; WRIT 270  
 Professional Communication and Presentation)

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

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

### II. Program Curriculum

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

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

#### B. Advertising Design Major (17 courses, 51 credit hours, 42.5%)

ADES 150 Introduction to Advertising  
 ADES 202 Concept & Communication  
 BOAD 151 Organization and Management of Art & Design Business  
 GDES 210 Design & Typography  
 ADES 212 Creative Copywriting  
 ADES 231 Media Production: Digital & Print  
 BOAD 165 Behavior of Creative Business Organizations

ADES 312 Creative Copywriting II  
ADES 331 Advertising Studio I  
BOAD 254 Principles of Marketing  
ADES 314 Creative Copywriting III  
ADES 380 Advertising Portfolio  
ADES 412 Global Branding Solutions  
ELEC 350 Collaboratory *or* ELEC 495 National Student Advertising Competition (NSAC I)  
ADES 420 Topics in Advertising I  
ADES 440 Topics in Advertising II  
ELEC 350 Collaboratory *or* ELEC 496 National Student Advertising Competition (NSAC II)

### **III. Electives**

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

Four (4) Open Electives (recommended: INTE 301 Internship; ADES 401 Internship; ELEC 350 Collaboratory)

## ADVERTISING DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	ADES 202 Concept & Communication	ADES 212 Creative Copywriting I	ADES 312 Creative Copywriting II	ADES 314 Creative Copywriting III	ELEC 350 Collaboratory or ELEC 495 NSAC I	ELEC 350 Collaboratory or ELEC 496 NSAC II
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	GDES 210 Design & Typography	ADES 231 Media Production: Digital & Print	ADES 331 Advertising Studio I	ADES 380 Advertising Portfolio	ADES 420 Topics in Advertising I	ADES 440 Topics in Advertising II
DSNA 114 4D Design	ADES 150 Introduction to Advertising	BOAD 151 Organization and Management of Art & Design Business	BOAD 165 Behavior of Creative Business Organizations	BOAD 254 Principles of Marketing	Liberal Arts	ADES 412 Global Branding Solutions	Liberal Arts
LIBA 111 Contemporary Design Culture	ARTH 121 History of Graphic Design	LMST 282 Literature & Media Studies	ARTH 111 Development of Art & Ideas	Liberal Arts	Upper-Level Art History	Liberal Arts	Upper-Level Art History
WRIT 151 Writing Studio	WRIT 120 Professional Writing for Designers	Open Elective	Liberal Arts	Open Elective	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective or ADES 401 Internship
	<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	DSNA 1st Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>	

### STATEMENT OF PURPOSE

The Business of Art and Design (BOAD) program exists to help art students to develop a “creative business mindset”: proficiency not only in art but in all of the entrepreneurial channels through which art flows. BOAD attracts students who like to innovate, motivate and collaborate; BOAD endeavors to create self-sufficient artists, leaders and entrepreneurs. BOAD students learn how to be dynamic throughout their artistic careers in a wide range of entrepreneurial capacities. They are taught how to conceptualize, brand and sell the art they create. Students learn how to start their own businesses, run nonprofits and manage galleries. In the classroom BOAD students explore business essentials such as finance, law, ethics and sustainability. The curriculum emphasizes creative problem solving, collaboration and experiential learning to ensure that students are prepared for a wide range of entrepreneurial fields upon graduation. Graduates find opportunities in arts, gallery, and museum administration; product development; design management; new venture creation; organizational leadership and an array of support services in the arts. From start-up to large company experiences, this undergraduate program provides the opportunity to combine hands-on studies in art, design, business and mixed-media through internships, externships, independent study and classroom and experiential learning.

### STUDENT LEARNING OUTCOMES

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

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

## **CURRICULUM**

### **I. General Education Curriculum**

#### **A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
LIBA 111 Contemporary Design Culture  
WRIT 120 Professional Writing for Designers  
LMST 282 Literature & Media Studies  
Literature and Media Studies Course  
Social and Behavioral Sciences Course (recommended: SBSC 315 Ethics of Art & Design; SBSC 220 Consumer Culture and Behavior)  
Scientific Practices Course  
Arts and Humanities Course  
BOAD 253 Economics for Art & Design  
General Education Elective (recommended: WRIT 270 Professional Communication and Presentation)

#### **B. Art and Design History** (2 courses, 6 credit hours, 5%)

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

### **II. Program Curriculum**

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

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

#### **B. Business of Art and Design Major** (18 courses, 54 credit hours, 45%)

BOAD 151 Organization and Management of Art & Design Business  
BOAD 165 Behavior of Creative Business Organizations  
BOAD 254 Principles of Marketing  
BOAD 251 Accounting Principles for Art and Design I  
BOAD 252 Accounting Principles for Art and Design II  
BOAD 260 Project Management  
BOAD 175 Statistics  
BOAD 341 Finance  
BOAD 330 Managing Human Resources for Creative Organizations  
BOAD 352 Strategic Planning for Art and Design Consulting  
BOAD 460 International Management  
BOAD 420 Topics in Business  
BOAD 450 Entrepreneurship  
BOAD 452 Business Plan  
Four (4) BOAD Electives (INTE 301 Internship can be taken instead of a business elective)

#### **C. Art and Design Electives** (6 courses, 18 credit hours, 15%)

Six (6) Studio or Art History Electives

## BUSINESS OF ART AND DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2-D Design I	DSNA 122 Drawing & 2-D Design II	BOAD 251 Accounting Principles for Art and Design I	BOAD 252 Accounting Principles for Art and Design II	BOAD 341 Finance	BOAD 352 Strategic Planning for Art & Design Consulting	BOAD 450 Entrepreneurship	BOAD 452 Business Plan
DSNA 113 Drawing & 3-D Design I	DSNA 123 Drawing & 3-D Design II	BOAD 254 Principles of Marketing	BOAD 260 Project Management	BOAD 330 Managing Human Resources for Creative Organizations	BOAD 460 International Management	BOAD 420 Topics in Business	Business Elective
BOAD 151 Organization and Management of Art & Design Business	BOAD 165 Behavior of Creative Business Organizations	BOAD 253 Economics for Art & Design	BOAD 175 Managerial Statistics	Business Elective or INTE 301 Internship	Liberal Arts	Business Elective	Business Elective
LIBA 111 Contemporary Design Culture	LMST 282 Literature & Media Studies	Liberal Arts	ARTH 111 Development of Art & Ideas	Upper-Level Art History	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	WRIT 120 Professional Writing for Designers	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective
	<b>Program Curriculum</b>	<b>General Education</b>		<b>Electives</b>			
<b>Color Key</b>	Design 1st Year 12 hours 10%	Major Courses 54 hours 45%	Liberal Arts 30 Hours 25%	Art & Design History 6 Hours 5%	Studio or Art History Electives 18 Hours 15%	<b>120 Credits</b>	

### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

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

## CURRICULUM

### I. General Education Curriculum

**A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
 LIBA 112 Film & Narrative  
 Writing Course (recommended: CRWR 100 Introduction to Creative Writing)  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course (recommended: LMST 272 Myth and Symbol in Media; LMST 345 Literature of Horror, Fantasy, and Science Fiction)  
 Social and Behavioral Sciences Course (recommended: SBSC 215 Intercultural Communication)  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 381 American Creativity II)  
 Two (2) General Education Electives

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

ARTH 123 History of Computer Animation  
 ARTH 111 Development of Art & Ideas  
 Two (2) Upper-Level Art History Electives (recommended: ARTH 367 History of Interior Design and Decorative Arts; ARTH 451 Art History Seminar: Landscape Art; ARTH 365 History of Modern Architecture)

### II. Program Curriculum

**A. Media Arts First Year Community** (6 courses, 18 credit hours, 15%)

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

**B. Computer Animation Major** (14 courses, 48 credit hours, 40%)

ANIM 208 Traditional Animation I  
 ANIM 209 Traditional Animation II  
 ANIM 220 Computer Animation I  
 ANIM 227 Concept Development I

ANIM 222 Computer Animation II  
ANIM 228 Concept Development II  
ANIM 320 Computer Animation III  
ANIM 326 Concept Development III  
ANIM 335 Drawing for Animators I  
ANIM 322 Computer Animation IV  
ANIM 328 Animation Preproduction  
ANIM 336 Drawing for Animators II  
ANIM 420 Computer Animation V (6 credit hours)  
ANIM 422 Computer Animation VI (6 credit hours)

### **III. Electives**

#### **Open Electives**

**(4 courses, 12 credit hours, 10%)**

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

## COMPUTER ANIMATION CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	MEDA 115 Figure Drawing I	MEDA 125A Figure Drawing II for CA	ANIM 220 Computer Animation I	ANIM 222 Computer Animation II	ANIM 320 Computer Animation III	ANIM 322 Computer Animation IV	ANIM 420 Computer Animation V (6 credits)	ANIM 422 Computer Animation VI (6 credits)
	MEDA 112 2D Design	MEDA 123A 3D Design for CA & IL	ANIM 227 Concept Development I	ANIM 228 Concept Development II	ANIM 326 Concept Development III	ANIM 328 Animation Preproduction		
	MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	ANIM 209 Traditional Animation II	Liberal Arts	ANIM 335 Drawing for Animators I	ANIM 336 Drawing for Animators II	Liberal Arts	Open Elective
	LIBA 112 Film & Narrative	ANIM 208 Traditional Animation I	Open Elective	Liberal Arts	Upper-Level Art History	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective
	WRIT 151 Writing Studio	ARTH 123 History of Computer Animation	LMST 282 Literature & Media Studies	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Liberal Arts	Upper-Level Art History
		<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	MEDA 1st Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%		<b>120 Credits</b>	

### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

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

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

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

## **CURRICULUM**

### **I. General Education Curriculum**

**A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
Writing Course  
First Year Gateway Course  
LMST 282 Literature & Media Studies  
Literature and Media Studies Course  
Social and Behavioral Sciences Course  
Scientific Practices Course  
Arts and Humanities Course  
Two (2) General Education Electives

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

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

### **II. Program Curriculum**

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

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

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

*Participation in the Visiting Writers Forum is required each semester.*

CRWR 100 Introduction to Creative Writing  
CRWR 110 Writing for Digital Media  
CRWR 111 Reading for Writers  
CRWR 105 Story Fundamentals: Character

CRWR 106 Story Fundamentals: Plot  
CRWR 205 Story Fundamentals: Scene  
CRWR 210 Ringling College Literary Arts Journal  
CRWR 315 Creative Writing Topics (repeated 3 times)  
INTE 301 Internship Experience or CRWR 310 Magazine and Feature Writing  
CRWR 400 Senior Capstone I  
CRWR 401 Senior Capstone II

**C. Literature Electives** (choose 2 courses, 6 credit hours, 5%)

LMST 240 Contemporary Literature  
LMST 241 A World of Stories  
LMST 242 Contemporary Women's Literature  
LMST 265 Special Topics in Literary Genres  
LMST 330 LGBT Identities in Literature and Film  
LMST 340 Literature of Comics & The Graphic Narrative  
LMST 341 Children's Literature  
LMST 345 Literature of Horror, Fantasy, and Science Fiction  
LMST 382 Literature and Popular Culture

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

CRWR 211 Writing for and about Video Games  
CRWR 212 Story Workshop  
CRWR 213 True Stories: Writing Creative Nonfiction  
CRWR 310 Magazine and Feature Writing  
CRWR 311 21st Century Narratives  
CRWR 312 Collaborative Story Production  
CRWR 313 Writing Transmedia Stories  
CRWR 314 Advanced Story Workshop  
CRWR 316 Writing for Film & Television  
CRWR 317 Poetry Workshop  
CRWR 318 Writing Comics & Graphic Narratives  
CRWR 319 Writing Horror  
CRWR 320 Writing Fantasy  
CRWR 321 Writing Science Fiction  
CRWR 322 Writing Picture Books  
CRWR 323 Writing for Young Adults  
CRWR 410 Creative Writing Master Class

**III. Electives**

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

Five (5) Open Electives

**NON-PREREQUISITE STUDIO ELECTIVES LIST**

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

ELEC 205 Intro to Figure Painting I  
ELEC 213 Figure Anatomy  
ELEC 214 Experimental Imaging

ELEC 221 Intermediate Figure  
ELEC 252 Painting from Observation  
ELEC 253 Beginning Painting  
ELEC 270 Artists' Books  
ELEC 277 Advanced Representational Drawing  
ELEC 210 Digital & Social Media  
ELEC 215 Immersive Media Studio  
ELEC 220 Introduction to Letterpress  
ELEC 231 ART Network Studio Elective  
ELEC 270 Costume Design  
ELEC 310 Satire & Pop Culture  
ELEC 331 Word, Image and Book  
ELEC 338 Time Based Interactive  
ELEC 353 New Media: Music Branding  
ELEC 340 Expressive Typography  
ELEC 343 Design for Business  
ELEC 344 Portraiture  
ELEC 354 Graphic Novel  
ELEC 364 Children's Book Illustration  
ELEC 385 Synergism in Visual Thinking  
ELEC 388 Landscape Painting & Drawing  
ELEC 420 Advanced Media  
ELEC 468 Advanced Figure Painting/Advanced Figure Drawing  
ELEC 335 3D Visualization  
ELEC 350 Collaboratory

## CREATIVE WRITING CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
CRWR 105 Story Fundamentals: Character	CRWR 106 Story Fundamentals: Plot	CRWR 205 Story Fundamentals: Scene	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 400 Senior Capstone I	CRWR 401 Senior Capstone II
Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum	Visiting Writers Forum
CRWR 100 Introduction to Creative Writing	CRWR 110 Writing for Digital Media	CRWR 210 Ringling College Literary Arts Journal	Writing Elective	INTE 301 Internship Experience or CRWR 310 Magazine and Feature Writing	Writing Elective	Writing Elective	Writing Elective
Studio Elective	CRWR 111 Reading for Writers	Writing Elective	Literature Elective	Liberal Arts	ELEC 350 Collaboratory or Studio Elective	Upper-Level Art History	Liberal Arts
Literature Elective	Studio Elective	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	First Year Gateway Course	LMST 282 Literature & Media Studies	Open Elective	Open Elective	Open Elective	Open Elective	Open Elective
<b>Color Key</b>	Studio Courses 9 hours 7.5%	Major Courses 60 hours 50%	Liberal Arts 30 Hours 25%	Art & Design History 6 Hours 5%	Open Electives 15 Hours 12.5%	<b>120 Credits</b>	

## STATEMENT OF PURPOSE

The Film program at Ringling College of Art and Design is committed to providing students with an educational experience that mirrors the working world of the professional industry. As such, the films made by our students are not mere exercises; rather a film is based on the student's conviction that they have a story worth telling. The goal is to provide students skills to become great filmmakers. This includes the knowledge, skills and aptitudes acquired in our program, fostered in a collaborative and labor-intensive environment, and dedicated to the process of making more than just a collection of moving images, compelling shots, or a great location. In the end, the department practices the art of using filmmaking to create a solid, well-told story.

Film is not simply the business of making images move on the screen. The department believes in the premise that story leads the process and dictates the visual evolution of a film. Students successfully completing the Film program at Ringling College of Art and Design will know all the elements of the process and components of successful film endeavors, including the ability to demonstrate effective and compelling screenwriting, cinematography, directing, editing, production design or producing. A strong foundation in each of these areas allows students to pursue a variety of career paths successfully.

## STUDENT LEARNING OUTCOMES

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

## I. GENERAL EDUCATION CURRICULUM

- A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio

LIBA 112 Film & Narrative  
 Writing Course (recommended: CRWR 212 Story Workshop; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy, CRWR 321 Writing Science Fiction)  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course (recommended: LMST 272 Myth and Symbol in Media; LMST 275 World Cinema; LMST 265 Special Topics in Literary Genres)  
 Social and Behavioral Sciences Course  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas)  
 Two (2) General Education Electives

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

ARTH 125 History of Film  
 ARTH 111 Development of Art & Ideas  
 Two (2) Upper-Level Art History Electives

**II. PROGRAM CURRICULUM**

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

STDA 101 Drawing  
 STDA 110 2D /Color  
 STDA 115 Lens-Based Communication  
 STDA 102 3D Design  
 STDA 120 4D Design

**B. Film Major** (15 courses, 51 credit hours, 42.5%)

FILM 124 Cinematic Storytelling  
 FILM 252 Cinematography  
 FILM 222 Editing  
 FILM 241 Film Seminar  
 FILM 333 Sound Design  
 FILM 231 Screenwriting  
 FILM 225 Directing  
 FILM 321 Digital Film Project (6 credits)  
 FILM 232 Producing  
 FILM 322 Postproduction  
 FILM 332 Advanced Screenwriting  
 FILM 431 Digital Film Thesis I (6 credits) or FILM 410 Film Internship (9 credits)  
 FILM 421 Advanced Film Seminar or Film Internship  
 FILM 432 Digital Film Thesis II  
 FILM 422 Business of Film

**III. ELECTIVES**

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

Four (4) Open Electives (recommended: INTE 301 Internship; ELEC 270 Costume Design; FILM 229 Production Design)

## FILM CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 120 4D Design	FILM 252 Cinematography	FILM 333 Sound Design	FILM 321 Digital Film Project (6 credits)	FILM 322 Postproduction	FILM 431 Digital Film Thesis I (6 credits) or FILM 410 Film Internship (9 credits)	FILM 432 Digital Film Thesis II
STDA 101 Drawing	STDA 102 3D Design	FILM 222 Editing	FILM 231 Screenwriting		FILM 332 Advanced Screenwriting		FILM 422 Business of Film
STDA 115 Lens-Based Communication	FILM 124 Cinematic Storytelling	FILM 229 Production Design	FILM 225 Directing	FILM 232 Producing	Liberal Arts	FILM 421 Advanced Film Seminar or Film Internship	Upper-Level Art History
LIBA 112 Film & Narrative	ARTH 125 History of Film	Open Elective	ARTH 111 Development of Art & Ideas	Open Elective or INTE 301 Internship	Upper-Level Art History	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	LMST 282 Literature & Media Studies	Liberal Arts	Liberal Arts	Open Elective	Liberal Arts	Open Elective
	<b>Program Curriculum</b>	<b>General Education</b>		<b>Electives</b>			
<b>Color Key</b>	STDA 1st Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>	

## FINE ARTS

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### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

### CURRICULUM

#### I. GENERAL EDUCATION CURRICULUM

**A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
LIBA 110 Contemporary Issues in Fine Art, Photography, and Film  
Writing Course  
LMST 282 Literature & Media Studies  
Literature and Media Studies Course  
Social and Behavioral Sciences Course  
Scientific Practices Course  
Arts and Humanities Course  
Two (2) General Education Electives

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

ARTH 392 Modern Art History  
ARTH 111 Development of Art & Ideas  
Two (2) Upper-Level Art History Electives

#### II. PROGRAM CURRICULUM

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

STDA 101 Drawing  
STDA 110 2D /Color  
STDA 115 Lens-Based Communication  
STDA 102 3D Design  
STDA 120 4D Design

**B. Fine Arts Major** (12 courses, 36 credit hours, 30%)

FINE 122 Conceptual Practices  
FINE 208 Printmaking I  
FINE 233 Sculpture I  
FINE 271 Painting I  
FINE 248 Time Based  
FINE 385 Theory & Practice I  
FINE 386 Theory & Practice II  
FINE 479 Fine Arts Thesis I  
FINE 480 Fine Arts Thesis II  
Three (3) Fine Arts Electives

**C. Area of Emphasis** (choose one area of emphasis)

**Painting Emphasis** (5 courses, 15 credit hours, 12.5%)

FINE 272 Painting II  
FINE 371 Painting III  
FINE 372 Painting IV  
FINE 471 Painting V  
FINE 472 Advanced Painting VI

**Printmaking Emphasis** (5 courses, 15 credit hours, 12.5%)

FINE 209 Printmaking II (Etching)  
FINE 308 Printmaking III (Screen Printing)  
FINE 309 Printmaking IV (Lithography)  
FINE 408 Advanced Printmaking I  
FINE 409 Advanced Printmaking II

**Sculpture Emphasis** (5 courses, 15 credit hours, 12.5%)

FINE 433 Advanced Sculpture I  
FINE 434 Advanced Sculpture II  
*Select three of the following courses:*  
FINE 333 Sculpture (Metal Casting)  
FINE 335 Sculpture (Wood Fabrication)  
FINE 336 Sculpture (Metal Fabrication)  
FINE 337 Sculpture (Glass Casting)

**III. ELECTIVES**

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

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

## FINE ARTS CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 120 3D Design	FINE 233 Sculpture I	FINE 248 Time Based	FINE 385 Theory and Practice I	FINE 386 Theory and Practice II	FINE 479 Fine Arts Thesis I	FINE 480 Fine Arts Thesis II
STDA 101 Drawing	STDA 120 4D Design	FINE 208 Printmaking I	Select One FINE 209 Print II FINE 272 Paint II FINE 333 Sculpture FINE 337 Sculpture	Select One FINE 308 Print III FINE 371 Paint III FINE 335 Sculpture FINE 336 Sculpture	Select One FINE 309 Print IV FINE 372 Paint IV FINE 333 Sculpture FINE 337 Sculpture	Select One FINE 408 Adv.Print I FINE 471 Paint V FINE 433 Adv. Sculpture I	Select One FINE 409 Adv.Print II FINE 472 Paint VI FINE 434 Adv. Sculpture II
STDA 115 Lens-Based Communication	FINE 122 Conceptual Practices	FINE 271 Painting I	Liberal Arts	Fine Art Elective	Fine Art Elective	Fine Art Elective	Liberal Arts
LIBA 110 Contemporary Issues in Fine Arts, Photo, Film	LMST 282 Literature & Media Studies	ARTH III Development of Art & Ideas	Liberal Arts	Upper-Level Art History Elective	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Open Elective	Open Elective	Open Elective or INTE 301	ARTH 392 Modern Art History II	Upper-Level Art History Elective	Open Elective
	<b>Program Curriculum</b>			<b>General Education</b>		<b>Electives</b>	
<b>Color Key:</b>	STDA 1st Year 15 hours 12.5%	Major Courses 36 hours 30%	Major Emphasis 15 hours 12.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>

### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

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

## CURRICULUM

### I. GENERAL EDUCATION CURRICULUM

#### A. Liberal Arts (10 courses, 30 credit hours, 25%)

LIBA 112 Film & Narrative  
 Writing Course (recommended: CRWR 100 Introduction to Creative Writing)  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course (recommended: LMST 345 Literature of Horror, Fantasy, and Science Fiction)  
 Social and Behavioral Sciences Course (recommended: SBSC 272 Myth and Symbol in Media)  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas; ARHU 381 American Creativity II)  
 Two (2) General Education Electives

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

ARTH 124 History of Game Art  
 ARTH 111 Development of Art & Ideas  
 Two (2) Upper-Level Art History Electives (recommended: ARTH 365 History of Modern Architecture; ARTH 451 Art History Seminar: Landscape Art)

### II. PROGRAM CURRICULUM

#### A. Media Arts First Year Community (6 courses, 18 credit hours, 15%)

MEDA 111 Drawing I  
 MEDA 112 2D Design  
 MEDA 115 Figure Drawing I  
 MEDA 123B 3D Design for GA

MEDA 125B Figure Drawing II for GA & IL  
MEDA 126B Drawing II for CA & GA

**B. Game Art Major**

(15 courses, 48 credit hours, 40%)

ANIM 208 Traditional Animation I  
GAME 221 Computer Animation for Games I  
GAME 227 Game Design I  
GAME 222 3D for Games I  
GAME 228 Game Design II  
GAME 240 Programming for Artists  
GAME 320 3D for Games II  
GAME 326 Game Design III  
GAME 335 Drawing for Game Art I  
GAME 322 3D for Games III  
GAME 328 Game Thesis Preproduction  
GAME 336 Drawing for Game Art II  
GAME 440 Game Thesis Project 1A  
GAME 441 Game Thesis Project 1B  
GAME 422 Game Thesis Project II (6 credit hours)

**III. ELECTIVES**

A. Open Electives

(4 courses, 12 credit hours, 10%)

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

## GAME ART CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	GAME 221 Computer Animation for Games I	GAME 222 3D for Games I	GAME 320 3D for Games II	GAME 322 3D for Games III	GAME 440 Game Thesis Project IA	GAME 442 Game Thesis Project II (6 credits)
	MEDA 112 2D Design	MEDA 123B 3D Design for GA	GAME 227 Game Design I	GAME 228 Game Design II	GAME 326 Game Design III	GAME 328 Game Thesis Preproduction	GAME 441 Game Thesis Project IB	
	MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	LMST 282 Literature & Media Studies	GAME 240 Programming for Artists	GAME 335 Drawing for Game Art I	GAME 336 Drawing for Game Art II	Liberal Arts	Open Elective
	LIBA 112 Film & Narrative	ANIM 208 Traditional Animation I	Open Elective	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts
	WRIT 151 Writing Studio	ARTH 124 History of Game Art	ARTH 111 Development of Art & Ideas	Liberal Arts	Open Elective or INTE 301 Internship	Upper-Level Art History	Open Elective	Upper-Level Art History
		<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	MEDA 1st Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%		<b>120 Credits</b>	

### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

### CURRICULUM

#### I. GENERAL EDUCATION CURRICULUM

##### A. Liberal Arts

(10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio

LIBA 111 Contemporary Design Culture

WRIT 120 Professional Writing for Designers

LMST 282 Literature & Media Studies

Literature and Media Studies Course

Social and Behavioral Sciences Course (recommended: SBSC 215 Intercultural Communication)

Scientific Practices Course (recommended: MATH 180 Visualizing Statistics; MATH 256 Creative Geometry)

Arts and Humanities Course

Two (2) General Education Electives (recommended: CRWR 100 Introduction to Creative Writing)

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

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

**II. PROGRAM CURRICULUM**

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

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

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

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

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

GDES 370 Contemporary Topics in Graphic Design  
GDES 495 Special Topics: Wearable Messages  
ELEC 331 Word, Image, and Book  
ELEC 340 Expressive Typography  
ELEC 343 Design for Business  
ELEC 353 New Media: Music Branding  
ELEC 220 Intro to Letterpress  
ELEC 350 Collaboratory

**III. ELECTIVES**

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

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

## GRAPHIC DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	GDES 239 Graphic Design I	GDES 240 Graphic Design II	GDES 341 Graphic Design III	GDES 342 Graphic Design IV	GDES 493 Graphic Design V	GDES 494 Graphic Design VI
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	GDES 210 Design & Typography	GDES 246 Designing with Type II	GDES 345 3D Problem Solving	GDES 363 Designing with Type III	GDES 420 Visual Persuasion	GDES 480 Portfolio
DSNA 114 4D Design	GDES 124 Intro to Interactive Design	LMST 282 Literature & Media Studies	GDES 243 New Media Design I	Graphic Design Elective	Graphic Design Elective	GDES 491 Design Center or Internship or Graphic Design Elective	Liberal Arts
LIBA 111 Contemporary Design Culture	ARTH 121 History of Graphic Design	ARTH 111 Development of Art & Ideas	Upper-Level Art History	Upper-Level Art History	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	WRIT 120 Professional Writing for Designers	Open Elective or Co-requisite GDES 124 for transfers	Liberal Arts	Open Elective or INTE 301 Internship	Liberal Arts	Open Elective	Open Elective
	<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	DSNA 1st Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>	

## ILLUSTRATION

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### STATEMENT OF PURPOSE

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

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

### STUDENT LEARNING OUTCOMES

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

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

## CURRICULUM

### I. GENERAL EDUCATION CURRICULUM

**A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
 LIBA 112 Film & Narrative  
 Writing Course (recommended: CRWR 322 Writing Picture Books; CRWR 323 Writing for Young Adults; CRWR 318 Writing Comics & Graphic Narrative; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy; CRWR 321 Writing Science Fiction)  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course (recommended: LMST 272 Myth and Symbol in Media; LMST 340 Literature of Comics & The Graphic Narrative; LMST 341 Children's Literature)  
 Social and Behavioral Sciences Course  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music)  
 Two (2) General Education Electives

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

ARTH 120 History of Illustration  
 ARTH 111 Development of Art and Ideas  
 Two (2) Upper-Level Art History Electives (recommended: AH 451 Art History Seminar: Looking at the Landscape)

### II. PROGRAM CURRICULUM

**A. Media Arts First Year Community** (6 courses, 18 credit hours, 15%)

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

**B. Illustration Major** (15 courses, 48 credit hours, 40%)

ILLU 251 Illustration I  
 ILLU 271 Illustration Media  
 ILLU 277 Painting I  
 ILLU 224 Figure III  
 ILLU 252 Illustration I  
 ILLU 261 Computer Illustration

ILLU 278 Painting II  
GDES 210 Design & Typography  
ILLU 325 Figure IV  
ILLU 351 Illustration II  
ILLU 377 Figure Painting I  
ILLU 352 Illustration II  
ILLU 378 Figure Painting II  
ILLU 451 Advanced Illustration  
ILLU 452 Advanced Illustration (6 credit hours)

### **III. ELECTIVES**

#### **A. Open Electives**

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (Visual Development Minor recommended: ELEC 213 Figure Anatomy; ILLU 311 Visual Development I; ILLU 312 Visual Development II; Visual Development Minor Electives)

## ILLUSTRATION CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	ILLU 277 Painting I	ILLU 278 Painting II	ILLU 351 Illustration II	ILLU 352 Illustration II	ILLU 451 Advanced Illustration	ILLU 452 Advanced Illustration (6 credit hours)
	MEDA 112 2D Design	MEDA 123A 3D Design for CA & IL	ILLU 271 Illustration Media	ILLU 261 Computer Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	
	MEDA 111 Drawing I	MEDA 126A Drawing II for IL	ILLU 251 Illustration I	ILLU 252 Illustration I	GDES 210 Design & Typography	Upper-Level Art History	Upper-Level Art History	Liberal Arts
	LIBA 112 Film & Narrative	LMST 282 Literature & Media Studies	Open Elective or ELEC 213 Figure Anatomy	ILLU 224 Figure III	ILLU 325 Figure IV	Open Elective or ILLU 311 Visual Development I	Open Elective or ILLU 312 Visual Development II	Open Elective or Visual Development Minor Elective
	WRIT 151 Writing Studio	ARTH 120 History of Illustration	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts
		<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	MEDA 1st Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%			<b>120 Credits</b>

## MOTION DESIGN

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### STATEMENT OF PURPOSE

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

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

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

### STUDENT LEARNING OUTCOMES

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

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

## CURRICULUM

### I. GENERAL EDUCATION CURRICULUM

#### A. Liberal Arts (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
 LIBA 111 Contemporary Design Culture  
 WRIT 120 Professional Writing for Designers  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course (recommended: LMST 271 Understanding the Art of Film)  
 Social and Behavioral Sciences Course (recommended: SBSC 220 Consumer Culture and Behavior)  
 Scientific Practices Course  
 Arts and Humanities Course (recommended: ARHU 381 American Creativity II)

Two (2) General Education Electives

**B. Art and Design History**

(4 courses, 12 credit hours, 10%)

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

**II. PROGRAM CURRICULUM**

**A. Design Arts First Year Community**

(5 courses, 15 credit hours, 12.5%)

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

**B. Motion Design Major**

(17 courses, 51 credit hours, 42.5%)

MDES 120 Animation Techniques  
MDES 210 Concept Development I  
MDES 211 Animation I  
MDES 212 Design I  
MDES 220 Concept Development II  
MDES 221 Animation II  
MDES 222 Design II  
MDES 310 Concept Development III  
MDES 311 Animation III  
MDES 213 Design III  
MDES 320 Concept Development IV  
MDES 321 Animation IV  
MDES 322 Design IV  
MDES 410 Senior Project I  
MDES 411 Advanced Motion Design Techniques I  
MDES 420 Senior Project II  
MDES 421 Advanced Motion Design Techniques II

**III. ELECTIVES**

**A. Open Electives**

(4 courses, 12 credit hours, 10%)

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



### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

1. **Global Perspective for Design:** Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts. (CIDA Standard 2)
2. **Human-centered Design:** The work of interior designers is informed by knowledge of human factors and theories of human behavior related to the built environment. (CIDA Standard 3)
3. **Design Process:** Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that optimize the human experience within the interior environment. (CIDA Standard 4)
4. **Collaboration:** Entry-level interior designers engage in multi-disciplinary collaboration. (CIDA Standard 5)
5. **Communication:** Entry-level interior designers are effective communicators. (CIDA Standard 6)
6. **Professionalism and Business Practice:** Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment. (CIDA Standard 7)
7. **History:** Entry-level interior designers apply knowledge of interiors, architecture, decorative arts, and art within a historical and cultural context. (CIDA Standard 10)
8. **Space and Form:** Entry-level interior designers apply elements and principles of two- and three-dimensional design. (CIDA Standard 9)
9. **Color:** Entry-level interior designers apply color principles and theories. (CIDA Standard 10)
10. **Furniture, Fixtures, Equipment, and Finish Materials:** Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces. (CIDA Standard 11)

- 11. Environmental Systems:** Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants. (CIDA Standard 12)
- 12. Building Systems and Interior Construction:** Entry-level interior designers have knowledge of building systems and interior construction. (CIDA Standard 13)
- 13. Regulations and Guidelines:** Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces. (CIDA Standard 14)

## CURRICULUM

### I. GENERAL EDUCATION CURRICULUM

#### A. Liberal Arts (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
 LIBA 111 Contemporary Design Culture  
 WRIT 120 Professional Writing for Designers  
 LMST 282 Literature & Media Studies  
 Literature and Media Studies Course  
 Social and Behavioral Sciences Course (recommended: SBSC 215 Intercultural Communication; SBSC 220 Consumer Culture & Behavior; SBSC 221 Psychology of Social Interaction; SBSC 364 Worldwatch)  
 Scientific Practices Course (recommended: ENVI 370 Topics in Ecology and Sustainability; ENVI 375 Applied Environmental Design)  
 Arts and Humanities Course  
 Two (2) General Education Electives (recommended: WRIT 270 Professional Communication & Presentation)

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

ARTH 111 Development of Art & Ideas  
 ARTH 266 History of Interior Design & Decorative Arts I  
 ARTH 367 History of Interior Design & Decorative Arts II  
 Upper-Level Art History Elective (recommended: ARTH 365 History of Modern Architecture; ARTH 451 Art History Seminar: Landscape Art)

### II. PROGRAM CURRICULUM

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

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

#### B. Interior Design Major (16 courses, 51 credit hours, 42.5%)

IDES 122 Intro to Interior Design Drawing  
 IDES 220 Laws, Codes, & Standards for Interior Design  
 IDES 260 Interior Design I

IDES 214 Design and Construction Communication I  
IDES 261 Interior Design II  
IDES 271 Digital Rendering and Presentation  
IDES 215 Design and Construction Communication II  
IDES 351 Digital Design Studio  
IDES 361 Interior Design III  
IDES 380 Textiles and Finish Materials  
IDES 362 Interior Design IV  
IDES 376 Lighting  
IDES 385 Evidence-Based Design  
IDES 455 Business Practices  
IDES 461 Interior Design V  
IDES 430 Building Information Modeling  
IDES 466 Thesis or IDES 499 Internship

### **III. ELECTIVES**

**a. Open Electives** 4 courses, 12 credit hours, 10%

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

## INTERIOR DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	IDES 260 Interior Design I	IDES 261 Interior Design II	IDES 361 Interior Design III	IDES 362 Interior Design IV	IDES 461 Interior Design V	IDES 466 Thesis or IDES 499 Internship
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	IDES 220 Laws, Codes, & Standards for Interior Design	IDES 271 Digital Rendering and Presentation	IDES 380 Textiles and Finish Materials	IDES 385 Evidence-Based Design	IDES 455 Business Practices	Liberal Arts
DSNA 114 4D Design	IDES 122 Intro to Interior Design Drawing	IDES 214 Design & Construction Communication I	IDES 215 Design & Construction Communication II	IDES 351 Digital Design Studio	IDES 376 Lighting	IDES 430 Building Information Modeling	Liberal Arts
WRIT 151 Writing Studio	WRIT 120 Professional Writing for Designers	LMST 282 Literature & Media Studies	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective
LIBA 111 Contemporary Design Culture	ARTH 111 Development of Art & Ideas	ARTH 266 History of Interior Design & Decorative Arts I	ARTH 367 History of Interior Design & Decorative Arts II	Open Elective or INTE 301 Internship	Upper-Level Art History	Open Elective	Open Elective
	<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	DSNA 1st Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>	

## PHOTOGRAPHY AND IMAGING

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### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

### CURRICULUM

#### I. GENERAL EDUCATION CURRICULUM

##### A. Liberal Arts (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio

Writing Course (recommended: WRIT 270 Professional Communication and Presentation)

LIBA 110 Contemporary Issues in Fine Arts, Film, and Photography

LMST 282 Literature & Media Studies

Literature and Media Studies Course (recommended: LMST 271 Understanding the Art of Film;

LMST 272 Myth and Symbol in Media; LMST 275 World Cinema; LMST 330 LGBT Identities in Literature and Film)

Social and Behavioral Sciences Course (recommended: SBSC 270 Visual Anthropology; SBSC

180 Introduction to Psychology; SBSC 260 Strengths of Differences; SBSC 315 Ethics of Art & Design, SBSC 364 Worldwatch)

Scientific Practices Course (recommended: ENVI 345 Communicating the Environment)

Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas; ARHU 381 American Creativity II)  
Two (2) General Education Electives

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

ARTH 122 History of Photography  
ARTH 111 Development of Art and Ideas  
Two (2) Upper-Level Art History Electives (recommended: ARTH 422 Contemporary Issues in Art)

**II. PROGRAM CURRICULUM**

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

STDA 101 Drawing  
STDA 110 2D /Color  
STDA 115 Lens-Based Communication  
STDA 102 3D Design  
STDA 120 4D Design

**B. Photography and Imaging Major** (13 courses, 42 credit hours, 35%)

PHOT 151 Photographic Techniques (Darkroom)  
PHOT 265 Art & Science of Color  
PHOT 275 Lighting I  
PHOT 232 Location Lighting  
PHOT 281 Issues in Contemporary Photo  
PHOT 290 The Moving Image  
PHOT 380 Alternative Processes  
PHOT 391 Digital Imaging III  
PHOT 374 Professional Practices/Portfolio  
PHOT 385 Junior Seminar: Special Topics  
PHOT 465 Photo and the Media  
PHOT 475 Internship *or* PHOT 477 Professional Project  
PHOT 482 PDI Thesis (6 credit hours)

**C. Photography Electives** (choose 3 courses, 9 credit hours, 7.5%)

PHOT 301 Intro to Fashion/Beauty & Portrait Photo  
PHOT 310 Still Life/Advertising  
PHOT 330 The Social Document  
PHOT 334 The Staged Photograph  
PHOT 349 Documentary and Experimental Video  
PHOT 360 Introduction to Large Format

**III. ELECTIVES**

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

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

## PHOTOGRAPHY AND IMAGING CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 120 4D Design	PHOT 275 Lighting I	PHOT 281 Issues in Contemporary Photo	PHOT 380 Alternative Processes	PHOT 374 Professional Practices/Portfolio	PHOT 475 Internship or PHOT 477 Professional Project	PHOT 482 PDI Thesis (6 credits)
STDA 101 Drawing	STDA 102 3D Design	PHOT 265 Art & Science of Color	PHOT 232 Location Lighting	Photography Elective	Photography Elective	Photography Elective	
STDA 115 Lens-Based Communication	PHOT 151 Photo Techniques (Darkroom)	LMST 282 Literature & Media Studies	PHOT 290 The Moving Image	PHOT 391 Digital Imaging III	PHOT 385 Junior Seminar: Special Topics	PHOT 465 Photo and the Media	Upper-Level Art History
LIBA 110 Contemporary Issues in FA, Film, and Photo	ARTH 122 History of Photography	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Open Elective or (Photo Tech or Photo History if needed)	ARTH 111 Development of Art & Ideas	Open Elective or INTE 301 Internship	Open Elective	Upper-Level Art History	Open Elective
	<b>Program Curriculum</b>		<b>General Education</b>		<b>Electives</b>		
<b>Color Key</b>	STDA 1st Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 30 Hours 25%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	<b>120 Credits</b>	

## VISUAL STUDIES

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### STATEMENT OF PURPOSE

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

### STUDENT LEARNING OUTCOMES

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

### CURRICULUM

#### I. General Education Curriculum

**A. Liberal Arts** (10 courses, 30 credit hours, 25%)

WRIT 151 Writing Studio  
Writing Course  
First Year Gateway Course  
LMST 282 Literature & Media Studies  
Literature and Media Studies Course  
Social and Behavioral Sciences Course  
Scientific Practices Course  
Arts and Humanities Course  
Two (2) General Education Electives

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

ARTH 111 Development of Art & Ideas

Upper-Level Art History Elective

## II. Program Curriculum

### A. First Year Courses

(choose 5 courses, 15 credit hours, 12.5%)

DSNA 112 Drawing & 2D Design I  
DSNA 113 Drawing & 3D Design I  
DSNA 114 4D Design  
DSNA 122 Drawing & 2D Design II  
DSNA 123 Drawing & 3D Design II  
STDA 101 Drawing  
STDA 110 2D /Color  
STDA 115 Lens Based Communication  
STDA 102 3D Design  
STDA 120 4D Design  
MEDA 111 Drawing I  
MEDA 112 2D Design  
MEDA 115 Figure Drawing I  
MEDA 123 3D Design  
MEDA 125 Figure Drawing II  
MEDA 126 Drawing II

### B. Visual Studies Major

(2 courses, 6 credit hours, 5%)

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

### C. Art and Design Electives or Minors

(choose 10 courses, 30 credit hours, 25%)

*Lower-level (100/200) Art and Design Electives:*

PHOT 265 Art & Science of Color  
PHOT 275 Lighting I

ADES 150 Introduction to Advertising  
ADES 212 Creative Copywriting

GDES 124 Introduction to Interactive Design  
GDES 210 Design & Typography  
GDES 239 Graphic Design I  
GDES 240 Graphic Design II  
GDES 246 Typography  
GDES 243 New Media

ILLU 251 Illustration I  
ILLU 252 Illustration I  
ILLU 261 Computer Illustration  
ILLU 271 Illustration Media  
ILLU 277 Painting I  
ILLU 278 Painting II

FINE 122 Conceptual Practices  
FINE 271 Painting I  
FINE 233 Sculpture I

FINE 208 Printmaking I  
FINE 248 Time Based  
FINE 272 Painting II  
FINE 209 Printmaking II (Etching)

IDES 122 Introduction to Interior Design Drawing  
IDES 230 Interior Design Graphics  
IDES 260 Interior Design I

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

ELEC 205 Introduction to Figure Painting I  
ELEC 213 Figure Anatomy  
ELEC 214 Experimental Imaging  
ELEC 221 Intermediate Figure  
ELEC 252 Painting from Observation  
ELEC 253 Beginning Painting  
ELEC 270 Artists' Books  
ELEC 277 Adv. Repres. Draw  
ELEC 210 Digital & Social Media  
ELEC 215 Immersive Media Studio  
ELEC 220 Intro to Letterpress  
ELEC 231 ART Network Studio Elective  
ELEC 270 Costume Design

*Upper-Level (300/400) Art and Design Electives:*

FINE 371 Painting III  
FINE 372 Painting IV  
FINE 471 Painting V  
FINE 308 Printmaking III (Screen Printing)  
FINE 309 Printmaking IV (Lithography)  
FINE 333 Sculpture (Metal Casting)  
FINE 335 Sculpture (Wood Fabrication)  
FINE 336 Sculpture (Metal Fabrication)

ILLU 311 Visual Development 1  
ILLU 312 Visual Development 2

PHOT 301 Introduction to Fashion/Beauty & Portrait Photo  
PHOT 310 Still Life/Advertising  
PHOT 330 The Social Document  
PHOT 334 The Staged Photograph  
PHOT 360 Introduction to Large Format

ELEC 304 Acting Studio  
ELEC 310 Satire & Pop Culture  
ELEC 331 Word, Image and Book  
ELEC 338 Time Based Interactive  
ELEC 353 New Media: Music Branding  
ELEC 340 Expressive Typography  
ELEC 343 Design for Business

ELEC 344 Portraiture  
ELEC 354 Graphic Novel  
ELEC 364 Children's Book Illustration  
ELEC 385 Synergism in Visual Thinking  
ELEC 388 Landscape Painting & Drawing  
ELEC 420 Advanced Media  
ELEC 468 Advanced Figure Painting/Advanced Figure Drawing  
ELEC 335 3D Visualization

### III. Electives

#### A. Business, Collaboration, and Liberal Arts Electives (choose 11 courses, 33 credit hours, 27.5%)

ELEC 350 Collaboratory

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

Liberal Arts Electives (recommended: ARHU 270 Arts in Context: Comparing the Arts; LMST 272 Myth & Symbol in Media; SBSC 270 Visual Anthropology; LMST 382 Literature and Popular Culture; ENVI 263 Sustainability; ENVI 345 Communicating the Environment; ENVI 375 Applied Environmental Design; SBSC 221 Psychology of Social Interaction; SBSC 245 Psychology of the Arts; SBSC 250 Gender, Race and Culture; SBSC 315 Ethics of Art & Design; SBSC 331 Human Factor in Design; ARHU 355 Introduction to Aesthetics; ARHU 295 Dangerous Ideas; ARHU 380 American Creativity I; ARHU 381 American Creativity II; LIBA 110 Contemporary Issues in Fine Arts, Photography, and Film; LIBA 111 Contemporary Design Culture; LIBA 112 Film & Narrative)

Business Electives (recommended: BOAD 151 Organization and Management of Art and Design)

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

## VISUAL STUDIES CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
1st Year	1st Year	Art and Design Elective or Minor	Art and Design Elective or Minor	VISU 300 Art and Design Process	Art and Design Elective or Minor	Art and Design Elective or Minor	VISU 400 Art and Design Thesis
1st Year	1st Year	Art and Design Elective or Minor	Art and Design Elective or Minor				
1st Year	ARTH 111 Development of Art & Ideas	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor	Upper-Level Art History	ELEC 350 Collaboratory or Liberal Arts / BOAD Elective or Minor	ELEC 350 Collaboratory or Liberal Arts / BOAD Elective or Minor
First Year Gateway Course	Liberal Arts Required	Liberal Arts Required	Liberal Arts Required	Liberal Arts Required	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor
WRIT 151 Writing Studio	Liberal Arts Required	Liberal Arts Required	Liberal Arts Required	Liberal Arts Required	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor	Liberal Arts / BOAD Elective or Minor
<b>Color Key</b>	1st Year 15 hours 12.5%	Art and Design 36 hours 30%	LA Required 30 Hours 25%	Art & Design History 6 Hours 5%	Electives 33 Hours 27.5%	<b>120 Credits</b>	

## Academic Minors and Concentrations

A minor constitutes five courses, or 15 credit hours total, taken outside the specific degree program in which a student is matriculating. Transfer credits do not count towards a minor. A maximum of one course, or up to 3-credits, of the minor may also fulfill course requirements in the student's major. When this is not the case, students will use their four open electives for the minor and will need to take one additional course to complete their 120 credit hour degree requirements with a minor (total of 123 credit hours). Independent Study courses may not replace a required course in the minor. Courses in all minors are offered on a space available basis and if there is sufficient demand. Some courses have prerequisites that must be taken in the proper sequence. Some courses may require a lab fee. Successfully completed minors will be recorded on your official transcript along with your declared major. Ringling College of Art and Design has the right to cap the number of students wishing to enroll in any minor each year.

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

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

### AVAILABLE MINORS

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#### **ART HISTORY MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

ARTH 111 Development of Art and Ideas (required by all majors)

Four (4) Upper-Level Art History Electives (in addition to requirements for the major)

#### **BUSINESS OF ART AND DESIGN MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

BOAD 151 Organization and Management of Art & Design Businesses

BOAD 201 Accounting and Finance for the Artist and Designer

Three (3) Business Electives

#### **CREATIVE WRITING MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

CRWR 111 Reading for Writers

CRWR 212 Story Workshop or CRWR 213 True Stories: Writing Creative Nonfiction

Creative Writing Elective

*Select one literature course from the following:*

LMST 240 Contemporary Literature

LMST 241 A World of Stories

LMST 242 Contemporary Women's Literature  
LMST 265 Special Topics in Literary Genres  
LMST 330 LGBT Identities in Literature and Film  
LMST 340 Literature of Comics & The Graphic Narrative  
LMST 341 Children's Literature  
LMST 345 Literature of Horror, Fantasy, and Science Fiction  
LMST 382 Literature and Popular Culture

*Select one story fundamentals course from the following:*

\*CRWR 105 Story Fundamentals: Character  
\*CRWR 106 Story Fundamentals: Plot  
\*CRWR 205 Story Fundamentals: Scene

*\*Participation in the Visiting Writers Forum is required.*

### **FINE ARTS MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

FINE 122 Conceptual Practices

Three (3) courses in Painting or 3 courses in Printmaking or 3 courses in Sculpture

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

### **PHOTOGRAPHY AND IMAGING MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

STDA 115 Lens-Based Communication

PHOT 265 Art & Science of Color

PHOT 275 Lighting I

Two (2) Photography Electives

### **REALISTIC PAINTING MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

ILLU 277 Painting I or FINE 271 Painting II

ELEC 221 Intermediate Figure

ELEC 344 Portraiture

ELEC 468 Advanced Figure Painting/Advanced Figure Drawing

ELEC 388 Landscape Painting and Drawing or ELEC 308 Sketchbook Drawing: Art, Nature and Science

### **VIDEO CONTENT DEVELOPMENT MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

ELEC 233 Introduction to Video Content Development

ELEC 234 Introduction to Storytelling and Scriptwriting

ELEC 235 Editing for Video

ELEC 236 Production Studio

*Select one course from the following:*

ELEC 231 Art Network Elective

DSNA 114 4D Design

STDA 120 4D Design

## **VISUAL DEVELOPMENT MINOR CURRICULUM**

**(5 courses, 15 credit hours)**

ELEC 213 Figure Anatomy

ILLU 311 Visual Development I

ILLU 312 Visual Development II

*Select two courses from the following:*

ELEC 354 Graphic Novel

ELEC 334 Advanced Computer Illustration

ILLU 490 3-D Modeling for IL

## **Advising, Records and Registration Services**

### **CALENDAR, CREDIT, COURSE LOAD**

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The academic calendar consists of a fall and spring semester of 15 weeks each. At the conclusion of the 15 weeks of regularly-scheduled courses, there is one week of final projects or exams. A course that meets once a week has 15 meetings, plus a final exam meeting for non-studio courses. A course that meets twice a week has 30 meetings, plus a final studio critique meeting or final exam.

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

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

### **GRADUATION REQUIREMENTS**

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

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

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

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

## **RESIDENCY REQUIREMENT**

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

## **FULL-TIME STATUS & TUITION**

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

## **EXTRA CREDIT CHARGES**

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A student taking more than 33 total credits during a single academic year will be charged an extra credit fee. Calculations will be based on each student's credit-hour load at the conclusion of the add/drop period for the fall and spring semesters. If an exception is made to allow the student to

add credits after the add/drop deadline, the additional credits will be included in the total calculation. Extra credit charges are based on the number of credits that exceed the 33 credit limit multiplied by the current extra credit fee.

## **PART-TIME STUDENTS**

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

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

## **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

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Ringling College enthusiastically seeks a diverse student body, welcoming and providing appropriate support for learning style preferences, the College offers considerable support for learning, including a robust writing center and expert tutorials on reading, study skills and time management. In keeping with this commitment to diversity and conformity to legal mandates, the College provides accommodations to students with disabilities for full access to its curricula and programs in accordance with the Americans with Disabilities Act, amended (ADA) and Section 504 of the 1973 Civil Rights Act.

Accommodations are arranged through the Academic Resource Center (ARC) based on information from diagnosing and treating professionals and from students' self-reports. Documentation from diagnostic testing and other evaluations is usually required. Individualized Education Programs are often part of this information but additional documents may be needed. Based on the documentation, staff members determine accommodations on a case-by-case basis.

Students who have diagnosed cognitive, psychiatric, medical or other conditions that may limit their access to instruction, facilities or activities should contact the ARC after acceptance: 941-359-7627. Having submitted appropriate documentation, they will then work with ARC personnel to determine the right combination of accommodations to support their equal opportunity to learn, demonstrate mastery and participate in college-sponsored programs and activities in the classroom and beyond.

## **SCHEDULE CHANGES**

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

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

## **SCHEDULING**

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

## **CHANGE OF MAJOR**

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

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

## **CHANGING MAJOR TO COMPUTER ANIMATION OR GAME ART**

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Students who have completed one or more semesters at Ringling College and wish to change their major to Computer Animation or Game Art must go through the Readmission Process. Acceptance will be only for the 1st-Year Spring Semester and will be on a space available basis. Students may incur an additional year of study.

## Off-Campus Study Opportunities

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

### OFF-CAMPUS FINANCIAL AID POLICY

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

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

### NEW YORK STUDIO PROGRAM (NYSP)

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Ringling College offers junior and senior Fine Arts students the opportunity to study and live in New York City for one semester.

Entrance into the program is granted upon successful completion and review of departmental application materials. Senior Fine Arts students are restricted to participation in the fall semester only. The Fine Arts faculty reviews applicants and selects participants each year. This program is directed toward mature students who are self-motivated, disciplined and have begun to develop a cohesive body of work. Tuition for the semester is paid to Ringling College. Grades received through NYSP become part of the student's official record at Ringling College. Information and application materials are available through the Office of Advising, Records and Registration Services.

## **INTERNATIONAL CENTER OF PHOTOGRAPHY, NEW YORK CITY**

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

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

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

# The Collaboratory

Associate Vice President for Collaborative Enterprises  
Cynthia Gravino  
collaboratory@ringling.edu

## THE COLLABORATORY AT RINGLING COLLEGE

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

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

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

## Continuing Studies and Special Programs (CSSP)

Assistant Vice President and Director of CSSP  
Jerry Bladdick  
cssp@ringling.edu

## PRECOLLEGE PERSPECTIVE

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

## **SUMMER TEACHER INSTITUTE**

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

## **COMMUNITY CLASSES AND WORKSHOPS**

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## **SUMMER ART**

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## **CERTIFICATE PROGRAMS**

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## **WILDACRES RETREAT**

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

# **Environmental Health and Safety**

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

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

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

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

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

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

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## **POLICIES AND PROCEDURES FOR EVENTS WITH ALCOHOL**

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

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## **SMOKING POLICY**

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

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

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

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

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

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

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

## **Non-Discrimination Policy**

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

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

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

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

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

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

Anyone engaging in practices that violate the Non-Discrimination Policy, including discrimination, harassment or retaliation against someone who complains about discrimination, will be subject to disciplinary action, up to and including expulsion or separation from the College. Anyone who believes he or she has been subjected to unlawful discrimination, harassment, retaliation or other

practices in violation of the Non- Discrimination policy should immediately contact the Title IX Coordinator or Deputy Title IX Coordinator, as listed below.

## **INQUIRIES**

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

## **PROCEDURES FOR COMPLAINTS**

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

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

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

## **TITLE IX COORDINATOR**

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### **Christine C. DeGeorge**

Vice President for Human and Organizational Development  
Office of Human Resources, Joutras 1  
2700 N. Tamiami Trail  
Sarasota, FL 34234  
941-359-7619

## **DEPUTY TITLE IX COORDINATOR**

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### **Dr. Tammy S. Walsh**

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

Revision Approved by Board of Trustees 10/30/2014

## **Equal Employment Opportunity Policy**

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

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

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

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

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

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

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

Revised October 22, 2014

# Sexual Misconduct

## Sexual Assault Information

### MEDICAL ATTENTION AND PRESERVATION OF EVIDENCE

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

### SUPPORT

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

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

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

### REPORTING

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

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

## WAYS TO FILE A REPORT

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

**Title IX Coordinator (Faculty and Staff):**

Christine DeGeorge – Vice President for Human and Organizational Development  
Office location: Joutras 1  
(941) 359-7619

**Deputy Title IX Coordinator (Students):**

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

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

### OFFICE OF STUDENT LIFE STAFF

**Jekeyma Robinson**

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

**Chris Shaffer**

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

**Tiffany Bartlett**

Coordinator of Residence Life  
Office Location: Ann and Alfred Goldstein Hall, First Floor  
(941) 309-0111

**James Mitchell**

Coordinator of Residence Life for Housing Operations  
Office Location: Ann and Alfred Goldstein Hall, First Floor  
(941) 309-1963

**Katie Cuff**

Coordinator of Student Activities and Leadership Development

Office Location: Ann and Alfred Goldstein Hall, First Floor  
(941) 309-0202

**Melanie Stawkey**

Coordinator of Recreation and Wellness

Office Location: Ulla Searing Student Center, Second Floor  
(941) 359-6123

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

## **COORDINATION WITH LAW ENFORCEMENT**

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

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

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

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

## AMNESTY

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

## INTERIM SUPPORT AND REASONABLE PROTECTION

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After a report is made, the College will provide interim support and reasonable protection against further acts of misconduct, harassment or retaliation as well as provide services and resources to provide a safe educational and employment environment.

After the initial review of the report, the College will determine the necessity and scope of any interim measures. All individuals are required to report instances of another individual's failure to abide by any restrictions imposed by an interim measure. The College will take action to enforce a previously implemented interim measure.

### **The range of interim measures include:**

- 1) No contact order: The complainant or respondent may request, or the College may impose, communication and contact restrictions to prevent further potentially harmful interaction.
- 2) Academic, Employment or Living Arrangements: The complainant or respondent may request a change in academic, employment or living situation after a report of sexual misconduct or harassment. Upon request, the College will inform the complainant or respondent of the options and will accommodate the request if those changes are reasonably available. In some cases the College may initiate these changes without a request. These may include, but are not limited to:
  - Changing class or work schedule, including the ability to stop a course without penalty
  - Limiting an individual's or organization's access to certain College facilities or activities pending resolution of the matter
  - Providing an escort to ensure safe movement between classes and activities
  - Providing academic support services
- 3) Emotional Support: The College will provide counseling services through the Peterson Counseling Center as part of Health Services or Employee Assistance Program or assist in providing a referral to off campus agencies. Counseling and emotional support is available to any member of the College community.

## ADDITIONAL CAMPUS RESOURCES

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**Rev. Melanie Y. Kim** – Campus Chaplain (Confidential Resource)  
Office Location: Ulla Searing Student Center, Second Floor  
(941) 309-0200

**Peterson Counseling Center** (Confidential Resource)  
Office Location: Health Center  
(941) 893-2855

**Health Center** (Required Reporter to Police)  
Office Location: Health Center  
(941) 309-4000

## OFF-CAMPUS COMMUNITY RESOURCES

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**SPARCC** (Safe Place and Rape Crisis Center)  
2139 Main Street Sarasota, Florida 34237  
(941) 365-0208

You can also reach SPARCC through the Florida Coalition Against Domestic Violence Hotline 1-800-500-1119.

**Sarasota County Sheriff's Office**  
Victim Assistant Unit  
(941) 861-4942  
victimassistance@scgov.net

The Sarasota County Sheriff's Office Victim Assistance Unit provides services to any victim of any crime, including secondary victims and witnesses to crime. In addition, they provide short-term crisis support for persons experiencing traumatic situations that are not crime related (such as suicides). Services include crisis intervention, accompaniment through medical, legal, and judicial appointments related to the victimization, assistance with filing Injunctions for Protection (restraining orders), assistance in applying for Crime Victim Compensation where applicable, practical assistance, exploration of options, and community information and referral.

**HOPE Family Services**  
[www.hopefamilyservice.org](http://www.hopefamilyservice.org)  
24 Hour Help-line: 941-755-6805  
Outreach Office: 941-747-8499

**Manatee Glens Rape Crisis Services**  
[www.manateeglens.org](http://www.manateeglens.org)

Rape Crisis Hotline: 941-708-6059  
Main number: 941-782-4100

## **RAINN**

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### **RAPE, ABUSE & INCEST NATIONAL NETWORK (RAINN)**

The nation's largest anti-sexual assault organization.

### **FLORIDA COUNCIL AGAINST SEXUAL VIOLENCE (FCASV)**

FCASV is an excellent resource regarding the current trends in reported sexual assaults within Florida, current research, outreach, and survivor training, and resources for survivors.

## **AWARENESS PROGRAMS**

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The Office of Student Life works closely with the Office of Public Safety to promote awareness about rape, sexual assault, and other forms of sexual misconduct, and educational programs are offered each year.

## **Title IX Compliance**

Ringling College of Art and Design is committed to creating and maintaining a community in which students, faculty, and staff can work together in an atmosphere free from all forms of discrimination. Specifically, every member of the College community should be aware that Ringling College is opposed to discrimination, including sexual harassment, and that such behavior is prohibited by College policy (see Non-Discrimination Policy, Non-Harassment Policy, Sexual Misconduct Policy). It is the intention of the College to take whatever action may be necessary to prevent, correct, and, if necessary, discipline for behavior which violates this policy. Title IX of the Educational Amendments of 1972 (Title IX) is Federal law which prohibits discrimination on the basis of sex in education, programs or activities. Sexual misconduct and harassment, as defined in the Ringling College of Art and Design

Non-Harassment Policy and Sexual Misconduct Policy, is a form of sex discrimination prohibited by Title IX, and includes sexual harassment and sexual misconduct. This policy applies to students, faculty, staff and visitors and covers conduct both on and off campus. Off-campus conduct that is likely to have a substantial effect on a complainant's on-campus life and activities or poses a threat or danger to members of the Ringling College community may also be addressed under this policy.

While it is often thought of as a law that applies to athletics programs, Title IX is much broader than athletics and applies to all programs at Ringling College. While compliance with the law is everyone's responsibility at Ringling College, the College has a designated Title IX Coordinator

and Deputy Title IX Coordinator to oversee its response to all reports of sex discrimination, including harassment and sexual misconduct, and coordinate compliance with the mandates of Title IX. The Title IX Coordinator and Deputy Title IX Coordinator are knowledgeable and trained in the College's policies and procedures, State and Federal laws that apply to sexual misconduct and harassment, and the dynamics of sexual misconduct and harassment.

The Title IX Coordinator and Deputy Title IX Coordinator are available to meet with any individual to discuss the options for resolving a report under this policy.

#### **TITLE IX COORDINATOR**

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**Christine Carnegie DeGeorge**

Vice President for Human and Organizational Development  
Office of Human Resources, Joutras 1  
2700 N. Tamiami Trail  
Sarasota, FL 34234  
941-359-7619

#### **DEPUTY TITLE IX COORDINATOR**

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**Dr. Tammy S. Walsh**

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

The Title IX Coordinator has the overall responsibility for the implementation of the Title IX program at Ringling College. The Coordinator oversees the administration of grievance procedures for faculty and staff, and coordinates training, education and communication of all College non-discrimination and non- harassment policies. The Deputy Title IX Coordinator oversees the administration of the grievance procedures for students and coordinates training, education and communication to students. Grievance procedures are described in the Student Code of Conduct, the Non- Harassment Policy, and the Sexual Misconduct Policy.

Revised 10/22/2014

# Non-Harassment Policy

Ringling College of Art and Design maintains a professional work and academic environment in which all employees and students are treated with respect and dignity. A vital element of this atmosphere is the College's commitment to equal opportunities and the eradication of discriminatory practices including harassment, with the goal to provide an academic and institutional climate of non-harassment. Forms of harassment that are encompassed by this policy include harassment based on sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information, or any other basis prohibited by law. Harassment is specifically prohibited by state and federal law and instances of harassment may result in both civil and criminal liability on the part of the individual harasser as well as the College. Harassment's destructive impact wastes human potential, demoralizes employees and students, and perpetuates the tendency for further unacceptable behavior. For these reasons, the College is opposed to harassment in any form in its workplace and activities. This policy establishes procedures to address problems and questions regarding harassment in a prompt, discreet and fair manner. All employees and students are expected to comply and cooperate with its provisions and in accordance with the code of professional ethics.

## DEFINITION OF SEXUAL HARASSMENT

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Due to the inherent complexity of sexual harassment, the College's policy contains this special section defining sexual harassment. Sexual harassment is defined by this policy as unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature that is aimed at coercing an unwilling person into a sexual relationship whether or not it involves physical contact; that makes rejecting such conduct the basis for employment or academic decisions affecting the individual; or that unreasonably interferes with the individual's work or academic performance by creating an intimidating, hostile, or offensive environment for work or learning.

Examples of sexual harassment are such actions as sexual attacks; sexual violence; the requesting of sexual favors accompanied by implied or overt threats concerning one's job, grade, letter of recommendation, or similar activities; verbal abuse of a sexual nature; physical contact such as patting, pinching, or unnecessary touching; subtle pressure for sexual activity; sexist remarks regarding a person's body, clothing or sexual activity; or derogatory comments about a person's sexual orientation.

Sexual harassment does not refer to occasional compliments of a socially acceptable nature or to welcome social interactions.

Instructional material shall not be the basis for discipline unless an appropriate review by the Human Rights Committee finds the material irrelevant to the subject of the course or finds that the cumulative presentation of specific material is unbalanced to the degree that it establishes an atmosphere of harassment.

## **A SPECIAL NOTE TO FACULTY, TEACHING ASSISTANTS, STAFF, AND OTHER PERSONS IN POSITIONS OF POWER**

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Harassment occurs when a person who is in a position of trust or authority engages in behaviors or creates conditions that are inappropriate, unwanted and/or non-reciprocal. This is especially true in instances of sexual harassment when an unwelcome personal element is introduced into what should be a sex neutral situation. Because of the difference in power between faculty and students and supervisors and employees, a faculty member or supervisor cannot be certain that a personal relationship is truly welcome or consensual. Moreover, other individuals may be affected by such relationships. Those who abuse, or appear to abuse, their power violate their responsibility to the community. The College expects the faculty and staff to be aware of the potential for problems and conflicts of interest.

## **THE HUMAN RIGHTS COMMITTEE**

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The Human Rights Committee is a fact-finding committee whose purpose is to respond to and resolve harassment complaints. The Committee is a standing committee appointed by the President and comprised of three faculty members, two staff members, and two students. The student members of the Committee will participate only in those cases where other students are involved. The Vice President for Human and Organizational Development will serve as coordinator without vote. If the complaint should be against the Vice President for Human and Organizational Development, one of the committee members is to serve as the coordinator, with vote.

## **STUDENT TO STUDENT HARASSMENT**

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Student-to-Student harassment complaints are to be processed under the disciplinary procedure established and operated by the Office of Student Life. All other harassment complaints are to be processed by the procedures outlined in this policy.

## **“ON NOTICE” OPTION OF COMPLAINT**

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Individuals who feel they have been harassed may choose to put the offender “on notice” that the offender’s behavior is unwelcome. Often this direct communication by the individual brings a stop to the harassment, and no further action is necessary.

Use of the “on notice” option is not a prerequisite to initiating the complaint procedures set forth in this policy, and the College will not refuse to investigate a complaint on the grounds that the victim did not have a discussion with the offender. In other words, the victim always retains the right to avoid direct interaction with the offender and to initiate the complaint procedure explained in this policy.

## **PROCEDURES FOR INFORMAL COMPLAINT**

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Individuals who believe they have been the victim of harassment may seek an informal resolution of the problem. Use of the informal complaint procedures is not a prerequisite to initiating a formal complaint. Complaints of sexual assault must be made through the Procedures for a Formal Complaint.

Informal complaints may be oral or written and directed to the Vice President for Human and Organizational Development or to any member of the Human Rights Committee. Informal resolution will generally involve the Vice President for Human and Organizational Development or the Human Rights Committee serving as mediators in an effort to resolve the complaint. The accused will be informed of the existence and nature of the informal complaint and will have an opportunity to respond. The Human Rights Committee or the Vice President for Human and Organizational Development, serving as intermediaries, will seek a resolution that both the complainant and the accused can agree upon. If no mutually satisfactory resolution can be found, the Human Rights Committee, the Vice President for Human and Organizational Development, and/or the complainant can decide if further action is appropriate.

## **PROCEDURES FOR A FORMAL COMPLAINT**

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Harassment complaints are to be directed to the Vice President for Human and Organizational Development or to a member of the Human Rights Committee. The Vice President for Human and Organizational Development or the contact person on the Committee will prepare a written record of the individual's factual allegations which the complainant will then have the opportunity to review before signing. Although complaints should be brought as soon as possible, preferably within six months after an offensive incident, the College recognizes that the sensitivity involved in certain situations may cause individuals to delay taking action.

Once the initial complaint is prepared, the Vice President for Human and Organizational Development or the contact person on the Committee shall convene the entire Human Rights Committee to review the complaint, and to conduct an appropriate investigation of the allegations. This investigation may be limited to mediation and a negotiated settlement between the complainant and the accused. Based on the evidence collected, a designated member of the Human Rights Committee will prepare a report containing the Committee's findings and conclusions.

Possible outcomes of the investigation are that the allegations are substantiated, or that allegations are not substantiated, i.e. an inconclusive investigation. In the event the allegations are substantiated, the Vice President for Human and Organizational Development or the Human Rights Committee may endeavor, through mediation, to reach a negotiated settlement of the complaint.

If a negotiated settlement cannot be reached, the Human Rights Committee will refer the matter to the College's Vice Presidents for resolution. The Vice Presidents will not reopen a completed investigation unless it can be shown that the investigating individuals made specific errors in

reviewing the facts. The Vice Presidents will consider the findings and recommendations of the Human Rights Committee and, in consultation with the President, render a decision. Decisions will be made using the preponderance of evidence standard (i.e. it is more likely than not that the alleged conduct occurred).

## **PROTECTION OF COMPLAINANT AND OTHERS**

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All information regarding harassment will be kept in confidence to the greatest extent practicable and appropriate under the circumstances. The College cannot guarantee that the identity of the complainant will be concealed from the accused harasser, but any retaliation committed by the accused harasser by way of irresponsible, malicious or unfounded complaints will be investigated. If an investigation reveals that the complainant falsely accused another of harassment knowingly or in a malicious manner, the complainant will be subject to appropriate sanctions and/or discipline.

In order to ensure that a complete investigation of harassment claims can be conducted it may be necessary for the College to disclose to others portions of the information provided by the complainant. The College will try to honor any complainant's request that the College not disclose certain information provided, consistent with the College's obligation to identify and correct instances of harassment, including sexual harassment.

## **PENALTIES**

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Every claim of harassment will be considered on its own merits. The College will take whatever corrective action and/or disciplinary measures it considers appropriate under the circumstances, including but not limited to counseling, reprimand, probation, suspension, transfer, demotion or immediate termination of an employee or student in accordance with the provisions, policies and procedures outlined in the appropriate Faculty, Staff or Student Handbook.

Revision Approved by Board of Trustees 10/30/2014

## **Child Protection Policy**

It is Ringling College of Art and Design's policy to take all appropriate steps to protect the health and welfare of the children who come to the Ringling College campus and of children with whom our employees, volunteers and students interact in other locations. Ringling College of Art and Design will comply with all applicable reporting laws.

Under Florida law, all faculty and staff are required to report suspected abuse, abandonment, or neglect of a child under age 18 by any individual, regardless of if the person is a parent, legal guardian, or unknown individual to include but not limited to a parent, legal custodian, caregiver or other person responsible for the child's welfare which includes a person who has permanent or temporary care or custody or responsibility for the supervision of such child (including any

employee of the College) or any household or family member of the child. Additionally, faculty and staff are further required to report if a child is in need of supervision and care and has no parent, legal custodian, or other person responsible for the child's welfare.

**Abuse, abandonment, or neglect includes:**

1. Physical injury, whether visible or not, under circumstances that indicate that a child's health or welfare is harmed or at substantial risk of being harmed;
2. Mental injury, meaning the observable, identifiable and substantial impairment of a child's mental or psychological ability to function, under circumstances that indicate that a child's health or welfare is harmed or at substantial risk of being harmed;
3. The failure to provide essential care and attention to a child (e.g., leaving a child unattended), under circumstances that indicate that the child's health or welfare is harmed or there is a substantial risk of harm, or that there is mental injury to the child or a substantial risk of such injury; and
4. Any act that involved sexual molestation or exploitation of a child (e.g. any sexual contact or conduct with a child), regardless of whether physical injuries are present.

This policy applies to all faculty, staff, volunteers and students of Ringling College of Art and Design. Additional individuals or organizations doing business at or with the College may also be required to acknowledge and comply with provisions of this policy, as determined by the College. The policy applies to the Ringling College of Art and Design campus, all properties owned or leased by the College, and all off-campus sites at which students, faculty, staff and volunteers participate in college-sponsored activities.

Please also refer to the Ringling College of Art and Design Sexual Misconduct Policy, which prohibits sexual misconduct and requires reporting of known or suspected incidents of sexual misconduct of any person, regardless of age. This policy can be found in the student and employee handbooks.

Ringling College sponsors a number of programs for children. The College requires that children in these programs be appropriately supervised by adults with the proper training and credentials, and subject to criminal background check clearances as required by Florida state law and the College. All program adults (paid staff or volunteers) must receive appropriate information in maintaining professional boundaries at all times when working with children in the program (See Appendix A below).

## **REPORTING REQUIREMENTS**

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- A. Florida Law mandates the reporting of any suspected child abuse, abandonment or neglect. Anyone who has reason to believe that a child has been subjected to abuse, abandonment or neglect must immediately report to the Florida Department of Children and Families by one of the following methods: (1) call the Florida Abuse Hotline at 1-800-962-2873, (2) via fax at 800-914-0004, or (3) online at <https://reportabuse.dcf.state.fl.us> . Instructors and other personnel will be required to provide their names to the DCF hotline staff. All other reporters

may remain anonymous, but a record that a report was made will be maintained by the College. If you see a child in immediate danger, call 911. Colleges and Universities that “knowingly and willfully” fail to report suspected child abuse, abandonment or neglect or prevent another person from doing so now face fines of up to \$1 million for each incident, and the penalty has been increased from a misdemeanor to a felony. Individual employees face personal criminal liability as well. A person who is required to report known or suspected child abuse, abandonment or neglect and who knowingly and willfully fails to do so, or who knowingly and willfully prevents another person from doing so, is guilty of a felony of the third degree. The personal criminal penalties include a fine of up to \$5,000 and up to 5 years imprisonment for each incident not reported.

- B. In addition to making the reports required by Florida law, any employee or student of Ringling College of Art and Design who has reason to believe that a child has been subjected to abuse, abandonment or neglect on the Ringling College campus, any properties owned or leased by the College, or during an event/function sponsored by the College must notify Public Safety (941-359-7500), the Vice President for Human and Organizational Development in the Office of Human Resources or the Vice President for Student Life as soon as possible. Public Safety or the Vice President will immediately notify the President. Any employee or student who has reason to believe that a child has been subjected to neglect or abuse at any off-campus sites at which students, faculty, or staff participate in college-sponsored activities must immediately notify the director of the off-campus site and the Ringling College program director. The Ringling College director will notify the Vice President for Human and Organizational Development as soon as possible.
- C. Any faculty or staff member who has reasonable cause to suspect that a child died as a result of child abuse, abandonment, or neglect must report his or her suspicion to the appropriate medical examiner.
- D. “Mandatory Reporters” in Florida are defined as: social workers, teachers and other school personnel, physicians and other health-care workers, mental health professionals, child care providers, medical examiners, coroners, and law enforcement officers.

## **CONFIDENTIALITY**

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All matters pertaining to a report of abuse, abandonment or neglect must be held in the strictest confidence. A person who knowingly and willfully makes public or discloses any confidential information commits a misdemeanor of the second degree, and may be punishable by Florida law.

## **FALSE REPORTING**

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All good faith reporting of any instance of suspected child abuse, abandonment or neglect provides immunity and protection from adverse civil liability and/or employment discrimination. Under Florida law, a person who knowingly and willfully makes a false report of child abuse, abandonment, or neglect, or who advises another to make a false report, is guilty of a felony.

## **GUIDELINES FOR THOSE WORKING WITH OR AROUND CHILDREN**

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Child abuse is a difficult and emotionally charged subject. These guidelines are intended to provide information about your conduct in order to prevent abuse or unfounded allegations of abuse; and explain how to respond to abuse or suspicions of abuse.

### **CODE OF CONDUCT FOR WORKING WITH MINORS**

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You have a duty to the children with whom you work, to the college and to yourself to prevent any abuse or improper behavior. You also have a duty to prevent unfounded accusations of abuse, by adhering to a proper code of conduct when working with minors.

- Never use any form of physical or emotional punishment to discipline children participating in the program
- Never engage in rough or sexually provocative games, including horseplay
- Do not allow children to sit on your lap
- Do not allow any inappropriate touching, including between children
- Be aware of the impact of your words and language on young children
- Do not swear, or use or respond to sexual innuendo, never make a sexually suggestive comment, even in fun
- Do not allow children to use inappropriate language unchallenged
- Be aware of situations in which actions can be misconstrued or manipulated by others (for example, being alone with the last child to leave a class); conduct all dealings with children in a public environment as much as possible, in order that all behavior can be readily observed
- Do not spend time alone with a child away from others; try to avoid being alone with a child, particularly in a restroom, changing area, or shower area (follow the “rule of three” and always make sure there is another person with you). Should you need to be alone with a minor in a changing or shower area, by no means should you be unclothed with a minor, and showering or bathing with minors. Even when you are not alone with one child, is never acceptable.
- Children should use a buddy system or otherwise be encouraged to stay together when going to the bathroom, on field trips or when leaving the classroom area
- Do not give any child a ride in a car or van unless you have express permission from the parents
- Do not appear to favor one child more than another, do not give gifts to any one child in a program, do not accept expensive gifts from any child in the program

- Be professional and maintain the highest standards of personal behavior at all times; do not drink alcohol or smoke when working with minors
- Do not tell children “this is just between us” or use similar language that encourages children to keep secrets from their parent/guardian.

#### **WHAT IF A CHILD TELLS ME HE OR SHE IS BEING ABUSED?**

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- Stay calm; ensure that the child is safe and feels safe
- Assure the child that you are taking what he/she says seriously
- Be honest; explain you will have to tell someone else. Avoid making promises you cannot keep
- Make a note of what the child has said as soon as possible
- Do not confront the alleged abuser
- Do not investigate on your own
- Report the situation to the Title IX Coordinator, Christine DeGeorge, Vice President for Human and Organizational Development at 941-359-7619, or the Deputy Title IX Coordinator, Dr. Tammy Walsh, Vice President for Student Life and Dean of Students at 941-359-7510.

Revised October 8, 2014

## **Violence Against Women Act**

### **(VAWA) Compliance**

The Violence Against Women Act (VAWA) was implemented in 1994 in recognition of the severity of the crimes associated with domestic violence, sexual assault, and stalking, as part of the Violent Crime Control and Law Enforcement Act of 1994. VAWA was reauthorized in 2000, 2005, and 2013 to strengthen the law.

The Violence Against Women Act provides protection to women against crimes of sexual violence. The act was amended on several occasions and placed new obligations on colleges and institutions to report and conduct educational programs under its Campus Sexual Violence Act (Campus SaVE Act), which amended the Clery Act.

The 2013 VAWA Reauthorization added a non-discrimination provision that prohibits discrimination on the basis of sex by organizations that receive funding under the Act and allows an exception for “sex segregation or sex-specific programming” when it is deemed to be “necessary to the essential operations of a program.”

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

## DEFINITIONS

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**Domestic Violence** – Violence committed by a current or former spouse or intimate partner of the victim; by a person with whom the victim shares a child in common; by a current or former cohabitant with the victim; by a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of the jurisdiction in which the crime occurred.

**Dating Violence** – Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim; and where the existence of such a relationship based on a consideration of the following factors:

- Length of relationship
- Type of relationship
- Frequency of interactions between the persons involved in the relationship

**Stalking** – A course of conduct involving more than one instance of unwanted attention, harassment, physical or verbal contact, or any other course of conduct directed at an individual that could be reasonably regarded as likely to alarm or place that individual in fear of physical, emotional or psychological harm or injury. This includes cyber-stalking, a particular form of stalking in which electronic media such as the internet, social networks, blogs, cell phones, texts, GPS or other similar devices or forms of contact are used to pursue, harass or make unwelcome contact with another person. Stalking and cyber-stalking may involve individuals who are known to one another or have an intimate or sexual relationship, or may involve individuals not known to one another.

Approved 8/11/2014

## Sexual Misconduct Policy

Ringling College of Art and Design will not tolerate and will seek to eradicate any behavior by its employees, students, or volunteers which constitutes Sexual Misconduct. Such behavior is prohibited both by law and by College policy. The College is committed to fostering a community that promotes prompt reporting of all types of sexual misconduct and ensures timely and fair resolution of sexual misconduct complaints. It is the intention of the College to take appropriate action to end the misconduct, prevent its reoccurrence and address its effect.

The purpose of the policy is to

- define the forms of sexual misconduct that violate the policy;
- identify resources and support for members of the Ringling College community;
- identify the Title IX Coordinators and their responsibilities related to the policy;
- provide information as to where a member of the Ringling College community can obtain support or access resources confidentially;
- provide information on how a member of the Ringling College community can make a report;
- provide information on how a report against a member of the Ringling College community will be investigated and adjudicated.

This policy applies to all members of the Ringling College community, including faculty, staff and students. All faculty, staff and students are responsible for their actions and behavior, whether the conduct in question occurs on campus or in a different location. As such, this policy applies to both on-campus conduct and relevant off-campus conduct that affects the Ringling College community.

Vendors, independent contractors, volunteers, visitors and others who conduct business with Ringling College or on College owned or controlled property are also expected to comply with this policy. The College will take timely action in all allegations of sexual misconduct to ensure the safety of the community and to provide an environment free from gender and sex discrimination.

## **PRIVACY AND CONFIDENTIALITY**

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The College is committed to protecting the privacy of all individuals involved in a report of sexual misconduct, and will balance individual privacy with its obligation to conduct a thorough review of allegations to protect the parties and the broader community and maintain an environment free from sexual misconduct.

Faculty, staff and students wishing to obtain confidential assistance without making a report to the College may do so by speaking with a confidential resource listed below.

- A confidential resource for students is the College counseling staff in the Peterson Counseling Center (941) 893-2855 and the Campus Chaplain (941) 309-0200.
- A confidential resource for faculty and staff is the Employee Assistance Program (EAP). The toll-free phone number of the Employee Assistance Program is (877) 240-6863.

When a victim seeks medical treatment for sexual assault, medical personnel are required to report to the police, but victims are not required to file formal charges unless desired.

Note that limitations of confidentiality may exist for individuals under the age of 18.

The College will respect, to the greatest extent possible, the privacy of individuals who choose to report to any other employee of the College. Except for the confidential resources identified in this

policy, all other College staff and faculty who receive a report of sexual misconduct are required to elevate the report to the Title IX Coordinator or the Deputy Title IX Coordinator for investigation and response.

Information related to a report of sexual misconduct will be shared with those College employees who “need to know” to assist in the investigation and/or the resolution of the complaint.

Where the College has received a report of sexual misconduct but the complainant requests that he or she remain unidentified, and/or requests that the College not pursue an investigation, the College must balance this request with its responsibility to provide a safe and non-discriminatory environment for all members of the community. The College is required to take all reasonable steps to investigate and respond to a complaint, but its ability to do so may be limited by the complainant’s request. However, under compelling circumstances—including evidence of a pattern of repetitive behavior, the use of force or threat of force, or the use of a weapon by the respondent—the College may conduct further investigation or take another appropriate measure without the complainant’s consent.

If a report of misconduct poses an immediate threat to the community when timely notice must be given to protect the health or safety of the community, the College may not be able to maintain the same level of privacy. Immediate threatening circumstances include, but are not limited to, reported incidents of misconduct that include the use of force, a weapon, or other circumstances that represent a serious and ongoing threat to the community.

A complainant will be informed whenever possible of any action the College takes to resolve the complaint, including further investigation and correction or disciplinary steps.

Under Florida law, the College is mandated to report any abuse of a minor (under the age of 18) to the Florida Abuse Hotline at 1-(800) 962-2873.

All resolution proceedings are conducted in compliance with the requirements of FERPA, the Clery Act, Title IX, the Violence Against Women Reauthorization Act (VAWA) and College policy. No information shall be released from these proceedings except as required or permitted by law and College policy.

## **PROHIBITED CONDUCT AND DEFINITIONS**

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This policy addresses a broad spectrum of behavior, all of which fall under the broad definition of Sexual Misconduct. The term Sexual Misconduct includes: sexual assault, sexual contact, sex-based communication and sexual exploitation. Sexual Misconduct also includes means actual, attempted or alleged criminal sexual abuse as defined by the State of Florida. Complete definitions, under College policy, including what it means to give effective “consent” can be found below and in the Student Code of Conduct.

Sexual Misconduct does not include “Sexual Harassment” which is addressed under the College’s Non-Harassment Policy and the Student Code of Conduct. In compliance with the Violence Against Women Reauthorization Act (VAWA), sexual harassment, including stalking, cyber-stalking, domestic violence and dating violence as defined by the VAWA are prohibited under the Non-Harassment Policy, the Sexual Misconduct Policy and the Student Code of

Conduct. See VAWA Compliance and the Student Code of Conduct in the Student Handbook for definitions. Procedures to report and resolve complaints are found in the disciplinary procedures, the Non-Harassment Policy and the Sexual Misconduct Policy, in the Student Handbook.

## DEFINITIONS

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**Sexual Assault** is having or attempting to have sexual intercourse or sexual contact with another individual without consent. Sexual intercourse includes vaginal or anal penetration, however slight, with a body part or object, or oral copulation by mouth-to-genital contact.

**Sexual Contact** includes kissing, touching the intimate parts of another, causing the other to touch one's intimate parts, or disrobing of another without permission. Intimate parts may include the breasts, genitals, buttocks, mouth or any other part of the body that is touched in a sexual manner.

**Sexual-based Communication** is speaking to, or directing any kind of communication, words or images of a sexual nature at another person that is not welcomed by the receiving party. If the communication is unwelcome; that is, if it occurs without the other person's consent or participation, it may create a hostile learning and living environment. Sexual-based communication can include interactions in person, by phone, electronic messages and photos, written words or images such as graffiti and social media postings.

**Sexual Exploitation** is when an individual takes non-consensual or abusive sexual advantage of another, for his/her own benefit; or to benefit anyone other than the one being exploited; and that behavior does not otherwise constitute one of the other sexual misconduct offenses. Examples of sexual exploitation include, but are not limited to:

- Prostituting another person (i.e. personally gaining money, privilege, or power from the sexual activities of another person)
- Non-consensual video, photography, audiotaping, or any other form of recording, of sexual activity;
- Non-consensual sharing or streaming of images, photography, video, or audio recording of sexual activity or nudity, or distribution of such without the knowledge and consent of all parties involved;
- Allowing others to observe a personal act of consensual sex without knowledge or consent of the partner;
- Engaging in voyeurism (being a "peeping tom");
- Knowingly or recklessly transmitting an STD or HIV to another person;

**Consent** is the conscious affirmative agreement to voluntarily engage in sexual activity with another person. Consent cannot be given if it results from the use or threat of physical force, intimidation, or any other factor that would eliminate an individual's ability to exercise his/her own free will to choose whether or not to have sexual contact. Consent cannot be given if an individual is incapacitated, under the influence of drugs or alcohol, mentally incompetent or in an altered state of consciousness. Consent may be withdrawn by either party at any time. Previous consent

does not automatically provide consent for a current sexual activity. Failure of an individual to say “no” does not imply consent.

## RETALIATION

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Any retaliation committed by the accused abuser by way of irresponsible, malicious or unfounded complaints will be investigated. Ringling College will discipline any individual who retaliates against any person who reports alleged Sexual Misconduct or who retaliates against any person who testifies, assists, or participates in an investigation, a proceeding, or a hearing relating to a Sexual Misconduct complaint. Retaliation includes, but is not limited to, any form of intimidation, reprisal or harassment.

**Definition of Retaliation:** Acts or attempts to retaliate or seek retribution against the complainant, respondent, or any individual or group of individuals involved in the investigation and/or resolution of an allegation of Sexual Misconduct. Retaliation can be committed by any individual or group of individuals, not just a respondent or complainant. Retaliation may include continued abuse or violence, other forms of harassment, and slander and libel.

## FALSE COMPLAINTS

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Submitting a good faith complaint, concern or report of harassment will not affect the complainant’s employment, grades, academic standing, or work assignments. However, an individual found to have made a false complaint or to have knowingly and willingly given false information during an investigation will be subject to disciplinary action.

## TITLE IX COORDINATORS

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**Title IX Coordinator (Faculty and Staff):**

Christine DeGeorge – Vice President for Human and Organizational Development  
Office location: Joutras 1  
(941) 359-7619

**Deputy Title IX Coordinator (Students):**

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

The Title IX Coordinator and Deputy Title IX Coordinator are knowledgeable and trained in the College’s policies and procedures, state and federal laws, that apply to Sexual Misconduct and Harassment, and the dynamics of sexual misconduct and Harassment. The Title IX Coordinator and Deputy Title IX Coordinator are available to meet with any individual to discuss the options for resolving a report under this policy.

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

## **REPORTING AND INVESTIGATING PROCEDURES**

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Reports will be addressed according to the status of the respondent as follows: If the respondent is a student, the Office of Student Life will utilize the student disciplinary process in the Student Handbook to address the report. If the respondent is a faculty or staff member, or other individual, the Office of Human Resources will utilize the procedure below to address the report. Employees and volunteers are required to report immediately any case of known or suspected Sexual Misconduct in compliance with Florida law. They must also report incidents to the Title IX Coordinator.

As required by Florida law, upon notification of known or suspected sexual abuse, abandonment or neglect of a child under age 18, employees, students and volunteers should report as described in the Ringling College of Art and Design Child Protection Policy. This policy can be found in the student and employee handbooks.

## **TIME FRAMES FOR RESPONDING TO REPORTS**

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The College will promptly investigate and respond to all reports of Sexual Misconduct. The time frames are guides and may be extended because of extraordinary circumstances. Each case is unique and the process for handling the incident will be impacted by factors such as: the complexity of the investigation, the scope of the allegation, the parties' schedules and availability, and the academic calendar. Parties will be notified in writing of the final outcomes of the hearing or other action which concludes the complaint process. The College will provide parties with periodic status updates as needed or requested.

## **PROCEDURES FOR A COMPLAINT**

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### **1. Student to Student Sexual Misconduct**

Student to student sexual misconduct complaints are to be processed under the disciplinary procedure established and operated by the Office of Student Life. All other sexual misconduct complaints are to be processed by the procedures outlined in this policy.

### **2. Student complaints against faculty or staff and all other complaints**

Procedures:

The Vice President for Human and Organizational Development or designee, or the contact person on the Human Rights Committee\*, will prepare a written record of the individual's factual allegations which the complainant will then have the opportunity to review before signing. Complaints should be brought as soon as possible. Although the College recognizes

that the sensitivity involved in certain situations may cause individuals to delay taking action, all complaints should be brought within six months if at all possible because a delay in reporting impedes the investigation.

A grievant may elect to utilize the informal process, to facilitate a solution without making a formal complaint. The informal process helps parties to reach a mutually agreed upon solution. Participation in the informal process does not mean that an individual gives up any rights to file a formal complaint, and both parties must agree to a resolution. The informal process is not an available option if the complaint is related to sexual assault. The informal process does not preclude the College from conducting an investigation of a complaint or taking disciplinary action.

Once the initial complaint is prepared, the Vice President for Human and Organizational Development will investigate the complaint, engage a third party investigator, and/or convene the Human Rights Committee to conduct an appropriate investigation of the allegations. Complaints will be given an impartial and timely investigation. The Vice President for Human and Organizational Development, the investigator, or a designated member of the Human Rights Committee will prepare a report of the investigation. Should there be a conflict, or for any reason the Vice President or a member of the committee is unable to carry out their responsibilities under this policy in an impartial manner, the College may designate an alternate official to preside over the investigation.

Both the complainant and Respondent shall have the option of assistance by an advisor of their choice from the College faculty, staff, student body or parent (students only), provided the individual is willing to participate in the process. The advisor's role is to provide support and assistance during the process but not to speak on behalf of the complainant or respondent or in any way interfere with the process.

When a complaint is filed, the Vice President for Human and Organizational Development will notify the respondent and provide him/her with the information regarding the complaint. The respondent may submit a written response to the Vice President for Human and Organizational Development within seven (7) working days.

Upon conclusion of the investigation, the Committee will make a recommendation for resolution to the Vice President over the respondent's department, or their designee, for resolution. The Vice President will consider the findings and recommendations of the investigator(s) and render a decision. The Vice President will not reopen a completed investigation unless it can be shown that the investigating individuals made specific errors in reviewing the facts or if additional credible information comes to light. The Vice President will render a decision within 20 working days. Time limits may be extended at the discretion of the Vice President for Human and Organizational Development. Decisions will be made using the preponderance of evidence standard (i.e. it is more likely than not that the alleged conduct occurred).

If the Committee determination is not acceptable to either the Complainant or Respondent, the decision may be appealed with seven (7) working days to the College's Vice Presidents, or their designees, who will serve as the appeals committee. The Appeals Committee will review the complaint, any response, any documents provided by the Complainant or Respondent, and any other documents. The Appeals Committee also has the option, but not the obligation, to schedule a hearing and/or take testimony from the parties and other

witnesses. Upon conclusion of its review and/or investigation, the appeals Committee will deliberate and make a written report, including its conclusions and recommendations to the Vice President. The Vice President will then have the option of amending his/her determination based on the recommendations of the Appeals Committee. The Vice President determination will then be final.

\*The Human Rights Committee is a fact-finding committee whose purpose is to respond to reports of Harassment and Sexual Misconduct. The Committee is a standing committee appointed by the President and comprised of three faculty members, two staff members, and two students. The student members of the Committee will participate only in those cases where other students are involved. The Vice President for Human and Organizational Development or designee will serve as coordinator without vote. If the complaint should be against the Vice President for Human and Organizational Development, one of the committee members is to serve as the coordinator, with vote.

Any employee or volunteer who is accused in a reported incident of sexual misconduct may be immediately relieved of responsibilities, suspended, or the College may take other actions as it determines. Reinstatement of relieved or suspended employees or volunteers shall occur at the sole discretion of Ringling College.

#### **DISCIPLINARY PROCEEDINGS/ACTION:**

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Students accused of sexual misconduct/sexual assault are subject to disciplinary action in accordance with the provisions of the Code of Conduct as contained in the Ringling College of Art and Design Student Handbook, whether or not formal criminal charges are filed by the victim.

Disciplinary proceedings will be conducted by College officials who receive training.

The Department of Education's Office of Civil Rights has interpreted Title IX to require schools to evaluate evidence of alleged sexual misconduct under a "preponderance of the evidence" standard, and that is the standard of evidence that is used, meaning it is more likely than not that said violation occurred.

Both the complainant and the respondent are entitled to the same opportunities to:

- a) have an advisor of their choosing accompany them during any related meeting or during any campus disciplinary proceedings – the advisor may not participate or speak for the complainant or respondent.
- b) bring witness;
- c) be notified simultaneously and in writing of the outcome of the proceeding and of appeal procedures;
- d) be notified of any change to the result before it becomes final, and when the result becomes final;

- e) have disciplinary proceedings completed within a reasonable timeframe. A student found in violation of the Sexual Misconduct Policy is subject to disciplinary action, which may include suspension and/or expulsion from the College.

Any employee who is determined, after an investigation, to have engaged in sexual misconduct in violation of this policy will be subject to disciplinary action. The College will take whatever corrective action and/or disciplinary measures it considers appropriate under the circumstances, up to and including, but not limited to, probation, suspension, transfer or immediate termination of an employee in accordance with the policies and procedures outlined in the Faculty or Staff Handbook.

### **MAINTENANCE OF RECORDS AND DOCUMENTS**

Ringling College shall maintain all records and documentation required by law. The College will take great care with confidentiality of the victim including publicly available record-keeping (i.e. Clery Reporting) that excludes personally-identifiable information on the victims to the extent permissible by law.

Revised 10/22/2014

## **Course Descriptions**

### **CONTACT AND CREDIT HOURS**

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The contact and credit hours of each course are shown in parentheses immediately following the course title.

- The first number indicates the number of contact hours per week in lecture format;
- The second number indicates the number of contact hours per week in studio courses.
- The third represents the total semester hours of credit awarded to students for satisfactory completion of the course.
- The fourth represents the minimum expected number of hours outside of class for study, preparation and projects.

For example, (3,0,3,6) indicates that the student will spend three hours in lecture, no hours in studio, worth 3 semester hour credits with an expectation of 6 hours of outside class preparation per week. In the case of seminars, lecture/lab and individual instruction courses only the credit is shown, e.g. (3). In the case of variable credit courses or six credit courses only the minimum and maximum credit is shown, e.g. (1-6).

**ADES 150 Intro to Advertising**

AD (0,6,3,3)

Introduction to advertising and the advertising creative process. Historical review of advertising trends through the present. The influential leaders, agencies, events and campaigns of the advertising industry will be examined through lectures, discussions, assignments and student presentations. Introduction of practice, theory and structure of profession through concept and development of creative campaigns. Prerequisite(s): None

**ADES 202 Concept & Communication**

AD (0,6,3,3)

Introduction to visual communication. Fundamentals of mass communication as creation and management of meaning. Solve real-world communication problems through: semiotics; storytelling; symbolism/shorthand. Prerequisite(s): None.

**ADES 212 Creative Copywriting**

AD (0,6,3,3)

Introduction to copywriting for advertising. Fiction and non-fiction storytelling inspire practical writing assignments that explore styles and techniques used in current copywriting. The role of research and strategy is introduced while grammar and composition are reinforced. Prerequisite(s):None

**ADES 231 Media Production: Digital & Print**

AD (0,6,3,3)

Introduction to media production processes as required to produce advertising creative solutions. Exploration of print and digital executions, including professional techniques and output for both print and mobile media. Prerequisite(s): DSNA 122

**ADES 312 Creative Copywriting II**

AD (0,6,3,3)

Continuation of ADES 212 - Creative Copywriting I. Builds on knowledge of copywriting fundamentals. Collaborative, team-based projects in various media and genres offer investigation of real-world copywriting solutions. Ability to write under pressure and to deadline is reinforced. Prerequisite(s): ADES 212.

**ADES 314 Creative Copywriting III**

AD (0,6,3,3)

Creative Copywriting II. Expands abilities in development of advanced advertising concepts and copywriting for integrated media. Emphasis on expanding range of voice and utilizing various writing styles. Projects reinforce: researching skills; strategic solutions; collaboration; creating under pressure; responding to short deadlines. Prerequisite(s): ADES 312.

**ADES 331 Advertising Studio I**

AD (0,6,3,3)

Practice of advertising creative responsibilities from conceptualization and design to interaction with clients and collaborations with photographers, and illustrators. Projects reinforce creative collaboration with an emphasis on making word and image messages that persuade and motivate. Team- based projects replicate real-world scenarios found in the profession. Emphasis on: strategy; consistency of message; audience; extendibility. Prerequisite(s): ADES 231.

**ADES 380 Advertising Portfolio**

AD (0,6,3,3)

Preparation for entry into the profession of advertising. Topics include: portfolio preparation; written communication; interviewing; job search skills. Guest speakers provide career insights. All students will present a portfolio. Final portfolios will demonstrate an understanding of complex and integrated advertising solutions while revealing creative problem-solving and execution abilities. Prerequisite(s): ADES 331.

**ADES 399 Special Project: Strategic Media Planning**                      **AD**      **(0,6,3,3)**

Advanced instruction in planning and selection of advertising media. Explore problems involved in making media decisions and their relation to overall advertising and marketing processes. Techniques in development of: objectives; strategies; budgets; buying plans. Preparation in research, critical analysis, and media plan construction necessary for professional practice. Prerequisite(s): AD or BOAD major with minimum of 60 credits.

**ADES 401 Advertising Internship**    **AD**      **(3)**

Experience professional practice; build qualifications for entry-level jobs. Gain real-world experience through work in creative marketing communications setting. Application of knowledge and skills to solve real-world problems with actual client, team, and deadline pressures. Internships chosen, under direction of faculty adviser and/or the department head, based on student's professional and career goals. Prerequisite(s): ADES 380; Grading: Credit/No Credit. May not be repeated.

**ADES 412 Global Branding Solutions**    **AD**      **(0,6,3,3)**

Advanced instruction in branding. Students develop comprehensive advertising solutions that integrate multiple and alternative channels of delivery. Explore: role of complex marketing problems for global brand initiatives; intercultural communications; interpretive thinking through language and culture. Reinforces: research skills; execution; resourcefulness; teamwork; project management skills. Prerequisite(s): ADES 314.

**ADES 420 Topics in Advertising I**    **AD**      **(0,6,3,3)**

Addresses current and evolving issues in advertising practice. Topics allow students to explore relevant challenges in the advertising and design industries such as innovation, new media, brand challenges and trends in communication. The content of the course is flexible and is defined each fall. Typically students engage in a variety of activities which could include research, strategy, concept development and creative execution to develop advanced, portfolio-worthy solutions. Prerequisite(s): ADES 314

**ADES 431 Advertising Studio II**    **AD**      **(0,6,3,3)**

Continuation of AD 331 - Advertising Studio I. Advanced practice in development of creative solutions in a fast-paced environment through strategic and creative thinking. Creation of integrated, multi-media campaigns incorporating multiple channels of delivery. Projects replicate real-world scenarios; introduce complex marketing problems for a range of media and environments. Emphasis on importance of: marketing; consumer research; execution; resourcefulness; teamwork; production; presentation. Prerequisite(s): ADES 331.

**ADES 440 Topics in Advertising II**    **AD**      **(0,6,3,3)**

Topics in this course allow students to conduct forward-thinking initiatives to transform media, invent new platforms and disrupt traditional communication. The content of the course is flexible and is defined each spring. Typically students engage in a variety of activities which could include research, strategy, concept development and creative execution to develop advanced, portfolio-worthy solutions. Prerequisite(s): ADES 420

**ANIM 208 Traditional Animation I**    **CA**      **(0,6,3,3)**

Introduction to principles of animation. Development of drawing and observational skills through exercises in traditional 2D animation. Prerequisite(s): MEDA 115, MEDA 112, MEDA 111.

- ANIM 209 Traditional Animation II** **CA (0,6,3,3)**  
 Continuation of ANIM 208 – Traditional Animation I. Continued study of principles of animation. Development of drawing and observational skills, and sensitivity to timing through exercises in traditional 2D animation. Prerequisite(s): minimum grade of C- in ANIM 208, MEDA 125A, MEDA 126B, MEDA 123A
- ANIM 220 Computer Animation I** **CA (0,6,3,3)**  
 Introduction to 3D computer animation. Explore principles of computer animation. Introduction to basic processes for animating synthetic objects in 3D animation software. Prerequisite(s): minimum grade of C- in ANIM 208, MEDA 125A, MEDA 126B, MEDA 123A
- ANIM 222 Computer Animation II** **CA (0,6,3,3)**  
 Continuation of ANIM 220 – Computer Animation I. Continued study in principles of computer animation, and basic processes for animating synthetic objects in 3D animation software. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 220; ANIM 227.
- ANIM 227 Concept Development I** **CA (0,6,3,3)**  
 Introduction to concept development processes. Explores techniques for creating ideas for effective animation: research; critical analysis; brainstorming; improvisational techniques. Material created in this class forms foundation for subsequent conceptual work in the animation major. Prerequisite(s): None. Minimum grade of C- in ANIM 208, MEDA 125A, MEDA 126B, MEDA 123A.
- ANIM 228 Concept Development II** **CA (0,6,3,3)**  
 Continuation of ANIM 227 – Concept Development I. Focus on concept development for the animated short: film theory; language; story development; character; content. Prerequisite(s): minimum grade of C- in: ANIM 220; ANIM 227.
- ANIM 320 Computer Animation III** **CA (0,6,3,3)**  
 Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228
- ANIM 322 Computer Animation IV** **CA (0,6,3,3)**  
 Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting. Prerequisite(s): minimum grade of C- in: ANIM 320; ANIM 326; ANIM 335.
- ANIM 326 Concept Development III** **CA (0,6,3,3)**  
 Advanced study in concept development. Exploration of techniques for more effective visual communication. Storyboarding and animatics used for advanced instruction in: theme; structure; character; shot composition; staging; lighting; editing; sound. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.
- ANIM 328 Animation Preproduction** **CA (0,6,3,3)**  
 Preproduction for thesis project in computer animation. Complete preproduction process, including: initial concept creation; animation design; staging design; lighting design; sound design. Elements combined to create: presentation storyboard; process book; timing sheets;

timed animatic. Created material used as basis for thesis project. Prerequisite(s): minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

**ANIM 335 Drawing for Animators I**

**CA (0,6,3,3)**

Instruction in visual development artwork. Focus on exploration of ideas and generation of character, environment, and prop designs/paintings with strong story potential. Introduction to basic elements of gesture drawing, quick sketch, volume, and depth techniques to capture action and attitude. Emphasis on drawing for: weight; force; thought; emotion; movement. Character development and design realized through descriptive drawing and sound draftsmanship. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

**ANIM 336 Drawing for Animators II**

**CA (0,6,3,3)**

Advanced study in descriptive drawing. Advances skills in development of character and environment design in relation to story through descriptive drawing and sound draftsmanship. Continued development of concept art skills; conceptual artwork produced will support senior thesis project. Prerequisite(s): minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

**ANIM 420 Computer Animation V**

**CA (6)**

Advanced concepts in design and production of computer-animated short. Continuation of project begun in ANIM 328, resulting in a short computer-generated animation with sound. Focus on mastery of principles of 3D computer animation, creativity, and knowledge of sophisticated animation techniques. Designed to prepare students for career as a professional in the computer animation industry. Prerequisite(s): minimum grade of C- in ANIM 322; ANIM 328; ANIM 336.

**ANIM 422 Computer Animation VI**

**CA (6)**

Continuation of ANIM 420 Computer Animation V. Advanced study of principles of 3D computer animation, lighting, and compositing. Develop and practice observational skills that aid in understanding motion. Completion of additional advanced animation exercises may be required in order to complete this course. Prerequisite(s): Minimum grade of C- in ANIM 420.

**ARHU 242 Artists Among Poets**

**LA (3,0,3,6)**

Examines the relationship between modern visual arts and poetry. Projects include poetry writing and collaborative art book creation. Prerequisite(s): None.

**ARHU 270 Arts in Context: Comparing the Arts**

**LA (3,0,3,6)**

Comparative study of the arts as visual languages for human experience and ideas. Considers relationships between various artistic mediums. Prerequisite(s): None.

**ARHU 295 Dangerous Ideas**

**LA (3,0,3,6)**

Historical overview of some of the major philosophical ideas that have disrupted our sense of the ordinary. Discussions revolve around questions of cosmology; space and time; paradigm shifts; human nature; power; deviance; revolution; environmental and technological transformation.

**ARHU 342 Arts in Performance**

**LA (3,0,3,6)**

Considers structural and thematic connections between the visual and performing arts in the vocabulary appropriate to each discipline. Includes free tickets for musical and theatrical performances. Prerequisite(s): None.

- ARHU 345 Western Music and Painting** LA (3,0,3,6)  
Examination of the parallel developments in the history of music and painting in the Western tradition. Prerequisite(s): None.
- ARHU 355 Intro to Aesthetics** LA (0,6,3,3)  
Introduction to aesthetic questions and theories. Explores attempts by philosophers and artists to understand: the creation and appreciation of art; judgment and criticism; regulation and funding; marketing; public reception. Prerequisite(s): None.
- ARHU 360 Classical Mythology in Lit., Art, & Music** LA (3,0,3,6)  
Survey of the representation of Greek and Roman mythology in Western arts. Examines use of mythological tropes in literature, painting, sculpture, and music. Prerequisite(s): None.
- ARHU 380 American Creativity I (1900-1940)** LA (3,0,3,6)  
Study of the relationship between the visual and performing arts and American society during the first part of the twentieth century. Prerequisite(s): None.
- ARHU 381 American Creativity II (1940-Present)** LA (3,0,3,6)  
Study of the relationship between the visual and performing arts and American society during the second part of the twentieth century. Prerequisite(s): None.
- ARTH 111 Development of Art & Ideas** LA (3,0,3,6)  
Introductory art history survey. Presents important masterworks from across the globe, from the prehistoric period to the present. Considers art within cultural and historical contexts. Prerequisite(s): None
- ARTH 120 History of Illustration** LA (3,0,3,6)  
History of illustration from the Middle Ages to the present. Survey of significant illustrators and the artistic, sociological, economic, and political movements which influenced the development of their art. Prerequisite(s): None.
- ARTH 121 History of Graphic Design** LA (3,0,3,6)  
Survey of the history of graphic design. Considers development of graphic design and the contextual relationships between visual communications, typography, design, illustration, and social/technological evolution. Prerequisite(s): None.
- ARTH 122 History of Photography** LA (3,0,3,6)  
Survey of technical and aesthetic developments in photography within historical, cultural, and intellectual contexts. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers influence of printmaking, painting, and sculpture on photography. Prerequisite(s): None.
- ARTH 123 History of Computer Animation** LA (3,0,3,6)  
Survey of history of American animation. Examines technological, conceptual, and aesthetic landmarks from the early 1900s to the present. Prerequisite(s): None.
- ARTH 124 History of Game Art** LA (3,0,3,6)  
Survey of the history of computer games. Examines technological, design, and aesthetic landmarks in computer games from 1950 to the present as well as the development of game culture and traditions. Prerequisite(s): None.

**ARTH 125 History of Film****LA (3,0,3,6)**

Survey of the history of film. Explores historical development of cinema from the late nineteenth-century to the present through the viewing and analysis of significant cinematic achievements. Introduction to the history, techniques, and vocabulary of, and influences on, the cinematic arts. Critical analysis through discussion and writing. Prerequisite(s): None.

**ARTH 126 Essentials of Historical Architecture****LA (3,0,3,6)**

Survey of architecture before 1750. Introduction to: basic architectural terminology; historical discourse; architectural practice. Emphasis on architectural responses to technology, power, symbolism, and nature. Examines both Western and non-Western architectural forms. Prerequisite(s): ARTH 111.

**ARTH 266 History of Interior Design & Dec Arts I****LA (3,0,3,6)**

A survey of interiors, furniture, and decorative arts from the ancient world to the early 19th Century. Examines formative and historical relationship between architectural styles and furniture periods. Prerequisite(s): ARTH 110 or ARTH 111.

**ARTH 310 20<sup>th</sup> Century Design****LA (3,0,3,6)**

This course is an art-historical survey of the designed products of the 20th century, including—but not limited to—product design, graphic design, textiles, interiors, buildings and landscapes.

**ARTH 315 Film Genre****LA (3,0,3,6)**

This course explores the important facets of genre filmmaking: What is the nature of formulaic filmmaking; how does it work; what does it mean; and why does it continue to appeal to audiences. By focusing on one or two genres, such as Horror, Sci-Fi, Film Noir, etc., students will learn the answers to these questions in addition to exploring the history and evolution of a specific genre, its connections to other art forms, its reflection of the society that produced it, and its continued influence. Prerequisite: ARTH 111.

**ARTH 345 Latin American Art History****LA (3,0,3,6)**

Survey of Latin American art from colonial times to the present. Examination of: the art of indigenous cultures; history of Spanish contact; synthesis between native art and that of Spain and Western Europe; appropriations of past cultures in modern and contemporary art. Prerequisite(s): ARTH 111.

**ARTH 363 The African Diaspora****LA (3,0,3,6)**

Study of the visual arts of the African Diaspora, from the Middle Passage and Black Atlantic to the contemporary period. Examines art of the African Diaspora through the lens of contemporary African-American artists, art historians, philosophers, and writers.

**ARTH 365 History of Modern Architecture****LA (3,0,3,6)**

Study of recent architectural history from the Industrial Revolution to the present. Introduces significant works of modern architectural design and their architects. Examines the development of modern architecture within the framework of: architectural theory and criticism; advances in building technologies; stylistic evolution; changes in architectural practice. Considers political, environmental, and mobility issues where relevant. Prerequisite(s): ARTH 111.

**ARTH 367 History of Interior Design & Dec Arts II****LA (3,0,6,3)**

Survey of interiors, furniture, and decorative arts from the Late Nineteenth Century Reformers to the present. Examines formative and historical relationships between architectural styles and furniture periods. Prerequisite(s): ARTH 111.

- ARTH 370 History of Euro-Western Drawing** **LA (3,0,3,6)**  
 Survey of drawing in Western culture, from earliest examples to current work. Considers the evolution of drawing within historical, cultural, and intellectual contexts. Prerequisite(s): ARTH 111.
- ARTH 380 History of Photography** **LA (3,0,3,6)**  
 Survey of technical and aesthetic developments in photography. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers the influence of printmaking, painting, and sculpture on photography. Prerequisite(s): None.
- ARTH 385 Islamic Art and Culture** **LA (3,0,3,6)**  
 Explores the visual arts of Islamic cultures across the globe. Considers Islamic art within the context of both traditional and modern Islamic cultures. Topics include: relationship of religion and art; importance of the written word; aesthetics of manuscript illuminations; architectural types; mathematical basis of Islamic design. Prerequisite(s): ARTH 111.
- ARTH 387 Buddhist Art & Culture** **LA (3,0,3,6)**  
 Introduction to the history, visual arts, and personalities associated with Buddhism. Topics include: early Indian roots of Buddhism through transformation in the Himalayas; South and East Asian manifestations; Buddhist-influenced Beat Generation poetry; contemporary American art. Prerequisite(s): ARTH 111.
- ARTH 388 Survey Amer. Art: Colonial to Present** **LA (3,0,3,6)**  
 Survey of visual arts in America. Considers the historical, cultural, and intellectual contexts that inform the making of American art. Prerequisite(s): ARTH 111.
- ARTH 391 History of Modern Art I** **LA (3,0,3,6)**  
 Survey of major movements in painting and sculpture from the mid-19th century to the first quarter of the 20th century. Examines concepts and issues that informed artistic creation. Presents techniques for identifying artist's work through style and movement. Prerequisite(s): ARTH 111.
- ARTH 392 History of Modern Art II** **LA (3,0,3,6)**  
 Survey of major movements in painting and sculpture from the first quarter of the 20th century to the present. Examines concepts and issues that informed artistic creation. Presents techniques for identifying artist's work through style and movement. Prerequisite(s): ARTH 111.
- ARTH 422 Contemporary Issues in Art** **LA (3,0,3,6)**  
 Study of art and architecture from postmodernism (c. 1960) and the present from an international perspective. Thematic study through web sites, studio visits, films, and research in contemporary journals. Prerequisite(s): ARTH 111.
- ARTH 434 Women Artists in History** **LA (3,0,3,6)**  
 Thematic study of women artists from the Middle Ages to the present. Artists from diverse cultures represented. Introduction to gender theory within the visual arts. Prerequisite(s): ARTH 111.

**ARTH 451 Art History Seminar: Looking at the Landscape LA (3,0,3,6)**

Examines diverse approaches to landscape art in a global context. Issues include: personal and political appropriations of landscape; landscape as vehicle for poetic and spiritual content; the sublime, the real, and the ideal landscape. Prerequisite(s): ARTH 111.

**ARTH 452 Art History Topics LA (3,0,3,6)**

Art History seminar. Topic determined on a per semester basis. Prerequisite(s): ARTH 111.

**ARTH 453 Art History Seminar: Adv. Art History Topics LA (3,0,3,6)**

Advanced Art History seminar. Topic determined on a per semester basis. Considers relevant art criticism and research methodology. Prerequisite(s): ARTH 111.

**ARTH 491 Renaissance Art History LA (3,0,3,6)**

Survey of Renaissance painting, sculpture, and architecture of Italy and Northern Europe. Examines artistic developments during the 14th- through the 16th centuries. Prerequisite(s): ARTH 111.

**ARTH 493 Chinese Art & Culture LA (3,0,3,6)**

Survey of Chinese art from pre-historic through contemporary periods. Emphasis on the development of workshop arts, calligraphy and painting. Considers exchange of artistic ideas with foreign cultures. Prerequisite(s): ARTH 111.

**ARTH 494 Japanese Art & Culture LA (3,0,3,6)**

Survey of Japanese art from prehistoric through contemporary periods. Emphasis on the development of artistic conventions and the exchange of artistic ideas with foreign cultures. Prerequisite(s): ARTH 111.

**BOAD 151 Org. and Mgt. of Art & Design Business BOAD (3,0,3,6)**

Introduction to the evolution and practice of the core management functions of planning, organizing and leading complex organizations. Focus on the basic roles, skills and functions of management and management theories to for practical problems found in business organizations. Topics cover basic theories, principles, and concepts of organization and management through lectures and critical thinking exercises that incorporate art and design business case studies. Prerequisite(s): None

**BOAD 165 Behavior of Creative Business Organizations BOAD (3,0,3,6)**

Introduction to the concepts of organizational behavior, organizational culture, and the nature of human behavior in creative organizations. Study, discern, and apply organizational behavior theory in the areas of individual differences, perception, motivation, personality, values, attitudes, team dynamics, and conflict; and their impact on creative businesses. Prerequisite(s): BOAD 151.

**BOAD 175 Statistics BOAD (3,0,3,6)**

Introduction to statistics with an emphasis on managerial applications, applied statistical methodologies, creative problem solving techniques, and how to think statistically using data as the basis for decision-making. Prerequisite(s): None.

**BOAD 201 Accounting & Finance for the Artist and Designer BOAD (3)**

This course focuses on the principles of accounting and finance that are needed to be a success in the field of art and design. These principles include how to prepare, read, and properly use financial statements, how business managers use financial reports, financial statement analysis, cash flow and financial planning, the time value of money, and raising money through debt

management. This course is closed to BOAD majors and is required for BOAD minors.  
Prerequisite(s): None.

**BOAD 225 Leadership in Creative Environments** **BOAD (3,0,3,6)**

Study of concepts ranging from the interrelationship of trust and power to the situational and contextual aspects of leadership in creative organizations. Examination of leadership as ability to influence others in absence of positional power. Exploration of personal leadership styles and/or preferences in areas of: group dynamics; team building; problem-solving; conflict resolution.  
Prerequisite(s): BOAD 151.

**BOAD 251 Financial Accounting** **BOAD (3,0,3,6)**

Concepts of financial accounting with an emphasis on how to develop, read, and interpret financial statements; the income statement, the balance sheet, the statement of retained earnings, and the statement of cash flow. Students are instructed how to use financial statements to add value to the organization. Prerequisite(s): None

**BOAD 252 Managerial Accounting** **BOAD (3,0,3,6)**

Introduction to major concepts of managerial accounting. Emphasis on development and use of breakeven analysis, financial leverage, budgeting and performance measures. Application of managerial accounting concepts to decision making scenarios in the creative environment.  
Prerequisite(s): BOAD 251.

**BOAD 253 Economics for Art & Design** **BOAD (3,0,3,6)**

Introduction to micro and macroeconomics with a focus on market forces and dynamics of the global creative sector. Utilizes case study methods to examine the many different expressions of the business of art and design, their economic impact and the opportunities created within the creative business sector. Prerequisite(s): None.

**BOAD 254 Principles of Marketing** **BOAD (3,0,3,6)**

Introduction to the study of marketing. Topics include market orientation, customer value, customer satisfaction, target market, marketing environment, product development, pricing strategies, distribution channels, promotional strategies and tactics. Students develop a marketing plan for a client based semester-long team project. Prerequisite(s): None.

**BOAD 260 Project Management** **BOAD (3,0,3,6)**

Overview of characteristics, problems, techniques and methods of Project Management and a consideration of managerial decision-making in team environments using Program Evaluation and Review Techniques (PERT), Critical Path Method (CPM), and others. Management principles and practices are used to solve practical problems in creative, innovative organizations.  
Prerequisite(s): None.

**BOAD 301 Special Topic: Indiv. & Organizational Creativity** **BOAD (3,0,3,6)**

Exploration of the power of creativity in both personal and organizational contexts. Examines key elements and principles of creativity and the creative process through interactive and experiential learning. Study of role leaders play in cultivating the creative potential of employees through development of: vision; structure; collaborative culture; systems; processes; Human Resource practices. Exploration of personal creativity through individual and group projects. Prerequisite(s): BOAD 151.

**BOAD 310 Storytelling for Leaders****BOAD (3,0,3,6)**

Exploration of storytelling as powerful tool for leaders. Develop understanding of key elements of effective and engaging storytelling through experiential learning. Examination of storytelling as way to develop leadership presence and use narrative as a framework for: communication; self-expression; self-discovery; engagement of others; strategic planning; personal and organizational change. Prerequisite(s): BOAD 151.

**BOAD 330 Managing Human Resources for Creative Org****BOAD (3,0,3,6)**

Contemporary view of human resource issues within specialized art and design workplaces. Principles of human resource management, including: recruiting, staffing, training, development, compensation, benefits, labor relations, performance management, and interaction of the forces at work in creative art and design businesses. Prerequisite(s): BOAD 151.

**BOAD 341 Finance****BOAD (3,0,3,6)**

Introduction to finance. Analysis of financial statements, time value of money, bond valuation, capital formation, working capital management, pro-forma development, budgeting, and management by the numbers for creative businesses, tax and legal implications. Prerequisite(s): BOAD 252.

**BOAD 352 Strategic Planning****BOAD (3,0,3,6)**

Strategic Planning building blocks - objectives, environmental determinants, business resources, performance metrics and methodology. Analysis of art and design business, internal and external situation, identification of strategic planning issues. Recommendations for short-and-long-term action for implementation. Prerequisite(s): BOAD 341.

**BOAD 355 Introduction to Business of Fine Art****BOAD (3,0,3,6)**

Introduction to fine art business. Examination of museums and foundations, for-profit fine art entities: galleries; dealers; auction houses; publishers. Considers nature of success within fine art businesses as collaboration of multiple constituents; focus on importance of media impact. Prerequisite(s): WRIT 151.

**BOAD 420 Topics in Business****BOAD (3,0,3,6)**

Advanced topics in business of art and design. Creative case analysis of topics such as arts entrepreneurship; visual arts management; non-profit art centers; gallery management, new venture capital ideas innovations in business marketing and current trends in e-commerce. Prerequisite(s): BOAD 352

**BOAD 450 Entrepreneurship****BOAD (3,0,3,6)**

Create feasibility study to support a new creative venture or product either to start a new company or develop a new venture within an existing business model. Focus on: foundation of entrepreneurship; decision processes to become a creative entrepreneur; development of successful business ideas; movement of ideas to entrepreneurial firm; growth and management of art- and design-based enterprise. Prerequisite(s): BOAD 165, BOAD 330, BOAD 352.

**BOAD 452 Business Plan: Intern/Project****BOAD (3,0,3,6)**

Create an investment worthy business plan that supports the launch of a new venture or new product. Practice and deliver a formal new venture/ product pitch to external panel. Prerequisite(s): BOAD 450.

**BOAD 455 Contemporary Art & Role of the Curator****BOAD (3,0,3,6)**

Combined lecture and discussion, outside reading, writing, critical thinking and creative planning. A full exhibition is planned and installed during the semester. Prerequisite(s): BOAD 151, BOAD 355 or permission of instructor.

**BOAD 460 International Management****BOAD (3,0,3,6)**

Fundamental understanding of the strategic, operational, and behavioral aspects of managing across cultures. Topics may include: cultural values, diverse business customs and practices, international strategy development, global alliances and strategy implementation, international human resource management, leadership, and communication across cultures. Prerequisite(s): BOAD 151.

**CRWR 100 Introduction to Creative Writing****LA (3,0,3,6)**

Introduction to creative writing in various genres. Techniques and basic craft elements. Emphasis on the many ways writers turn experience into expression and form into meaning. Explores newer narrative options in comics, graphic narratives, and immersive media. Includes detailed critiquing of peer writing. Prerequisites: None.

**CRWR 105 Story Fundamentals: Character****LA (3,0,3,6)**

Introduces fundamentals of character construction. Considers major characters, minor characters, and walk-ons. Includes strategies on drawing characters from a variety of real-world sources. Includes discussions on voice, dialogue, and point of view. Examines character examples from film, television, drama, and fiction. Includes critiquing of peer writing. Prerequisite(s): None

**CRWR 106 Story Fundamentals: Plot****LA (3,0,3,6)**

Introduces fundamentals of plot. Emphasis on how scenes function within a narrative. Examines basic plot structures such as Freytag's Pyramid, three-act structures, and others. Examines plot examples from film, television, drama, and fiction. Includes critiquing of peer writing. Prerequisite(s): None

**CRWR 110 Writing for Digital Media****LA (3,0,3,6)**

Introduces the practice of writing for digital media. Develops strategies for the creation of digital content and the analysis of writing contexts. Includes script development and treatment, navigation, layout, collaborative/interactive and multimedia products. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 111 Reading for Writers****LA (3,0,3,3)**

Introduces major forms of creative writing. Discussion-based class with both creative and analytical writing assignments. Considers examples of successful contemporary and canonical texts in various genres. Provides strategies for reading texts with a focus on writing craft. Prerequisites: WRIT 151 Writing Studio.

**CRWR 205 Story Fundamentals: Scene****LA (3,0,3,6)**

Introduces fundamentals of scene construction. Considers a scene's event, function, structure, and pulse. Includes discussions on setting, mood, and atmosphere. Include strategies on creating effective scenes from a variety of real-world sources. Examines scene examples from such sources as television, drama, fiction, comics, film, and video games. Includes critiquing of peer writing. Prerequisites: None.

**CRWR 210 Ringling College Literary Arts Journal** LA (3,0,3,3)  
Produces a digital and/or print literary arts journal. Examines contemporary literary arts journals as well as single- and multiple-author texts. Emphasis on the ability to discuss, critique, edit, and select works from submissions. Includes critical, creative, and reflective writing exercises. Dynamics of editorial collaboration with peers and authors. Includes basic principles of layout and design. Prerequisites: WRIT 150 Writing Studio.

**CRWR 211 Writing for and about Video Games** LA (3,0,3,6)  
Surveys the field of interactive writing for video games. Explores the fundamentals of good storytelling for game media. Enhances critical thinking skills. Offers hands-on experience in writing for and about the most prevalent forms of interactive video game writing. Includes critiquing of peer writing. Prerequisites: WRIT 150 Writing Studio.

**CRWR 212 Story Workshop** LA (3,0,3,6)  
Introduces intermediate-level craft concerns of story construction. Emphasis on story craft elements such as dialogue, point of view, structure, image, and conflict. Includes critiquing of peer writing. Investigates contemporary and canonical texts to serve as professional models. Briefly considers the habits of professional writers as well as the business of writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 213 True Stories: Writing for Creative Non-Fiction** LA (3,0,3,6)  
Introduction to writing creative nonfiction, such as personal essays, lyric essays, memoir, and literary journalism. How to blend fact-based events, situations, or incidents with elements of traditional fiction to create dynamic, engaging writing. Focus on developing ideas, themes, and writing descriptive prose that utilize devices of fiction, screenwriting, and poetry: scene setting; dialogue; strong characterizations; narrative structure; imagistic language. Includes critiquing of peer writing. Prerequisite(s): WRIT 151 Writing Studio.

**CRWR 310 Magazine and Feature Writing** LA (3,0,3,6)  
Focuses on the craft of short- and long-form digital and print journalism. Emphasis on appropriate interviewing, researching, outlining, and writing/revising techniques. Includes discussion on pitches and queries. Exposure to reporters, critics, and editors from various local media. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 311 21st Century Narratives** LA (3,0,3,3)  
Provides an advanced understanding of narrative. Emphasis on narrative as a systematic formal construction. Principles of causality, agency, event, and temporality. Exposure to literary examples and theoretical texts. Examines the importance of narrative media (film, television, TV, etc.). Prerequisites: WRIT 150 Writing Studio.

**CRWR 312 Collaborative Story Production** LA (3,0,3,6)  
Provides an environment for ongoing work on new or in-progress collaborative texts of all sizes and types, such as writing, video, comics, animation, and other media. Emphasis on intensive discussion and response from an interdisciplinary perspective. Gain experience in conducting individualized research relevant to the specific collaborations. Creates collaboration opportunities as needed. Includes critiquing of peer writing. Prerequisites: None.

**CRWR 313 Writing Transmedia Stories** LA (3,0,3,6)  
Introduces how to shape and distribute story elements across multiple platforms. Emphasis on creating audience-driven experiences and stories with participatory elements. Discussion of

public advocacy's relationship to transmedia stories. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 314 Advanced Story Workshop** LA (3,0,3,6)

Advanced instruction in story construction. Emphasis on higher order craft concerns such as tone, voice, and mood. Investigates contemporary and canonical texts to serve as professional models. Considers the habits of professional writers as well as the business of writing. Includes critiquing of peer writing. Prerequisites: CRWR 212 Story Workshop or consent of instructor.

**CRWR 315 Creative Writing Topics** LA (3,0,3,6)

Investigates the theory, history, aesthetics, art, and/or creation of creative writing. Exposure to contemporary topics/trends in the world of creative writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 316 Writing for Film & Television** LA (3,0,3,6)

Covers fundamental writing skills necessary for successful film and TV scripts. Examines various formats such as sitcom, one-hour drama, documentary, and feature-length film. Provides brief overview of the screenwriting business. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio (strongly recommend CRWR 212 – Story Workshop).

**CRWR 317 Poetry Workshop** LA (3,0,3,6)

Explores the relation between innovations in contemporary poetry and the current social, artistic, and cultural landscapes. Applies these insights to writing personal poetry. Explores poetry of the last 100 years. Prerequisite(s): WRIT 151 Writing Studio.

**CRWR 318 Writing Comics & Graphic Narratives** LA (3,0,3,6)

Creative writing for sequential art (comics and graphic narratives). Develop original projects through peer workshop and the revision process. Prerequisite(s): WRIT 151 Writing Studio.

**CRWR 319 Writing Horror** LA (3,0,3,6)

Introduces the basics of writing effective horror stories. Considers major themes such as madness, death, monsters, obsession, secret sins, and the supernatural. Exposure to contemporary and canonical horror texts. Briefly overviews the history of horror. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 320 Writing Fantasy** LA (3,0,3,6)

Introduces the basics of writing effective fantasy stories. Includes discussion on world building. Considers major elements such as magic, quests, medievalism, dragons, chosen ones, and good vs. evil. Exposure to contemporary and canonical fantasy texts. Briefly overviews the history of fantasy. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 321 Writing Science Fiction** LA (3,0,3,6)

Introduces the basics of writing effective science fiction stories. Includes discussion on world building. Considers major ideas such as alternate histories, space colonization, eugenics, singularity, AI, planetary engineering, dystopias, and utopias. Exposure to contemporary and canonical science fiction texts. Briefly overviews the history of science fiction. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

**CRWR 322 Writing Picture Books****LA (3,0,3,6)**

Instruction in writing picture books and magazine pieces through examination of children's literature, study of the publishing business, introduction to child development, and writing workshops. Includes critiquing of peer writing. Prerequisite(s): WRIT 151 Writing Studio.

**CRWR 323 Writing for Young Adults****LA (3,0,3,6)**

Supports students interested in writing young adult (YA) novels. Skill development specific to writing for the YA audience. Introduces a range of published YA novels and examines the teen voice, the shaping of characters, and plot. Guides students to write a novel synopsis and multiple polished chapters. Prerequisite(s): WRIT 151 Writing Studio.

**CRWR 400 Senior Capstone I****LA (3,0,3,6)**

Builds upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes critiquing of peer writing. Prerequisites: CRWR Majors only and 90 credits completed.

**CRWR 401 Senior Capstone II****LA (3,0,3,6)**

Continues to build upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes a short public presentation. Includes critiquing of peer writing. Prerequisites: CRWR 400 Senior Capstone I.

**CRWR 410 Creative Writing Master Class****LA (3,0,3,6)**

Advanced creative writing instruction from top-level industry professionals. Deeply explores techniques for effective writing. Examines relevant contemporary and canonical texts. Includes critiquing of peer writing. Prerequisite(s): Permission to enroll granted based on portfolio review and faculty recommendations.

**DSNA 112 Drawing & 2D Design I****LA (0,6,3,3)**

Introduction to drawing and two-dimensional design. Instruction in traditional media—pencil, pen, marker—and digital tools. Develop drawing skills through use of line, shape, value, and color. Focus on principles of design as applied to visual communication of concepts and ideas. Prerequisite(s): None.

**DSNA 113 Drawing & 3D Design I****LA (0,6,3,3)**

Introduction to drawing and 3D design. Learn traditional media: paper; cardstock; cardboard. Use digital design tools to develop modeling skills and understanding of mass, space, and texture. Apply principles of design to understanding forms and spaces. Prerequisite(s): None.

**DSNA 114 4D Design****DSNA (0,6,3,3)**

Explore fundamental principles of motion through exercises in: composition; idea generation; digital media; creative problem-solving; collaboration. Emphasis on: movement; metamorphosis; transition; sequential; time and rhythm; pace; editing. Prerequisite(s): None.

**DSNA 122 Drawing & 2D Design II****DSNA (0,6,3,3)**

Drawing and 2D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Expand process of communication problem-solving through research, design, and use of images and meaning. Prerequisite(s): DSNA 112.

**DSNA 123 Drawing & 3D Design II****DSNA (0,6,3,3)**

Drawing and 3D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Learn drawing techniques to represent and communicate place, action, object, and narrative. Explore principles and techniques of design as means to understand order, context, and relationships.

Prerequisite(s): DSNA 113.

**ELEC 205 Intro to Figure Painting I****AA (0,6,3,3)**

Introduction to fundamental techniques of acrylic painting using the nude and draped model as subject. Emphasis on: paint handling; color mixing; self-expression; proportion; foreshortening; planer structures of the figure. Prerequisite(s): None.

**ELEC 210 Digital & Social Media****AD (0,6,3,3)**

Study of social and digital media in marketing communication. Explore methods of consumer engagement in digital and social space. Identify key opportunities and challenges in relation to campaign and general marketing communications. Instruction in: best practices; challenges of legal framework; skills for creative solutions to digital and business problems. In addition to group discussions and campaign projects, students will work through real-world challenges found in digital environment. Prerequisite(s): None.

**ELEC 213 Figure Anatomy****AA (0,6,3,3)**

Introduction to human anatomy for the artist. Explores elements including: using proportion as a tool; the major masses of the body and how they are related; muscle physiology; opposing pairs and how they work; major bones and landmarks of the body; major muscle groups and functions; muscles of facial expression; how the body is balanced in static and active states. Emphasis on drawing. Prerequisite(s): None.

**ELEC 214 Experimental Imaging****FA (0,6,3,3)**

Explores digital technology as tool for contemporary art. Focus on experimentation and pursuit of individual aesthetic while incorporating digital imagery within chosen field. Prerequisite(s): None.

**ELEC 215 Immersive Media Studio****FA (0,6,3,3)**

Exploration of immersive media. Instruction in digital postproduction techniques for: drawing; video; sound; animation; panoramic/fish-eye photography. Explore social and ethical implications of community-based immersive media. Prerequisite(s): None.

**ELEC 220 Intro to Letterpress****AA (0,6,3,3)**

Introduction to practice of contemporary letterpress printing. Essentials of letterpress printing including: hand typesetting; inking; imposition and impression; typeface selection; appropriate papers for printing; use of imagery and color. Creation of digital images for letterpress printing through use of polymer plates. Prerequisite(s): None.

**ELEC 221 Intermediate Figure****AA (0,6,3,3)**

Continued study in figure drawing. Emphasis on: the figure in space; expressive drawing; exploration of concepts and materials. Prerequisite(s): None.

**ELEC 231 ART Network Studio Elective****AA (0,6,3,3)**

Create television content for ART Network. Develop area of expertise which may include one or more of the following: business of program development; pre-production; production; post-production. Prerequisite(s): None.

**ELEC 232 ART Network II Documentary Production                    AA     (0,6,3,3)**

Documentary Production. Students will work in a highly collaborative environment to create and produce a one-hour documentary on a topic relevant to the community or region. The production will meet broadcast standards, and will be aired on ABC Channel 7 in Sarasota. Areas covered in this course will include: presentation skills, research, budgeting, concept and story development, scheduling and coordination, storyboarding, show package design, camera and audio operation, field production, interviewing techniques, post-production, and editing. Prerequisite(s): Students must have previously taken ART Network Elective 231 and/or have a minimum of one semester of active involvement in the ART Network Club.

**ELEC 233 Intro to Video Content Development                    AA     (0,6,3,3)**

Introduction to various aspects of video content, including genres, styles, industry users and distributors. Prerequisite(s): ELEC 231, or DSNA 114, or STDA 120.

**ELEC 234 Intro to Storytelling and Scriptwriting                    AA     (0,6,3,3)**

Introduction to basic storytelling and scriptwriting skills and techniques for screen media. Study of structure, character development, conflict, story arc, message-based writing and various screen media script formatting. Prerequisite(s): None.

**ELEC 235 Editing for Video    AA     (0,6,3,3)**

Introduction to editing, including technical aspects and storytelling techniques. Prerequisite(s): ELEC 233.

**ELEC 236 Production Studio    AA     (0,6,3,3)**

Through experiential project-based learning, students will work collaboratively to combine classroom instruction with studio application on a variety of assignments. Focus on concept development and scriptwriting, storyboard development, budgeting and pre-production. Explore feasibility of script directions through preliminary production testing of ideas. Students may work with external or internal clients. Prerequisite(s): ELEC 233.

**ELEC 252 Painting from Observation    AA     (0,6,3,3)**

Introduction to acrylic painting principles, methods, and materials. Develop personal approach to concepts and techniques of observational painting using traditional or non-traditional formats. Subject matter includes still life, landscape, and figure. Prerequisite(s): MEDA 111 or DSNA 112 or STDA 101.

**ELEC 253 Beginning Painting    IL     (0,6,3,3)**

Introduction to painting in oil and/or acrylic. Development of: perceptual and technical skills; sensitivity to color; understanding color mixing; paint handling; related issues in drawing and design. Emphasis on observational painting and developing the convincing illusion of form with paint. Prerequisite(s): None.

**ELEC 260 Artists' Books    FA     (0,6,3,3)**

Introduction to making limited-edition artists' books. Exploration of artists' books as system for presentation of visual and verbal information and ideas. Construction of experimental, interdisciplinary, and traditional books using personal visual language. Considers: structure; formatting; image; presentation. Prerequisite(s): None.

- ELEC 270 Costume Design** **DI (0,6,3,3)**  
 Introduction to costume design. Examination of costume and fashion as means to communicate theme, mood, and character in visual story. Research, develop, and create costumes and fashion design for characters, whether in: cinematic collaboration; staged photography; character and fashion illustration; body art/performance/sculpture; or animation and game design.  
 Prerequisite(s): None.
- ELEC 277 Advanced Representational Drawing** **IL (0,6,3,3)**  
 Explore range of approaches to interpreting and depicting representational subject matter (recognizable objects, figures, or elements in nature). Create work that display: personal expression; advanced concepts in composition; content; visual and technical skills. Focus on drawing as a primary form of expression using traditional and nontraditional materials and formats. Prerequisite(s): None.
- ELEC 304 Acting Studio** **DI (0,6,3,3)**  
 Introduction to acting. Investigate emotional and physical aspects of human interplay through variety of activities, including: neutral mask work; theatre games; scene study. Recommended for DF and CA majors to develop comic timing skills and authentic character portrayals.  
 Prerequisite(s): None.
- ELEC 308 Sketchbook Drawing: Art, Nature and Science** **IL (0,6,3,3)**  
 Exploration of the intersections between art and science. Develop basis sketchbook drawings from direct observation of flora and fauna at Sarasota locations. Other sources of content include aspects of nature revealed through scientific imaging technologies: microscopy and satellite imaging, and visual interpretations of natural elements.
- ELEC 310 Multidisciplinary Design Collaboration** **ID (0,6,3,3)**  
 Multidisciplinary design course for DSNA students. Capitalizes on intellectual assets of DSNA faculty, structure, and capacity. Prerequisite(s): None. ID, GD, BOAD, MD, and AD majors only.
- ELEC 310 Satire & Pop Culture** **AA (0,6,3,3)**  
 Explores history of satirical thought in popular culture. Examines satire as genre and art form in: political cartoons; theatre; film; television; and the web. Analysis of films and other visual media. Students will supplement discussion with critical and creative projects. Prerequisite(s): None.
- ELEC 331 Word, Image and Book** **GD (0,6,3,3)**  
 Advanced studies in book format. Explores definition of the book through analysis, deconstruction, and reconstruction of book format. Emphasis on: development of original content; practical and alternative forms and structure; binding and other production techniques.  
 Prerequisite: None.
- ELEC 334 Advanced Computer Illustration** **IL (0,6,3,3)**  
 Advanced computer-aided illustration skills and techniques. Topics include: mixed media and experimental image making; preparation of traditional and digital illustration for print and electronic media; the job market. Emphasis on concept development, aesthetics, and personal style. Prerequisite(s): IL 361.
- ELEC 335 3D Visualization** **MD (0,6,3,3)**  
 Intermediate-level course for students with previous 3D animation experience. Learn to visualize and clearly communicate complex concepts or processes through design and production of 3D computer animation. Prerequisite(s): Admission to course by portfolio review.

**ELEC 338 Time Based Interactive****FA (0,6,3,3)**

Introduction to graphical environments for interactive image, video, audio, and multimedia. Allows artists and designers to create complex interactive works without writing computer code. Exploration of problem-solving techniques. Prerequisite(s): None. Successful completion of First Year program or permission of instructor.

**ELEC 341 Expressive Typography****GD (0,6,3,3)**

Advanced studies in typography. Examination of typography in variety of media as means to solve visual communication problems through creation of expressive: letterforms; words; and messages. Prerequisite: GDES 246; or instructor's permission. Registration priority: (1) GD majors; (2) other majors with prerequisite; (3) others with instructor's permission.

**ELEC 343 Design for Business****GD (0,6,3,3)**

Create comprehensive business models based on brand strategy and idea development. Redesign existing enterprise or create new market venture. Topics include: sustainability; market development; social media tools; entrepreneurship; and planning. Ringling Letterpress and Book Arts Studio may be used for collateral and/or product development. Prerequisite(s): GDES 246. Registration priority: (1) GD majors; (2) other majors with prerequisite; (3) others with instructor's permission.

**ELEC 344 Portraiture****IL (0,6,3,3)**

Focuses on the study of the human head, it's structure and facial features as applied to the broader art of portrait and figurative painting in oil from life. Drawing, color, value, technique and composition will be constantly emphasized. This course may be used as an opportunity to improve and develop general skills in drawing and painting, serve as an opportunity to create portfolio work or prepare for a career in portrait painting. Emphasis will be on establishing strong fundamentals and a personal approach to the subject. Prerequisite(s): previous figure drawing and basic painting experience; or instructor's permission.

**ELEC 350 Collaboratory****AA (3)**

The Collaboratory provides students the opportunity to work with clients of businesses, nonprofits and government entities through this ELEC 350 course. Students enrolled in the Collaboratory class will work on real-world, real-time client-based projects working with executives and management teams in an environment that engages in immersive learning, collaboration, design teamwork, client relations and communications. Each project provides a unique professional experience while meeting student learning goals. Students should send an email to [collaboratory@ringling.edu](mailto:collaboratory@ringling.edu) for more information on each project offering.

**ELEC 353 New Media: Music Branding****GD (0,6,3,3)**

Advanced studies in branding. Develop campaign systems for contemporary music industry utilizing: websites; CD/DVD packaging; posters; new media; etc. Prerequisite: GDES 246; or instructor's permission. Registration priority: (1) GD majors; (2) other majors with prerequisite; (3) others with instructor's permission.

**ELEC 354 Graphic Novel****IL (0,6,3,3)**

Instruction in sequential storytelling of the contemporary graphic novel. Content is provided. Focus is on thumbnail and breakdown of a text/story for sequential storytelling. From layout to complete final pages of sequential art. Prerequisite(s): None.

- ELEC 364 Children's Book Illustration** **IL (0,6,3,3)**  
 Instruction in contemporary children's book illustration. Projects include selection of a picture book, text preparation and completion of several finished samples. Prerequisite(s): None.
- ELEC 385 Synergism in Visual Thinking** **IL (0,6,3,3)**  
 Illustration studio elective. Exploration of analogy and metaphor as problem- solving methods in visual communication. Examination of historical context and contemporary issues and approaches. Prerequisite(s): None. Enrollment open to all majors; strong drawing and media skills required.
- ELEC 388 Landscape Painting & Drawing** **IL (0,6,3,3)**  
 Advanced study in landscape painting and drawing. Subjects drawn from the Sarasota area include both traditional landscape motifs and urban industrial subjects. Emphasis on personal exploration of: pictorial space; color; light; surface; technique. Examination of observation, memory, invention; and issues in contemporary landscape painting within both Eastern and Western landscape traditions. Prerequisite(s): None.
- ELEC 420 Advanced Media** **IL (0,6,3,3)**  
 Advanced study in a variety of media. Assignments geared toward personal portfolio direction. Prerequisite(s): ILLU 271.
- ELEC 445 Mapping a Site: In & Out of Context** **PI (1.5)**  
 Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St. Lucas Art School, Antwerp; and an additional guest university. Research, interpret and present the histories and creative possibilities of the sites and proposed themes, utilizing the group's cultural diversity and individual artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only three students will be selected for this course. Primarily for PI, FA and FILM students. Students from other majors can apply with permission from project coordinator.
- ELEC 446 Mapping a Site II: In & Out of Context** **PI (1.5)**  
 Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St Lucas Art School, Antwerp; and Aalto University, Helsinki. Interpret and present the histories and future possibilities of the sites, drawing on each group's cultural, individual, and artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only two students will be selected for this course. Prerequisite(s): PI majors; minimum 90 credits.
- ELEC 468 Adv Figure Painting/Adv Figure Drawing** **IL (0,6,3,3)**  
 Offers students an opportunity for additional study and practice in drawing and painting the figure from life. Focus on establishing strong fundamentals and developing a personal approach to the subject. Traditional drawing media and oil painting will be explored with the objective to create portfolio quality work based on observation of the model. Prerequisite(s): Previous figure drawing or painting experience; or instructor's permission.
- ELEC 495 Special Topic: NSAC I** **AD (0,6,3,3)**  
 Planning phase (part one of two) of National Student Advertising Competition (NSAC). Develop communications strategy, positioning statement, and comprehensive creative brief of real-world

company based on: case study; primary, secondary, consumer, and market research. Coursework represents foundation for advertising campaign developed in ELEC 496 Special Topic NSAC II. Campaigns will be pitched to panel of industry judges, governed by the American Advertising Federation (AAF). Prerequisite(s): 1) AD Majors: minimum of 60 semester hours; permission of instructor based on portfolio and interview. 2) Other Majors: minimum of 60 semester hours; permission of instructor based on portfolio and interview.

**ELEC 496 Special Topic: NSAC II**

**AD (0,6,3,3)**

Continuation (part two of two) of ELEC 495 NSAC I. Build on foundational work for National Student Advertising Competition (NSAC) generated during previous semester. Review of planning research and creative brief. Develop fully integrated advertising campaign and media plan. Design final NSAC plans book, due in March; complete final pitch before panel of industry judges in April. Top teams in the country advance to national competition at the AAF National Conference in June, governed by the American Advertising Federation (AAF). Prerequisite(s): Minimum of 60 semester hours; permission of instructor based on performance in ELEC 495 or portfolio and interview.

**ENVI 100 Ecology of Culture**

**LA (3,0,3,6)**

Investigates the interaction of ecology and the development of culture. Explores six different habitats and analyzes formation of traditional cultures in those areas. Compares resource use of traditional cultures with urban, industrial cultures. Prerequisite(s): None.

**ENVI 200 Environmental Science**

**LA (3,0,3,6)**

Examination of ecological systems and current environmental issues. Examined in terms of ecological impact, as well as political and economic considerations. Prerequisite(s): None.

**ENVI 221 Ecology of Water**

**LA (3,0,3,6)**

Exploration of geological themes through the common thread of water, including: lakes; ponds; streams; rivers; bayous; bays; oceans; glaciers; rain cycles; and aquifers. Topics covered include: plate tectonics; habitat changes; pollution; human population and resource demand; management; conservation and recovery. Prerequisite(s): None.

**ENVI 230 Food, Fuel, Future**

**LA (3,0,3,6)**

Examines the relationship between food and fuel. Explores current dominant methodologies in the supply of food and fuel, linkages between them, and alternative ways to meet future demands for both. Prerequisite(s): None.

**ENVI 250 The Biodiversity of Earth**

**LA (3,0,3,6)**

Study of the relationships between plants and animals. Topics include: lifestyle differences between related species; niche adaptation; habitat change; evolutionary development of relationships; extinction. Prerequisite(s): None.

**ENVI 260 Environmental Headline News**

**LA (3,0,3,6)**

Examines environmental news in the media. Considers news stories in radio, television, and print media that underscore the relationship between people and the environment. Prerequisite(s): None.

**ENVI 263 Sustainability**

**LA (3,0,3,6)**

Study of sustainability as an emerging dominant operational model for business. Process-based, systems-oriented model takes into account the synergies of economic, environmental, and social

decisions. Introduction to Triple Bottom-Line Management as mechanism for understanding, evaluating, and documenting these relationships. Prerequisite(s): None.

**ENVI 301 Ecology of Sarasota** **LA (3,0,3,6)**

Investigates and documents major environmental changes in Sarasota by acquiring historical information, assessing present conditions and ascertaining what community leaders see as Sarasota's future. Prerequisite(s): None.

**ENVI 325 21st Century Learning Spaces** **LA (0,6,3,3)**

Collaborative learning community in which students, faculty, and guests work together to research learning space design specifications that maximize the opportunity for learning and creative output and are ecologically healthy and sustainable. Explores contemporary learning theory, green designs and considers their application to future Ringling College spaces. Prerequisite(s): None.

**ENVI 330 Environmental Ethics & Ecological Beliefs** **LA (3,0,3,6)**

Exploration of ecological and environmental ethics. Topics include: scientific beliefs about ecology; ethics of environmental quality; intergenerational equality relative to our use of resources. Prerequisite(s): None.

**ENVI 340 The Business of Nature** **LA (3,0,3,6)**

Study of the effects of business on nature and the environment. Considers business practices in relation to changing environmental concerns. Prerequisite(s): None.

**ENVI 345 Communicating the Environment** **LA (0,6,3,3)**

Considers the role of artists and designers in communication of environmental and social issues to wider constituencies. Students learn to translate scientific facts and visualization into evocative communications that effectively explain to the viewer his or her role in environmental systems. Prerequisite(s): None.

**ENVI 360 Ecology of Materials** **LA (3,0,3,6)**

Introduction to the ecology of sourcing. Topics include: how things come to us; how things are made or grown; processing/production and their by-products, benefits, and liabilities. Alternatives to current practices. Prerequisite(s): None.

**ENVI 370 Topics in Ecology & Sustainability** **LA (3,0,3,6)**

Explores topics in ecology and sustainability, including: rapid urbanization; increasing human population; demand for food, water, energy, and natural resources; climate change. Utilizing systems thinking for innovative solutions. Prerequisite(s): None.

**ENVI 371 Creating an Ecological City** **LA (3,0,3,6)**

Examines potential paths and processes to transition from traditional to sustainable cities. Topics include: converting waste to energy; rooftop farming; alternative water systems; multi-modal transportation systems; energy efficient buildings; bioregional living; green design; sustainable communities. Prerequisite(s): None.

**ENVI 375 Applied Environmental Design** **LA (0,6,3,3)**

Studies in applied environmental design. Focus on: green building design; healthy home design; landscape architecture; environmental art; environmental restoration projects; alternative energy/transportation systems; and urban planning. Students learn how to assess, design,

communicate, and implement ecological revitalization projects and programs. Prerequisite(s): None.

**FILM 124 Cinematic Storytelling**

**FILM (0,6,3,3)**

Introduction to storytelling in motion pictures. Intensive experience focused on creation of stories and their translation into motion pictures through screenwriting, camera operation, sound recording, and editing. Examine story construction through interaction of characters, locations, and props. Use tools to capture and manipulate motion picture images and sounds. Conceive, write, and translate story into film through use of motion picture tools and techniques. Instruction in: designing visual and aural world of film; introducing and revealing story characters; creating moments that pull audience into film. Focus on conflict as essential component of storytelling in film. Prerequisite(s): None.

**FILM 221 Camera & Sound**

**FILM (0,6,3,3)**

Introduction to camera and sound equipment for acquisition of raw elements in digital film. Instruction in: technical aspects of digital camera; effective shot composition; how to cover a scene; basic lighting techniques; and basic camera movement. Additional topics include use of sound equipment to obtain sync and non-sync sound, and types of sound used in digital film. Prerequisite(s): Open to Film majors only.

**FILM 222 Editing for Film**

**FILM (0,6,3,3)**

Introduction to postproduction process in digital filmmaking. Develop basic picture- and sound-editing principles and techniques. Introduction to professional non-linear editing systems and software. Prerequisite(s): Open to Film Majors only.

**FILM 225 Directing**

**FILM (0,6,3,3)**

Introduction to directing in digital film. Explore basics of director's role in digital film, from planning and production through to the postproduction process. Develop practical skills, including: script analysis; creation of shot lists; storyboarding; working with crew and actors. Prerequisite(s): Open to Film majors only.

**FILM 229 Production Design**

**FILM (0,6,3,3)**

Production design is the visual art and craft of cinematic storytelling. It is how an empty room in 2010 becomes Watson's study, or a gamekeeper's home in Kenya, or the cockpit of a jet fighter in the future- and it does it in a way that the audience believes in its authenticity. The visualization of a film is created by the imagination, artistry and collaboration of the director (team), director of photography (team) and the production designer with the production team. Students in this course will become production design teams that research the world in which a film takes place to establish its visual sense of mood and authenticity. The production design team will interpret and transform the story (i.e. script, short story, micro fiction), characters, and narrative into designs that encompass architecture, costume, decor, environment, props, etc. As needed, the production design team uses sketches, illustrations, photographs, models, production storyboards, and constructs sets while considering budgets and scheduling. The final result is the transformation of the physical | psychological environments and characters of a narrative script into the visual reality of a completed theoretical or real film.

**FILM 231 Screenwriting**

**FILM (0,6,3,3)**

Introduction to screenwriting. Fundamentals of: research methods; story structure; character; theme; myth; genre. Develop stories; produce short treatments and screenplays. Critical analysis

of own work and that of master screenwriters. Introduction to professional screenplay software. Exposure to non-traditional screenplay forms. Prerequisite(s): Open to Film majors only.

**FILM 232 Producing**

**FILM (0,6,3,3)**

Introduction to the role of producer in film. Exploration of all facets of film producer's job, including: development; preproduction; production; postproduction; distribution. Topics include: structure of production team; decision-making; above- and below-the-line positions; funding and in-kind support; department structures and oversight; production management; production scheduling and budgeting; problem-solving strategies; production trends; employment opportunities. Prerequisite(s): None.

**FILM 241 Film Seminar**

**FILM (0,6,3,3)**

Introduction to digital film equipment and facilities. Instruction in proper handling of equipment and working in the digital film environment in a safe and professional manner, both on and off set. Topics include: equipment checkout and care; lighting instruments, grip and electronic equipment; set protocol; safety procedures; crew responsibilities; and the proper professional use of preproduction, production and postproduction facilities. Prerequisite(s): None.

**FILM 252 Cinematography**

**FILM (0,6,3,3)**

Advanced digital cinematography techniques and concepts. Achieve proficiency in use of advanced digital cinematography equipment. Instruction in alternative techniques in manipulation and control of camera images and equipment. Critical analysis of cinematography masterworks. Prerequisite(s): None.

**FILM 321 Digital Film Project**

**FILM (0,9,3,3)**

Write, produce, direct, and edit a digital film project. Utilize other students in class as crew. Engage in critical self-analysis as it relates to own project and work on other's projects. Prerequisite(s): None.

**FILM 322 Postproduction**

**FILM (0,6,3,3)**

Advanced picture editing techniques and concepts. Exposure to alternative methods for assembling scenes pursuant to specific narrative and thematic strategies. Instruction in industry-standard non-linear editing software. Introduction to compositing, color correction and grading. Critical analysis of picture-editing masterworks. Prerequisite(s): None.

**FILM 332 Advanced Screenwriting**

**FILM (0,6,3,3)**

Advanced screenwriting workshop. Topics include: story structure; character development; theme; myth; genre; research methods. Focus on: advanced screenwriting forms; approaches, and techniques to produce medium to longer format screenplays; commercial considerations for creating a successful screenplay. Prerequisite(s): None.

**FILM 333 Sound Design**

**FILM (0,6,3,3)**

Introduction to creative sound design in filmmaking. Emphasis on practical knowledge and skills necessary for effective audio utilization. Creation of compelling audio design through use of tools and processes of creative sound design. Instruction in: use of digital audio recorders in the field; types of microphone; signal processing; post production and sound editing of dialogue; ADR; Foley; music; effects. Exploration of importance of music, both practical and score. Prerequisite(s): None.

**FILM 410 Film Internship****FILM (9)**

Workplace experience in the film industry. Build qualifications for entry-level jobs. Internship agreements negotiated between intern and site supervisor; approval of Department Head, Registrar, and Director of Career Services required. Requires journal and documentation of work performed, followed by oral presentation. Grading: Credit/No Credit.

**FILM 421 Advanced Film Seminar****FILM (0,6,3,3)**

This is a seminar course designed to address advanced topics in filmmaking and ongoing thesis production workshops. Workshops will be taught by visiting artist/filmmakers. The seminar will provide a focused learning experience designed to enhance thesis productions conceptually, artistically and technically. Students will use a colloquium as a forum for discussing important digital filmmaking issues for the future of aspiring filmmakers. Prerequisite(s): None.

**FILM 422 Business of Film****FILM (3,0,3,6)**

Introduction to business of film industry. Examines roles, responsibilities, and relationships of all players and constituencies within film industry. Topics include: industry structure; production decision-making; production apparatus; distribution systems; ancillary markets; industry trends and areas of growth; employment opportunity development. Prerequisite(s): None.

**FILM 431 Digital Film Thesis I****FILM (0,9,6,6)**

Digital Film Thesis – part 1 of 2. First semester of required senior thesis project in digital film. Creation of approved senior thesis digital films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements. Prerequisite(s): None.

**FILM 432 Digital Film Thesis II****FILM (3)**

Digital Film Thesis – part 2 of 2. Second semester of required senior thesis project in digital film. Creation of approved senior thesis digital films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements. Prerequisite(s): FILM 431.

**FINE 122 Conceptual Practices****FA (0,6,3,3)**

Exploration of individual concepts and problem-solving skills through experimentation with variety of media and techniques. Prerequisite(s): None.

**FINE 208 Printmaking I****FA (0,6,3,3)**

Introduction to printmaking processes. Explore history, basic processes, and materials of printmaking. Instruction in monoprint, relief, and intaglio image creation. Exploration of processes as means to develop individual approach. Prerequisite(s): None

**FINE 209 Printmaking II (Etching)****FA (0,6,3,3)**

Continued study in intaglio printmaking. Additional technical and practical application of intaglio processes: etching; mezzotint; lift-grounds; photo- etching; aquatint; multiple plate registration. Emphasis on development of individual imagery within context of intaglio printing. Prerequisite(s): None.

**FINE 233 Sculpture I (Introduction)****FA (0,6,3,3)**

Introduction to sculptural processes, including wood, mold-making, casting and metal fabrication. Instruction in studio safety. Prerequisite(s): None.

- FINE 248 Time Based** **FA (0,6,3,3)**  
Introduction to time based media. Exploration of concepts and techniques used in creating time based media. Explore and critique use of video, animation, sound and interactivity. Emphasis on creation of meaning for personal expression. Prerequisite(s): None
- FINE 250 Printmaking (Large Format)** **FA (0,6,3,3)**  
Introduction to large format printmaking. Instruction in large format processes, design principles, and concepts as related to various printmaking techniques. Emphasis on exploration and development of personal concepts and imagery on a large scale. Production of both one-of-a-kind and editioned works. Prerequisite(s): FINE 208 or instructor permission.
- FINE 271 Painting I** **FA (0,6,3,3)**  
Introduction to painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space. Prerequisite(s): None.
- FINE 272 Painting II** **FA (0,6,3,3)**  
Continued study of painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space. Prerequisite(s): FINE 271 or equivalent.
- FINE 274 Representational Painting** **FA (0,6,3,3)**  
Introduction to fundamental principles, methods, and use of materials in representational painting. Develop knowledge of color, value and compositional relationships based upon observation. Continued emphasis on drawing, design and conceptual skills. Prerequisite(s): None.
- FINE 308 Printmaking III (Screen Printing)** **FA (0,6,3,3)**  
Survey of technical methods involved in developing and printing water-base screen images: screen construction; paper and stencils; direct photo process. Emphasis on continuing development of individual imagery in the context of screen printing. Prerequisite(s): None.
- FINE 309 Printmaking IV (Lithography)** **FA (0,6,3,3)**  
Introduction to lithographic methods involved in developing, processing and printing images from lithographic plate. Exploration of traditional and contemporary techniques to create monochromatic and multicolor images: crayons and pencils; tusche; photolithography; registration; and printing. Prerequisite(s): None.
- FINE 333 Sculpture (Metal Casting)** **FA (0,6,3,3)**  
Exploration of the metal-casting process. Introduces contemporary sculptural issues and artists who utilize the casting process. Prerequisite(s): None.
- FINE 335 Sculpture (Wood Fabrication)** **FA (0,6,3,3)**  
Exploration of wood as contemporary sculptural medium. Develop basic woodworking skills using subtractive, additive, and constructive processes. Focus on skill development. Examination of contemporary issues, as well as artists utilizing woodworking processes. Prerequisite(s): None.
- FINE 336 Sculpture (Metal Fabrication)** **FA (0,6,3,3)**  
Exploration of metal as contemporary sculptural medium. Processes include: patinas; welding; brazing; hot and cold bending; cutting. Introduction to contemporary issues and artists. Focus on skill development and awareness of sculptural possibilities with metal. Prerequisite(s): None.

**FINE 337 Sculpture (Glass Casting)** **FA (0,6,3,3)**  
Introduction to the materials and processes of glass casting. Students will learn techniques for making refractory molds used for kiln casting glass processes. Research, drawing and archiving will be covered.

**FINE 345 Sculpture (Installation)** **FA (0,6,3,3)**  
Considers contemporary installation art. Develop individual artistic vision and creative process using mixed-media, collaborative, and cross-disciplinary approaches. Introduces contemporary issues, processes, materials, and artists. Prerequisite(s): None.

**FINE 371 Painting III** **FA (0,6,3,3)**  
Addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 272 or instructor permission.

**FINE 372 Painting IV** **FA (0,6,3,3)**  
Continued development addressing thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 371 or instructor permission.

**FINE 385 Theory & Practice I** **FA (0,6,3,3)**  
Explore contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media. writing; journal assignments; and cross-disciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty. Prerequisite(s): FINE 122.

**FINE 386 Theory & Practice II** **FA (0,6,3,3)**  
Continued exploration of contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media. writing; journal assignments; and cross-disciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty. Prerequisite(s): FINE 385.

**FINE 408 Advanced Printmaking I** **FA (0,6,3,3)**  
Advanced printmaking addresses thematic and conceptual development in printmaking through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 208 or instructor permission.

**FINE 409 Advanced Printmaking II** **FA (0,6,3,3)**  
Continued development addressing thematic and conceptual development in printmaking through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 408 or instructor permission.

**FINE 433 Advanced Sculpture I** **FA (0,6,3,3)**  
Advanced sculpture addresses thematic and conceptual development in sculpture through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 233 or equivalent.

**FINE 434 Advanced Sculpture II****FA (0,6,3,3)**

Continued development addressing thematic and conceptual development in sculpture through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 433 or equivalent.

**FINE 471 Painting V****FA (0,6,3,3)**

Advanced Painting addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 372 or instructor permission.

**FINE 472 Advanced Painting VI****FA (0,6,3,3)**

Continued development addressing thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 471 or instructor permission.

**FINE 479 Fine Arts Thesis I****FA (0,6,3,3)**

Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art. Prerequisite(s): FINE 386.

**FINE 480 Fine Arts Thesis II****FA (0,6,3,3)**

Continuation of Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art. Prerequisite(s): FINE 479.

**GAME 221 Computer Animation I for Games****GA (0,6,3,3)**

Introduction to computer animation for games. Emphasis on principles of designing and producing 3D computer-generated art assets utilizing advanced software tools. Develop higher-level skills for implementation within game environments: model building; animation; color; lighting. Prerequisite(s): Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123B.

**GAME 222 3D for Games I****GA (0,6,3,3)**

Introduction to 3D computer animation for games. Emphasis on principles of designing and producing 3D computer-generated animation through creation of advanced motion studies. Develop higher-level skills for implementation within game environments: model building; animation; color; lighting, with an emphasis on implementing those assets in a game engine environment. Prerequisite(s): Minimum grade of C- in: GAME 221; GAME 227.

**GAME 227 Game Design I****GA (0,6,3,3)**

Introduction to game design. Techniques in basic game and level design, developed through research, critical thinking, and theoretical analysis. Prerequisite(s): Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123B.

**GAME 228 Game Design II****GA (0,6,3,3)**

Application of concepts from GAME 227 – Game Design I. Exploration of relationships between character and environment in both 2- and 3-dimensional space. Prerequisite(s): Minimum grade of C- in GAME 221; GAME 227.

**GAME 240 Programming for Artists****GA (0,6,3,3)**

Introduction to programming. Develop ability to create tools for 3D artists. Instruction in basic skills for process automation and creation of graphical interfaces to realize artistic visions and design goals through development of personal tools and methods. Prerequisite(s): Minimum grade of C- in GAME 221; GAME 227.

**GAME 320 3D for Games II****GA (0,6,6,3)**

Introduction to principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures. Continue work with 3D software and visualize work in an interactive environment using middleware game engine package; make refinements based on feedback. Prerequisite(s): Minimum grade of C- in GAME 228; GAME 240; GAME 222.

**GAME 322 3D for Games III****GA (0,6,3,3)**

Continuation of GAME 320 – 3D for Games II. Continued study in principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures. Visualize work in an interactive environment using middleware game engine package; make refinements based on feedback. Prerequisite(s): Minimum grade of C- in GAME 320; GAME 326; GAME 335.

**GAME 326 Game Design III****CA (0,6,3,3)**

Focus on game theory and design. Exploration of human decision-making processes through study of game theory, subset of decision theory. Study of game concepts and development of meaningful play. Exploration of interactive narrative and character structures in single-, multiple-, and mass-user gaming environments. Emphasis on creation of original, unique, and useful gaming concepts. Produce proof of concept collaterals in form of: storyboards; animatics; drawings; game design documents; and digital paintings. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GA 328 Game Thesis Preproduction****GA (0,6,3,3)**

Preproduction for senior project in Game Design. Create basis material for subsequent production of computer-generated senior project. Stages include: initial concept creation; game play testing; event mapping; character; environment and asset design; staging design; lighting studies; and sound design. Elements combined into proof of collateral animatic and supplemental document. Prerequisite(s): Minimum grade of C- in GAME 320; GAME 326; GAME 335.

**GAME 335 Drawing for Game Art I****GA (0,6,3,3)**

Introduction to visual development artwork. Focus on visual exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Introduction to basic elements of art direction. Emphasis on sound draftsmanship, and creating original designs for use in the entertainment industry pipeline. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GAME 336 Drawing for Game Art II****GA (0,6,3,3)**

Continuation of GAME 335 – Drawing for Game Art I. Continued study in visual development artwork. Focus on exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Emphasis on sound draftsmanship, cohesive art direction, and creating original designs for use in the entertainment industry pipeline. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GAME 440 Game Thesis Project 1A****GA (0,6,3,3)**

Advanced concepts in design and production of computer-generated art and animation for the gaming environment. Production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques, with a heavy focus on cinematics and lighting. Prerequisite(s): Minimum grade of C- in GAME 322; GAME 328; GAME 336.

**GAME 441 Game Thesis Project 1B****GA (0,6,3,3)**

Continuation of GAME 440 – Game Thesis Project 1A. Advanced concepts in design and production of computer-generated assets for the gaming environment with a heavy focus on modeling and effects. Continued production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques. Note: Failure to successfully complete GAME 441 will require student to repeat GAME 440 and GAME 441. Prerequisite(s): Minimum grade of C- in GAME 322; GAME 328; GAME 336.

**GAME 442 Game Thesis Project II****GA (6)**

This is an intensive studio-based course that includes seminar discussions and a writing component designed to center on a student-generated project. The combination of work created will result in a finished body of work demonstrating professional skills and contemporary game design theories and practice. Prerequisite(s): GAME 440; GAME 441.

**GDES 124 Intro to Interactive Design****GD (0,6,3,3)**

An introduction to the fundamentals of designing for web browsers and mobile devices. After an introduction to workflow and project management, students will use technology to effectively apply fundamental design tools including color, typography, imagery, composition, and conceptual thinking to create interactive projects and prototypes. Topics include understanding the user; content organization; navigation; usability and accessibility; interface design; website design and website production.

**GDES 210 Design & Typography****GD (0,6,3,3)**

Introduction to principles and application of design and typography. Develop typographic fundamentals, layout, and compositional skills. Apply design process to visual communication problems. Develop solutions through analytical and intuitive approaches to problem-solving. Prerequisite(s): DSNA 122 or MEDA 112.

**GDES 239 Graphic Design I****GD (0,6,3,3)**

Introduction to creative processes in graphic design. Develop understanding of role of design process in visual communication. Focus on: visual thinking; relationship between word, image and meaning; problem-solving process. Prerequisite(s): GDES 124.

- GDES 240 Graphic Design II** **GD (0,6,3,3)**  
Continuation of GDES 239 – Graphic Design I. Continued study in fundamental concepts and skills of graphic design. Methods of defining and finding solutions for communication problems. Focus on continued development of formal design skills and mastery of digital technologies. Prerequisite(s): GDES 239; GDES 245.
- GDES 243 New Media Design I** **GD (0,6,3,3)**  
Introduction to user experience and user interface design. Focus on: conceptualization; users and expectations; sequencing; analysis of interactions; information architecture; prototyping and proof-of-concept presentation. Prerequisite(s): GDES 239; GDES 245.
- GDES 245 Designing with Type I** **GD (0,6,3,3)**  
Introduction to the principles of typography as a medium of visual communication. Focus on: historical origins of letters and type; basic letterform design; typographic terminology; measurement systems; relationships between typographic and verbal language; the expressive characteristics of letterforms. Prerequisite(s): GDES 120; GDES 170.
- GDES 246 Designing with Type II** **GD (0,6,3,3)**  
Designing typographic information. Continued exploration of: expressive possibilities of typography; visual structure and hierarchies of information; the organization of typographic space. Emphasis on use of type to create messages, both literary and visual. Prerequisite(s): GDES 239; GDES 245.
- GDES 341 Graphic Design III** **GD (0,6,3,3)**  
Intermediate exploration of conceptualization and development of type-and- image messages. Refine problem-solving skills through design process. Emphasis on: research and analysis of visual communications; synthesis and refinement of visual message construction. Prerequisite(s): GDES 240; GDES 246.
- GDES 342 Graphic Design IV** **GD (0,6,3,3)**  
Continued development of concepts and techniques introduced in GDES 341 - Graphic Design Studio II. Emphasis on investigating the cultural impact of design and developing communications targeting specific audiences. Prerequisite(s): GDES 341; GDES 345.
- GDES 345 Three Dimensional Problem Solving** **GD (0,6,3,3)**  
Introduction to 3-dimensional problem solving. Emphasis on principles of visual organization and communication associated with 3-dimensional problem solving. Develop conceptual and technical skills to expand flat surfaces into fully dimensional forms and spaces. Prerequisite(s): GDES 240; GDES 246.
- GDES 363 Designing with Type III** **GD (0,6,3,3)**  
Advanced topics in complex text and information problems. Emphasis on typographic structure using sequential layouts, grids and other organizational systems; information hierarchies supporting formal expression and typographic communication. Prerequisite(s): GDES 341; GDES 345.
- GDES 370 Contemporary Topics In Graphic Design** **GD (0,6,3,3)**  
Topics in contemporary graphic communication, including ethics, criticism, and professional practice. Course content is determined each fall to address current issues. Prerequisite(s): None.

**GDES 420 Visual Persuasion****GD (0,6,3,3)**

Introduction to multimedia as a component of presentation and communication. Focus on writing, typography, image, and motion as a means of conveying a point of view and persuading an audience. Areas of concentration include: researching; writing; planning and designing presentations; basics of persuasive argument and public speaking. Prerequisite(s): GDES 240; GDES 246.

**GDES 480 Portfolio****GD (0,6,3,3)**

Professional preparation for career in visual communication. Topics include: portfolio preparation; written communication; interview and job search skills. Guest speakers provide career insights. Create web-based and print portfolios which demonstrate an understanding of design principles while revealing creative problem-solving abilities. Prerequisite(s): GDES 342; GDES 345.

**GDES 491 Design Research Center Practicum****GD (0,6,3,3)**

Cross-disciplinary practicum provides experience creating team-based projects for real-world clients. Projects include: corporate identity packages; brochures; videos; web site design. Prerequisite: GDES 341 or GDES 342; GDES 345 or instructor's permission; minimum 3.0 GPA required. Permission to enroll granted based on portfolio review and faculty recommendations.

**GDES 493 Graphic Design V****GD (0,6,3,3)**

Advanced problems in visual communication. Explore complex combinations of typography, image-making and interactive components. Topics in cultural issues impacting graphic communication. Prerequisite(s): GDES 342; GDES 345.

**GDES 494 Graphic Design VI****GD (0,6,3,3)**

Advanced projects in graphic design requiring research and self-direction. Emphasis on contemporary issues facing the design profession including practice, criticism, and ethics. Prerequisite(s): GDES 493.

**GDES 495 Special Topics: Wearable Messages****GD (0,6,3,3)**

Survey of the history, politics, and popular culture of the t-shirt. Creation of messages for t-shirt application using various media. Exploration of upcycling, deconstruction, and reconstruction of the t-shirt via cutting and sewing. Investigation of: possibilities of the t-shirt as sculptural form; the packaging of shirts; documentation using photography. Prerequisite(s): Minimum 60 credits.

**GDES 496 Graphic Design Internship****GD (3)**

Professional graphic communication work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Further information/guidelines available from Career Services Office. Prerequisite(s): GDES 240; GDES 246; minimum 3.0 GPA. Grading: Pass/ Fail. Note: Summer internships take GDES 497.

**GDES 497 GD Summer Internship****GD (3)**

Professional graphic communication summer work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Further information/guidelines available from Career Services Office. Prerequisite(s): GDES 240; GDES 246; minimum 3.0 GPA. Grading: Pass/Fail. Credits will be applied as studio elective credits at the conclusion of fall semester.

**HIST 271 History Workshop II: History Documentaries**      **LA**      **(0,6,3,3)**

Examines a number of outstanding documentaries dealing with hot button, contemporary issues - political, social, and military. Evaluates documentaries for: effectiveness in communicating truth; exploring historical mysteries; and engaging audiences educationally and for entertainment purposes. Prerequisite(s): None.

**IDES 122 Intro to Interior Design Drawing**      **ID**      **(0,6,3,3)**

Introduction to interior construction components and their communication using traditional drawing techniques and architectural graphic conventions, as well as CADD drafting and drawing tools. Discipline-specific mathematics including scale and area calculations are introduced. Imperial and Metric measurement units are introduced. Prerequisite(s): None.

**IDES 214 Design & Construction Communication I**      **ID**      **(0,6,3,3)**

Understanding of interior construction and building systems by learning and applying advanced AutoCAD and Building Information Modeling (BIM) concepts. Introduction to major interior construction components and how to specify them to construction professionals. Prerequisite(s): None.

**IDES 215 Design & Construction Communication II**      **ID**      **(0,6,3,3)**

Application of design communication to interior construction detailing using more advanced software. Understanding of how to draw and communicate types of interior building systems. The course culminates in the development of an integrated set of interior construction documents, including plans, elevations, details and schedules. Prerequisite(s): None.

**IDES 220 Laws, Codes and Standards for ID**      **ID**      **(0,6,3,3)**

This course examines laws, codes, and regulatory processes applied to the built environment including federal, state, and local codes. Students learn the integration of codes, federal laws, and standards in the design process and apply concepts to interior design solutions. Awareness of building systems is emphasized as students learn about the codes organizations, communication strategies, and processes that impact the practice of interior design and their role on interdisciplinary teams.

**IDES 260 Interior Design I**      **ID**      **(0,6,3,3)**

Application of art and design principles to interior spaces. Introduction to the design process and basic concepts of: anthropometrics; human factors; universal design; environmental sustainability. Develop two- and three- dimensional presentation skills. Prerequisite(s): IDES 122.

**IDES 261 Interior Design II**      **ID**      **(0,6,3,3)**

Continued study of the application of art and design principles to interior spaces. Focus on residential design scenarios. Introduction to furniture selection, window treatments, and finish details. Emphasis on perspectival drawing skills. Guest speakers and field trips may supplement instruction. Prerequisite(s): IDES 260.

**IDES 271 Digital Rendering & Presentation**      **ID**      **(0,6,3,3)**

Introduction to useful 3D computer modeling, rendering, and animation as utilized in professional practice for design and presentation. The techniques and methods will be presented as a combined format to achieve increased design and presentation communication capacity. Prerequisite(s): None.

- IDES 351 Digital Design Studio** ID (0,6,3,3)  
Application of 3D computer drawing, modeling, and rendering to interior design projects.  
Prerequisite(s): None.
- IDES 361 Interior Design III** ID (0,6,3,3)  
Students apply creative thinking and problem solving to more complex interior spaces. Emphasis on concept development and building systems as part of the design process. Advanced presentation skills used to communicate the design solution. Prerequisite(s): IDES 261.
- IDES 362 Interior Design IV** ID (0,6,3,3)  
Application of design theories and principles to address human interaction with the built environment. Emphasis on programming, spatial adjacencies, building codes, indoor environmental quality, building systems, FFE. Prerequisite(s): IDES 361.
- IDES 376 Lighting** ID (0,6,3,3)  
Exploration of creative and functional uses of light sources. Development of lighting plans, reflected ceiling plans, and schedules. Interface with building systems is emphasized.  
Prerequisite(s): IDES 361.
- IDES 380 Textiles & Finish Materials** ID (0,6,3,3)  
Survey of textiles and interior finishes for interior design. Exploration of construction, historical context, design, application, building codes and cost. Emphasis on understanding materials based on performance criteria and environmental sustainability. Emphasis on environmental sustainability. Prerequisite(s): None.
- IDES 385 Evidence-Based Design** ID (0,6,3,3)  
Application of research methodologies to provide context for design decisions. Application of primary and secondary research; focus on problem identification, information gathering, and analysis for innovative solutions. Prerequisite(s): None.
- IDES 420 LEED** ID (0,6,3,3)  
Introduces green building concepts and strategies including the ideas and practices that serve as the foundation for more detailed study of green building, particularly as it relates to the green building rating systems of the Leadership in Energy and Environmental Design (LEED) programs. Helps to prepare students for in-depth study required of the LEED Green Associate exam.  
Prerequisite(s): IDES 361.
- IDES 430 Building Information Modeling** ID (0,6,3,3)  
Advanced application of Building Information Modeling (BIM). Examine advantages of BIM in interior design including architectural modeling, detailed construction documents, schedules, visualization, rendering. Prerequisite(s): None.
- IDES 455 Business Practices** ID (0,6,3,3)  
Introduction to business practices and procedures for interior design including ethics, governmental regulations that impact practice, and financial management. Students develop portfolio, resumes, and other marketing materials through individual and team work. Exploration of new models for practice in a global market. Prerequisite(s): IDES 385.
- IDES 461 Interior Design V** ID (0,6,3,3)  
Synthesize design solution to a complex project scenario that demonstrates cumulative knowledge. Students apply critical and creative thinking to communicate understanding of large

scale interior environments; focus on building systems and technology to communicate concepts and solutions. Prerequisite(s): IDES 362.

**IDES 466 Thesis**

**ID (3)**

Interior Design thesis project. Develop thesis topic in conjunction with faculty advisory panel; topic should be a reflection of professional ambitions. Faculty approval of thesis required.

Requirements include a journal and presentation of the thesis project. Written documentation of design research and development must be presented. (Note: This course counts as a six credit hour course for students who matriculated to the College prior to Fall 2016.) Prerequisite(s): IDES 455.

**IDES 499 Internship**

**ID (3)**

Workplace experience. Internship agreement negotiated between intern and site supervisor; approval of faculty, Registrar, and Director of Career Services required. Duties should be challenging, productive, and develop higher-level skills and knowledge. Journal, documentation of performed work performed, and oral presentation required. (Note: This course counts as a six credit hour course for students who matriculated to the College prior to Fall 2016.)

Prerequisite(s): IDES 455; IDES 362; and/or IDES 461. Grading: Pass/Fail.

**ILLU 151 Intro to Illustration**

**IL (0,6,3,3)**

Introduction to fundamentals of illustration. Exploration of application of elements and principles of design as related to picture making. Development of: drawing; composition; perspective; value; color application skills; presentation skills. Emphasis on craftsmanship. Prerequisite(s): None.

**ILLU 210 Intro to Graphic Design**

**IL (0,6,3,3)**

Introduction to graphic design and typography. Exploration of principles and application through assignments emphasizing typographic, layout, and visual skills. Industry standard software is utilized. Prerequisite(s): None.

**ILLU 221 Figure II**

**IL (0,6,3,3)**

Exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized. Prerequisite(s): None.

**ILLU 222 Figure II**

**IL (0,6,3,3)**

Continued exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized. Prerequisite(s): ILLU 221.

**ILLU 224 Figure III**

**IL (0,6,3,3)**

Advanced exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models used. Prerequisite(s): MEDA 125 Figure Drawing II.

**ILLU 251 Illustration I**

**IL (0,6,3,3)**

Introduction to illustration through narrative drawing and painting. Black- and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art. Prerequisite(s): None.

- ILLU 252 Illustration I** **IL (0,6,3,3)**  
Continued instruction in illustration through narrative drawing and painting. Black-and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art. Prerequisite(s): ILLU 251.
- ILLU 261 Computer Illustration** **IL (0,6,3,3)**  
Introduction to fundamentals of digital illustrating using both draw and paint programs. Prerequisite(s): ILLU 251.
- ILLU 271 Illustration Media** **IL (0,6,3,3)**  
Experiment with a variety of media, tools, and supports. Explore possibilities of illustration in: black and white; color; wet and dry mediums. Emphasis on improving technique and visual communication skills. Prerequisite(s): None.
- ILLU 277 Painting I** **IL (0,6,3,3)**  
Introduction to materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas. Subject matter includes still life, landscape and the figure. Prerequisite(s): None.
- ILLU 278 Painting II** **IL (0,6,3,3)**  
Continued study of materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas within the context of still life, interior, and landscape subject matter. Includes brief introduction to figure painting. Prerequisite(s): ILLU 277 or permission from instructor.
- ILLU 310 Intro to Graphic Design** **IL (0,6,3,3)**  
Introduction to principles and application of graphic design and typography. Emphasis on typographic, layout, and visual skills. Instruction in InDesign software. Prerequisite(s): None.
- ILLU 311 Visual Development I** **IL (0,6,3,3)**  
Learn and practice basic concept design techniques such as: brainstorming; sensitivity to sequence; movement; compositional design; development of character backstory; environment. Acquire familiarity with overall production sequence in creation of films, graphic novels, and games. Gain understanding of the role of illustrator in the pre-production and production sequence. Prerequisite(s): None.
- ILLU 312 Visual Development II** **IL (0,6,3,3)**  
The Storyboarding course will review the way story is communicated through sequential narrative. Students should enter this class with a familiarity with the production sequence used in making a time-based narrative. It is expected that students should understand where Visual Development fits into the production sequence. Students are expected to have a beginning familiarity with character and environment design and be able to demonstrate this understanding in storyboard projects over the course of this class. Assignments in this class are designed to refine and strengthen these skills. The capstone project will be an animatic.
- ILLU 325 Figure IV** **IL (0,6,3,3)**  
Advanced exploration of the form, proportion, and anatomy of the human figure. Progress from accurate representation of the figure to informed, gestural expression. Study formal drawing through intensive observation of live models. Draped and undraped models used. Prerequisite(s): ILLU 224.

- ILLU 351 Illustration II** **IL (0,6,3,3)**  
 Examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style. Prerequisite(s): ILLU 252.
- ILLU 352 Illustration II** **IL (0,6,3,3)**  
 Continued examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style. Prerequisite(s): ILLU 252.
- ILLU 377 Figure Painting I** **IL (0,6,3,3)**  
 Advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models. Prerequisite(s): MEDA 125A or MEDA 125B.
- ILLU 378 Figure Painting II** **IL (3)**  
 Continued advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models. Prerequisite(s): ILLU 377.
- ILLU 451 Advanced Illustration** **IL (3)**  
 Development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties. Prerequisite(s): ILLU 352.
- ILLU 452 Advanced Illustration** **IL (6)**  
 Continued development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties. Prerequisite(s): ILLU 451.
- ILLU 490 Special Topic: 3D Modeling for IL** **IL (0,6,3,3)**  
 Introduction to fundamentals of 3D modeling. Instruction in sculpt modeling software such as (ZBrush). Pre-requisite(s): None.
- INDE 299 Proposed Independent Study** **AA (3)**  
 This is a holding course for pre-registration purposes to allow students to pre-register for an independent study course. Independent Study Proposal Forms are found in the Advising, Records and Registration Services Office.
- INDE 499 Independent Study** **AA (3)**  
 Independent study forms become part of student's permanent file. Prerequisite(s): None.
- INTE 301 Internship Experience** **AA (0,6,3,3)**  
 Builds on summer internship experience. Review work done during summer internships. Develop project to convert practical experience and knowledge developed in the field for elective credit. Prerequisite(s): completion of INTE 301 Internship Guidelines & Handbook; obtain required signatures. INTE 301 Internship Guidelines & Handbook can be found on the Career Services Website; completed handbooks should be returned to: Office of Advising, Records & Registration Services. Grading: Credit/No Credit; up to three credits based on internship and project adherence to College and department criteria. Enrollment Deadline: May 31.

- LIBA 110 Contemporary Issues in Fine Arts, Photo, Film**      **LA**      **(3,0,3,6)**  
 Survey of art history from Postmodernism through the present. Focus on fine arts, photography, and film within a global context. Prerequisite(s): None.
- LIBA 111 Contemporary Design Culture**      **LA**      **(0,6,3,3)**  
 Survey of contemporary design culture. Explores how the interplay of artists, designers, and thinkers with technological and economic forces has created the look and feel of the objects and practices that continue to shape our culture today. Combines study of pop culture and recent design history with an investigation of philosophical, sociological, psychological, and technological issues. Prerequisite(s): None.
- LIBA 112 Film & Narrative**      **LA**      **(3,0,3,6)**  
 Introduction to the visual techniques and language of film, exploring how they are used to define character and communicate narrative and theme. Examines connection between visual design and storytelling by focusing on editing, mise-en-scene and narrative. Prerequisite(s): None.
- LMST 240 Contemporary Literature**      **LA**      **(3,0,3,6)**  
 Examination of literary works written within the past 100 years. Films and other visual examples are used to counterpoint or develop the discussion. Prerequisite(s): None.
- LMST 241 A World of Stories**      **LA**      **(3,0,3,6)**  
 Focus on selected works of fiction, drama, and poetry written from multicultural perspectives. Emphasis on multiple themes, genres, and instructional approaches. Prerequisite(s): None.
- LMST 242 Contemporary Women's Literature**      **LA**      **(3,0,3,6)**  
 Focus on women authors published since 1970, such as Erica Jong, Margaret Atwood, Ada Limon, Rachel Kushner, Joan Didion, Roxanne Gay, and others. Texts: poems, short stories, essays, novels, read for story, characterization, cultural/historical significance. Class activities: discussion, close reading/analysis, in-class writing, watching/listening to video/audio clips of writers discussing their work.
- LMST 265 Special Topics in Literary Genres**      **LA**      **(3,0,3,6)**  
 Examines 20th-century literary depictions of the American film industry. Emphasis on the contradiction between the illusions that the film industry produces and the lives of the people who live and work in Hollywood. Prerequisite(s): None.
- LMST 271 Understanding the Art of Film**      **LA**      **(3,0,3,6)**  
 Explores the content and meaning of Western and Eastern films created by the literature and visual language of the cinema. Includes a basic overview of historical information and contextual material designed to demonstrate the relationship between film and other arts. Prerequisite(s): None.
- LMST 272 Myth & Symbol in Film**      **LA**      **(3,0,3,6)**  
 Examines cinematic appropriation of symbolism and mythology as means of expressing fundamental human experience to a modern audience. Topics include: quests; rites of passage; struggle between good and evil. Prerequisite(s): None.
- LMST 275 World Cinema**      **LA**      **(3,0,3,6)**  
 Introduction to films from around the world, including the classics of global cinema as well as movies from recent movements, acknowledged masters and emerging filmmakers. History and

styles unique to each movement, as well as their universal characteristics and themes.  
Prerequisite(s): None.

**LMST 282 Literature & Media Studies** LA (3,0,3,6)  
Introduction to literary study and critical thinking about media. Prerequisite(s): None.

**LMST 330 LGBT Identities in Lit & Film** LA (3,0,3,6)  
Explores the representation of gay, lesbian, bisexual, and transgender individuals and communities in American literature and film from the turn of the 20th century to the present. Considers how these representations have changed and have not changed, been understood and misunderstood, and how these images have played out in the real lives of LGBT people. Introduces formal, historical, and cultural approaches to LGBT identities. Prerequisite(s): None.

**LMST 340 Lit. of Comics & The Graphic Narrative** LA (3,0,3,6)  
Studies works composed using words and pictures in combination. Explores the history, theory, and criticism of the comic strip, the comic book, and other forms of graphic narrative. Prerequisite(s): None.

**LMST 341 Children's Literature** LA (3,0,3,6)  
Critical studies in children's literature. Explores selected children's literature, including: classics; picture books; pop fiction; fairy tales; biographies; historical novels; fantasy; psychological realism. Prerequisite(s): None.

**LMST 345 Lit. of Horror, Fantasy, Science Fiction** LA (3,0,3,6)  
Studies in speculative fiction. Exploration of literature within the genres of: utopian fiction; fantasy; science fiction; horror fiction; and the Gothic novel. Prerequisite(s): None.

**LMST 370 Fiction and Drama in Film** LA (3,0,3,6)  
Examines cinematic adaptations of classic novels, short stories, and plays. Focuses on treatments of narrative structure in literature, drama and film. Prerequisite(s): None.

**LMST 378 Special Topics in Theatre** LA (0,6,3,3)  
Introduction to professional theatre production. Explores costume, set, and lighting design, as well as elements of playwriting. Introduces the professional theatre through interaction with directors, designers, production managers and visiting artists. Prerequisite(s): None.

**LMST 382 Literature and Popular Culture** LA (3)  
The study of literature through texts associated with popular culture. Such as: mystery novel, detective fiction, science fiction, romance novel, gothic literature, and creative journalism. Explores the critique of popular culture. Films and visual examples may be used to amplify discussion. Prerequisite(s): None.

**MATH 180 Visualizing Statistics** LA (3,0,3,6)  
Examination of graphical display theory. Overview of visual communication concepts. Develops professional understanding and technical skills necessary to be both an informed consumer and effective producer of visual displays for quantitative information. Prerequisite(s): None.

**MATH 256 Creative Geometry** LA (3,0,3,6)  
Develops creative approaches to visualizing and solving spatial and geometric problems. Analyzes geometric structure of works of art, architecture, design, patterns in nature and their expression in mathematical formula. Prerequisite(s): None.

- MDES 120 Animation Techniques** **MD (0,6,3,3)**  
 Introduction to fundamental principles of motion through exercises exploring traditional animation techniques. Experiment with moving image creation through: hand-drawn animation; stop-motion; Claymation; experimental techniques. Emphasis on expressive, non-narrative, graphic explorations and stylizations. Prerequisite(s): DSNA 114.
- MDES 210 Concept Development I** **MD (0,6,3,3)**  
 Introduction to creative process of design for animation. Focus on visual thinking skills, exploring the relationship between word and image, and the problem solving process for time-based media. Employ a variety of conceptual development techniques, including concept sketches, style frames, and storyboards. Prerequisite(s): None.
- MDES 211 Animation I** **MD (0,6,3,3)**  
 Introduction to 2D animation techniques and compositing software. Incorporate animation principles and typography in the field of title sequence design. Create animated title sequences that graphically set the tone, provide mood, and foreshadow the action of a film. Prerequisite(s): DSNA 114.
- MDES 212 Design I** **MD (0,6,3,3)**  
 Introduction to fundamental elements and principles of design: line; shape; size; value; color; texture. Focus on graphic design and ancillary skills needed to be successful as a motion designer. Prerequisite(s): DSNA 112.
- MDES 220 Concept Development II** **MD (0,6,3,3)**  
 Concept generation and storyboard creation for the development of a collection of animated elements that define the look and style of a broadcast television show. Emphasis on creative visual problem solving to effectively communicate various forms of text and graphical information. Material created in this class will be used as the creative content for the Animation II Class. Prerequisite(s): Minimum C- in MDES 210.
- MDES 221 Animation II** **MD (0,6,3,3)**  
 Explore intermediate animation and compositing techniques through the creation of broadcast television show graphics. Animate graphic components with consistent design strategies that define the style and personality of a show program. Introduction to branding and how it relates to a show's identity. Prerequisite(s): Minimum C- in MDES 211.
- MDES 222 Design II** **MD (0,6,3,3)**  
 Introduction to traditional typography and typesetting for composition and communication. Concepts include: sound and composition; unity; harmony; balance; rhythm; contrast; dominance; transition. Introduction to audio and audio facilities. Prerequisite(s): minimum C- in MDES 212.
- MDES 310 Concept Development III** **MD (0,6,3,3)**  
 Concept generation and storyboard creation for the development of a series of animations to introduce or re-package a brand's identity. Research and identify strategic goals for a given product, event, or corporation for creation of comprehensive graphics style-guide. Materials created in this class will be used within the Animation III Class. Prerequisite(s): Minimum C- in MDES 220.
- MDES 311 Animation III** **MD (0,6,3,3)**  
 Introduction to basic 3D modeling and animation for commercial advertising. Explore advanced 2D animation and compositing techniques, and the integration of 3-D elements. Animate

marketing strategies that combine image, type, sound, and motion to visually establish and articulate a brand's identity for use in out-of-home video displays, such as retail, in-flight, mobile, corporate, and entertainment environments. Prerequisite(s): minimum C- in MDES 221.

**MDES 312 Design III**

**MD (0,6,3,3)**

Continued study of process, philosophy, and foundations of Motion Design. Pragmatic application of previously acquired concepts to projects with controlled/defined sequence and outcomes. Prerequisite(s): Minimum C- in MDES 222.

**MDES 320 Concept Development IV**

**MD (0,6,3,3)**

Focus on critical stages of the preproduction process for animation. Create two fully developed animation ideas, including: concept creation; style frames; storyboards; timed animatics; motion studies; sound design; and a blog to document the process. Material created will be used as foundation for senior animation project. Prerequisite(s): Minimum C- in MDES 310.

**MDES 321 Animation IV**

**MD (0,6,3,3)**

Continued study of advanced animation and compositing techniques. Create short-form narrative animation for public service announcement (PSA) integrating multiple sources of imagery, including: video; traditional; 2D; 3D; and effects animation. Explore, experiment, and develop new animation techniques to create original and compelling imagery. Prerequisite(s): Minimum C- in MDES 311.

**MDES 322 Design IV**

**MD (0,6,3,3)**

Define scope and parameters of investigations as well as final applications. Complete process of self-initiated project: define; research; design; produce. Work on larger projects with less clearly defined parameters. Explore personal artistic processes and vision with faculty guidance. Prerequisite(s): Minimum C- in MDSN 312.

**MDES 410 Senior Project I**

**MD (3)**

Project to demonstrate student's technical experience and artistic development. Present final proposals and style frames of self-directed animation project, while starting to build data and shooting video footage. Demonstrate knowledge of sophisticated production techniques and strong design skills while emphasizing experimentation and pursuit of an individual aesthetic. Prerequisite(s): Minimum C- in: MDES 320; MDES 321.

**MDES 411 Adv. Motion Design Techniques I**

**MD (0,6,3,3)**

Advanced topics in animation. Explore problem-solving for technical challenges that arise during production of a motion design project. Individual senior projects serve as basis for relevant topics. Prerequisite(s): None.

**MDES 420 Senior Project II**

**MD (0,6,3,3)**

Continued production of thesis project from MD 410. Continue to apply advanced production techniques and principles. Complete process book and animation reel documenting entire animation process from concept to final product. Prepare and present short tutorial on animation techniques found useful in production of senior project. Prerequisite(s): Minimum C- in MDES 410.

**MDES 421 Adv. Motion Design Techniques II**

**MD (0,6,3,3)**

Advanced topics in motion design. Topics chosen to provide problem-solving strategies for technical challenges arising during project production. Instruction in advanced motion design

production techniques. Individual senior projects provide basis for relevant topics. Prerequisite(s): Minimum C- in MDES 411.

**MEDA 111 Drawing I**

**MEDA (0,6,3,3)**

Introduction to the representation of three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation and imagination. Develop: Measuring and sighting techniques; drawing skills; value and lighting; design approaches. Prerequisite(s): None.

**MEDA 112 2D Design**

**MEDA (0,6,3,3)**

Develop understanding of structure and application of color in two-dimensional visual arts. Color instruction is augmented by instruction in basic design elements and principles. Focus on abstract imagery. Prerequisite(s): None

**MEDA 115 Figure Drawing I**

**MEDA (0,6,3,3)**

Introduction to figure drawing. Use observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Prerequisite(s): None.

**MEDA 123A 3D Design for CA & IL**

**MEDA (0,6,3,3)**

Introduction to elements and principles of 3D design: space; form and mass; scale; proportion; gravity and equilibrium; research; drawing. Work from observation to acquire understanding of human body relative to invention of character. Emphasis on application of the following to human gesture and movement in dimensional space: skeletal structures; narrative; observation and invention; reference and interpretation. Emphasis on maquette-making and sculpting in clay; importance of craftsmanship. Expand understanding of color, patina, and surface. Prerequisite(s): None.

**MEDA 123B 3D Design for Game Art**

**MEDA (0,6,3,3)**

Introduction to elements and principles of design: space; form and mass; scale; proportion. Learn application of elements in design of inanimate and mechanical 3D objects, interiors and exteriors that incorporate pronounced narrative evidence. Emphasis on: construction, detail, color, and surfaces. Prerequisite(s): None.

**MEDA 125A Figure Drawing II for CA**

**MEDA (0,6,3,3)**

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create believable figures and animals through observation. Emphasis on sequential poses and anatomy as related to movement. Prerequisite(s): MEDA 115.

**MEDA 125B Figure Drawing II for GA & IL**

**MEDA (0,6,3,3)**

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create figures from observation with realistic: structure; dynamics; sustained poses; anatomy. Use of drawing and 3D studies in clay. Prerequisite(s): MEDA 115.

**MEDA 126A Drawing II for IL**

**MEDA (0,6,3,3)**

Introduction to the representation of three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation and

imagination. Develop: measuring and sighting techniques; drawing skills; value and lighting; design approaches. Prerequisite(s): MEDA 111.

**MEDA 126B Drawing II for CA & GA**

**MEDA (0,6,3,3)**

Continued study of the representation of accurate three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation and imagination. Develop: measuring and sighting techniques; drawing skills; value and lighting; design approaches. Prerequisite(s): MEDA 111.

**OFFS 300 Parsons Paris**

**AA (12)**

Parsons Paris placeholder.

**OFFS 311 Paris-Advanced Art History**

**AA (3)**

Advanced art history credit for the Paris study abroad program.

**OFFS 312 Paris-Liberal Arts Elective**

**AA (3)**

Liberal arts elective credit for the Paris study abroad program.

**OFFS 313 Paris-Studio Credit**

**AA (6)**

Studio credit for the Paris study abroad program.

**OFFS 350 AICAD Exchange Program**

**AA (15)**

AICAD Exchange program. Eligible third-year Ringling College students may study at any Association of Independent Colleges of Art and Design member institution. Tuition is paid to Ringling College; other costs paid to host institution. Grades received at host institution become part of student's official record. Prerequisite(s): Minimum of 60 credits.

**OFFS 390 NYSP Contemporary Art Seminar**

**FA (0,6,3,3)**

New York Studio Program - Contemporary Art Seminar

**OFFS 391 NYSP Critical Seminar**

**FA (0,6,3,3)**

New York Studio Program - Critical Seminar

**OFFS 392 NYSP Independent Studio**

**FA (10)**

New York Studio Program - Independent Studio

**OFFS 393 ICP Gen. Seminar I**

**PI (0,6,3,3)**

ICP Gen. Seminar I: Seminar for all students in the General Studies Program, which explores the cultural, socio-political, artistic and psychological uses of photography. Weekly critiques of student work help students define their individual practice. Students engage in lively discussions of presentations by visiting artists, video screenings, and readings.

**OFFS 394 ICP Gen. Seminar II**

**PI (3)**

ICP Gen. Seminar II: Seminar for all students in the General Studies Program, which explores the cultural, socio-political, artistic and psychological uses of photography. Weekly critiques of student work help students define their individual practice. Students engage in lively discussions of presentations by visiting artists, video screenings, and readings.

**OFFS 395 ICP Photo Studio I**

**PI (12)**

Junior year at the International Center of Photography (ICP) in New York City. One PI student selected per year via faculty review. Place-holding course for registration and billing purposes.

- OFFS 396 ICP Photo Studio II** **PI (12)**  
 Junior year at the International Center of Photography (ICP) in New York City. One PI student selected per year via faculty review. Place-holding course for registration and billing purposes.
- OFFS 397 SACI Study Abroad** **IL (15)**  
 Study abroad program at Studio Art Centers International (SACI), Florence, Italy. Students apply and are selected for the program. Prerequisite(s): IL majors with minimum 60 credits.
- OFFS 399 New York Studio Program** **FA (12)**  
 New York Studio Program offers opportunity to study and live in New York City for one semester. Directed towards the mature student who is self-motivated and has begun to develop a cohesive body of work. This is a place-holding course for registration and billing purposes. Prerequisite(s): Minimum 60 credit hours.
- OFFS 410 Willem de Kooning Academy** **GD (15)**  
 Study abroad at Willem de Kooning Academy.
- OFFS 414 Florence Italy Advanced Art History** **FA (3,0,3,6)**  
 Study abroad program in Florence, Italy. (ARTH)
- OFFS 415 Florence Italy Studio** **FA (3)**  
 Study abroad program in Florence, Italy.
- OFFS 440 SACI: Florence, Italy** **FA (15)**  
 Study abroad program in Florence, Italy. Offered through Studio Art Centers International. This is a place holding course for registration and billing purposes.
- PHOT 151 Photographic Techniques (Darkroom)** **PI (0,6,3,3)**  
 Introduction to technical and aesthetic foundations of black and white film and darkroom techniques. Learn traditional black and white films and processes, including: exposure calculation; use of light; composition; film developing; custom printing using a variety of techniques and presentation possibilities. Develop personal vision while learning medium's history and current practices. Prerequisite(s): STDA 115.
- PHOT 232 Location Lighting** **PI (0,6,3,3)**  
 Fundamentals of architectural photography and on-location portraiture. Techniques include: metering for ambient and fill light; white balancing; perspective controls; effective use of portable lights for architectural interiors, exteriors and portraiture. Prerequisite(s): PHOT 275 or permission of instructor.
- PHOT 265 Art & Science of Color** **PI (0,6,3,3)**  
 Introduction to creative use of color in contemporary commercial and experimental photography. Topics include: color light theory; exposure techniques for color negative, transparency, instant films and digital capture; scanning techniques; printing from digital files. Prerequisite(s): STDA 115.
- PHOT 275 Studio Lighting I** **PI (0,6,3,3)**  
 Fundamentals of electronic strobe lighting. Reviews basic lighting principles. Introduction to the application and control of electronic strobe lighting. Emphasis on still-life photography and portraiture. Prerequisite(s): STDA 115.

**PHOT 281 Issues in Contemporary Photo** **PI (0,6,3,3)**  
Analysis of contemporary photographic issues and practice. Examine influence of photographic medium on American culture and the fields of communication and art. Prerequisite(s): None.

**PHOT 290 The Moving Image** **PI (0,6,3,3)**  
The course will focus on the creation of time-based works; concept development, video and sound capture, editing techniques, and presentation/installation possibilities. Students will be introduced to contemporary artists and explore a range of structures within time based art. Prerequisite(s): STDA 120

**PHOT 301 Intro to Fashion/Beauty & Portrait Photo** **PI (0,6,3,3)**  
Fundamentals of fashion/beauty photography and portraiture. Techniques include camera and lighting applications in the studio and on-location shooting with an emphasis on portraiture. Prerequisite(s): Minimum 60 credits; PHOT 275.

**PHOT 310 Still Life/Advertising** **PI (0,6,3,3)**  
Advanced photography course in advertising product/still life. Utilize digital medium-format camera and techniques. Develop projects from conceptualization to the execution of creative, problem-solving product photographs. Requires use of advanced skills in Adobe Photoshop for adding multiple images as needed. Prerequisite(s): PHOT 275; or permission of instructor.

**PHOT 330 The Social Document** **PI (0,6,3,3)**  
Explore role of photography in documenting the human experience. Complete series of projects utilizing classic documentary approaches, as well as a more personal interpretation of people and place. Prerequisite(s): STDA 115; or permission of instructor.

**PHOT 334 The Staged Photograph** **PI (0,6,3,3)**  
Explore the possibilities of conveying meaning, message, and commentary through staging scenes and events for the camera. Considers influence of staged image making on contemporary photography and art and the challenges it presents to traditional picture-making strategies. Study work of key practitioners in this genre; explore these themes and techniques by utilizing them in own work. Prerequisite(s): PHOT 275; or permission of instructor.

**PHOT 349 Documentary and Experimental Video** **PI (0,6,3,3)**  
Documentary and Experimental Video uses time-based media to create social/documentary and experimental shorts. The course explores both linear and non-linear approaches to the art of telling stories, and considers diverse ways in which images and sounds can be developed over a stretch of time. Open elective for sophomores, juniors and seniors from any major. Prerequisite: STDA 120 4D Design or equivalent or permission of instructor.

**PHOT 360 Introduction to Large Format** **PI (0,6,3,3)**  
Introduces large-format photography by using 4"x5" black-and-white film. Includes the use of camera movements for tabletop, architectural and landscape photography, introduction to advanced printing and film-developing techniques. Prerequisite: PHOT 151 or permission of instructor.

**PHOT 374 Professional Practices/Portfolio** **PI (0,6,3,3)**  
Prepare for a career in photography by learning the business of professional freelance photography, portfolio development, and effective self-promotion. Examine marketing strategies, negotiating techniques, and methods for building a sustainable photography career. Guidance

through editing and sequencing process while designing portfolio for interviews, assistantships, and/or internships. Prerequisite(s): None.

**PHOT 380 Alternative Processes** **PI (0,6,3,3)**

Introduction to nontraditional photographic processes and hand-applied emulsions, including: cyanotype; platinum/palladium; polaroid transfers and lifts; digital negatives; use of alternative cameras. Emphasis on expanding knowledge and skills in photography by learning new processes, but also on utilizing them appropriately, according to each student's projects. Prerequisite(s): PHOT 151.

**PHOT 385 Junior Seminar: Special Topics** **PI (0,6,3,3)**

Create a photo-based e-zine. Research the many facets of contemporary photographic practice and organize this information along with own work into a photo-based e-zine. Focus on: developing curatorial themes and skills; editing images and text; page design; working collaboratively. Develop curatorial skills by curating three virtual exhibitions throughout semester. Prerequisite(s): STDA 115 or permission of instructor.

**PHOT 391 Digital Imaging III** **PI (0,6,3,3)**

Intensive exploration of more sophisticated digital imaging techniques using Adobe Photoshop, PT Gui, and Keyshot. Providing the student creative opportunities in virtual and print through specific and advanced use of software and hardware. Prerequisites: PHOT 290.

**PHOT 465 Photo and the Media** **PI (0,6,3,3)**

Examination of the interaction of photography and different forms of media and how they affect everyday life. Focus on photography's role in advertising, storytelling, social media and art. Examines the work of key photographers in these fields. Prerequisite(s): PHOT 385.

**PHOT 475 Internship** **PI (3)**

Experience professional practice; build qualifications for entry-level jobs. Eligible students enter into an agreement between the intern and site supervisor, to be negotiated by the intern with extensive input from the Faculty Advisor, Registrar, and Director of Career Services. Requires journal and documentation of work performed. Prerequisite(s): PHOT 374; 3.0 GPA. Grading: Credit/No Credit.

**PHOT 477 Professional Project** **PI (3)**

Students may elect to do a professional project instead of an internship. Prerequisite(s): None.

**PHOT 482 PDI Thesis** **PI (6)**

Research leading to image/video creation on individual topics culminating in a professional gallery exhibition/installation and printed book at the end of the semester. Periodic critiques and reviews of student work by PI and other faculty during the semester. Prerequisite(s): None.

**SBSC 180 Intro to Psychology** **LA (3,0,3,6)**

Introduction to the basic concepts of psychology. Focus on: behavioral theories; emotions and motivation; application of psychology to everyday life. Other topics include: key figures in psychology and their theories; research findings from the major sub-areas of the field and using psychological knowledge to improve the quality of our lives. Prerequisite(s): None.

- SBSC 210 Interpersonal Communications** **LA (0,6,3,3)**  
 Techniques in effective interpersonal communication. Provides conversational resources and practices for making and managing meaning. Promotes building healthy, collaborative relationships among artists, designers, family, and friends. Prerequisite(s): None.
- SBSC 220 Consumer Culture & Behavior** **LA (0,6,3,3)**  
 Interdisciplinary study of consumer culture and behavior. Explore facets of consumer culture through individual, organizational/institutional, cultural, and global levels of analyses. Offers tools for understanding consumer culture and behavior from the macro-, meso-, and micro-levels of the social world. Employs critical perspective toward consumer culture, examining issues of ethics and social responsibility in corporate practices and individual consumptive behavior. Prerequisite(s): None.
- SBSC 221 Psych of Social Interaction** **LA (0,6,3,3)**  
 Examines human social discourse from a psychological perspective. Emphasis on psychological dynamics and differences between everyday face-to-face and virtual environments. Explores: social and generational changes in relating apparent in today's digital age; the variations between virtual and face-to-face interactions. Prerequisite(s): None.
- SBSC 240 Africa Speaks** **LA (3,0,3,6)**  
 Survey of the development of sub-Saharan Africa, from pre-Paleolithic times to present. Culture-based, interdisciplinary anthropological examination of African geography, archeology, history, politics; art, economics. Prerequisite(s): None.
- SBSC 245 Psychology of the Arts** **LA (3,0,3,6)**  
 Psychological study of artists and art images/objects as they relate to the creative person, process, product, and audience. Students learn developmental stages in art expression through an overview of theories, and practices in western psychology and art therapy. Prerequisite(s): None.
- SBSC 250 Gender, Race and Culture** **LA (3,0,3,6)**  
 Explores the ideas of race and gender as cultural constructs. Examines their historical development and contemporary impact in relation to forms of prejudice and discrimination. Prerequisite(s): None.
- SBSC 260 Strengths of Differences** **LA (3,0,3,6)**  
 Examines the effects of diversity on modern society. Considers how creating communities of diverse races, ethnicities, sexual orientations, economic classes, and physical and mental challenges may contribute to growth and creativity or tensions and conflict. Prerequisite(s): None.
- SBSC 265 Native American Cultures** **LA (3,0,3,6)**  
 Concepts and methods of archaeology, physical anthropology, and ethnography applied to understanding Native American cultures. Beginning with the peopling of the American continents, the course compares and contrasts indigenous cultural systems before European arrival, during conquest and colonization, and in the contemporary world. Prerequisite(s): None.
- SBSC 270 Visual Anthropology** **LA (3,0,3,6)**  
 Introduction to cultural anthropology by examining the roles of visual imagery and media in collecting, interpreting, and disseminating cultural beliefs and practices. Emphasizes influence of artists, designers, and photographers on public understandings of globalization and related

issues such as subjects' rights; intellectual property; artists' ethical responsibilities.  
Prerequisite(s): None.

**SBSC 275 Changing Cultures: Peoples in Modern World      LA      (3,0,3,6)**

Examines effects of globalization on belief systems, power structures, economics, agriculture, and environmental resource use in a variety of cultures, from small-scale 'tribal' societies to modern industrial nations. Emphasis on roles and responsibilities of artists, designers, and photographers in constructing public understandings of global issues. Prerequisite(s): None.

**SBSC 285 Modern China      LA      (3,0,3,6)**

The study of modernization and cultural change in contemporary China. Emphasis on comparative understanding of deep culture as embodied in everyday social practice, including language, history, belief systems, medicine, arts, politics, and popular culture. Emphasis on how ethnocentrism in both China and the U.S. affect public perceptions and international relations, and to the roles and responsibilities of image-makers in the global community. Prerequisite(s): None.

**SBSC 315 Intercultural Communication      LA      (3,0,3,6)**

Survey of major concepts in intercultural communication with emphasis on practical applications. Exploration of diversity in communication between cultures and challenges created by multicultural environments. Prerequisite(s): None.

**SBSC 316 Ethics of Art and Design      LA      (3,0,3,6)**

Explores the primary ethical issues and professional standards applicable to creating, appropriating, buying, selling, and displaying works of art and design in various media. Emphasis upon how professional artists and designers can practice their craft as artist-global citizens in a way that gives heed to our mutual responsibilities to one another and to our planet. Prerequisites: None.

**SBSC 320 Culture and Civilization of Tibet      LA      (3,0,3,6)**

Survey of Tibetan culture. Considers changes from traditional Tibetan culture to the present. Provides framework for understanding: Tibetan history; Buddhist religion; traditional Himalayan culture; culture of Tibetan diaspora community in the Tibetan Autonomous Region of China; and the Western adoption of the Tibetan cause, religion, and culture. Prerequisite(s): None.

**SBSC 320 Studies in the Holocaust      LA      (3,0,3,6)**

Exploration of anti-Semitism and prejudice as expressed in the events leading up to and including the Holocaust of World War II. Focus on: 19th-century ideas of Social Darwinism; the Aryan myth; modern or scientific anti-Semitism; eugenics. Evaluates the contributions of those who developed the philosophical/psychological mentality that led to the Holocaust. Examines deep connections between Hitler's rise to power and the influx of capital into Germany via American industrial firms. Prerequisite(s): None.

**SBSC 330 Islam: Tradition and Modernity      LA      (3,0,3,6)**

Study of Islamic cultures through anthropology, sociology, and history. Focus on: effect of religious beliefs on behaviors and customs; development of Islam in the Middle East; and how it spread and changed as it was adopted in other parts of the world. Issues include: Muslim ethics regarding family, gender, politics, education, economics; ways in which modern technology, global commerce, and migration have challenged and modified these views; how and why Muslim

communities strive to shape modern society in accord with their traditional worldview.  
Prerequisite(s): None.

**SBSC 331 Human Factor in Design**

**LA (0,6,3,3)**

Investigates human factors as an essential ingredient in the design process. Study the dynamic relationship between humans and the environment utilizing: interactive and contextual research; classic books; psychological, philosophical, and anthropological research. Prerequisite(s): None.

**SBSC 350 Culture and Civilization of India**

**LA (3,0,3,6)**

Presents the cultural history of India and other nations of the South Asian sub-continent (Pakistan, Bangladesh, Nepal, Bhutan, and Sri Lanka). Focus on: religious interactions among Hinduism, Buddhism, Jainism, Islam, and Sikhism; dynamics of social structure (caste and gender); legacies of colonialism and independence; and cultural expressions through literature, drama, music, and art. Emphasis on how complex history influences present-day politics, social conflict, and creative endeavors. Prerequisite(s): None.

**SBSC 364 Worldwatch**

**LA (0,6,3,3)**

Introduction to global issues confronting nations, societies, and world leaders in the 21st century. Examines events and issues that shaped the 20th century through today. Considers a variety of factors influencing the global scene: historical; political; socio-cultural; economic; geographic; biographic; military-industrial. Prerequisite(s): None.

**SBSC 378 Origins and Ancestors: Cross-Cultural Persp.**

**LA (3,0,3,6)**

Ethnographic exploration of how different cultures answer the questions, "Where did humans come from?" "What is the nature of life, the universe, and everything?" How these beliefs are affirmed in social structures, codes of behavior and interactions with the environment in various cultures of the world. Includes Euro-Western beliefs in creation and scientific evolution. Prerequisite(s): None.

**STDA 101 Drawing**

**STDA (0,6,3,3)**

Introduction to contemporary drawing. Work critically through formal and conceptual problems while learning techniques and process of drawing. Emphasis on observation, communication, representation, and invention as means to develop unique and powerful works of contemporary art, film, and photography. Additional topics include research, drawing, and archiving. Prerequisite(s): None.

**STDA 102 3D Design**

**STDA (0,6,3,3)**

Introduction to basic elements, principles, and tools of 3D design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 3D design. Additional topics include: health and safety, research, drawing, and archiving. Prerequisite(s): None.

**STDA 110 2D / Color**

**STDA (0,6,3,3)**

Introduction to elements, principles, and tools of 2D Design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 2D design. Additional topics include research, drawing, and archiving. Prerequisite(s): None.

**STDA 115 Lens-Based Communication**

**STDA (0,6,3,3)**

Introduction to technical and aesthetic foundations in photography utilizing digital camera techniques. Topics include: exposure; lighting; composition; camera controls; file management;

image adjustments; digital printing. Develop personal vision as well as knowledge of the medium's history and current practices. Prerequisite(s): None.

**STDA 120 4D Design**

**STDA (0,6,3,3)**

Introduction to basic elements, principles, and tools of time based design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of time-based media. Additional topics include research, drawing, and archiving. Prerequisite(s): None.

**VISU 300 Art and Design Process**

**FA (6)**

Exploration of contemporary practices and art & design methodologies, analyzing the work of a range of relevant artists and designers. Reflection and presentation of individual art and design investigation may include drawing, reading, writing, journal assignments, field trips, cross-disciplinary critiques, lectures and presentations from visiting artists and faculty. Computer literacy, documentation of artwork and studio safety are also included.

**VISU 400 Art and Design Thesis**

**FA (6)**

Capstone course for the BA in Visual Studies program. Includes seminar discussions and writing component. Focus on the creation of exhibitions, presentations, and/or publication of work produced in studio courses. Exploration of exhibition, presentation, and fundraising opportunities. Seminars explore professional skills and attitudes; theories and practices within contemporary art and design.

**WRIT 120 Professional Writing for Designers**

**LA (3,0,3,6)**

Instructs students in styles of writing commonly used in the art and design world, including artist statements, website content, cover letters, pitch letters, resumes, freelance proposals, letters of agreement, grant proposals, marketing and business plans, exhibition/catalog copy, art journal articles and reviews, business emails, press releases, critical reviews for online and print media, and social media/promotional platform writing. Emphasizes considerations of audience and purpose, and the production of clear, cogent, thoughtful writing that adheres to the grammatical rules of Standard American English. Prerequisite: WRIT 151 or the equivalent in transfer credit.

**WRIT 150 Writing Studio Plus I**

**LA (1.5)**

Introduction to academic and professional writing. Semester one of two. Emphasis on: rhetorical knowledge; critical thinking, reading, and writing processes and conventions. Analysis and evaluation of multiple reading strategies, composition, use of research tools, development of research process, documentation techniques and incorporation of sources, peer review, editing and proofreading strategies. Prerequisite(s): None.

**WRIT 151 Writing Studio**

**LA (3,0,3,6)**

Introduction to academic and professional writing. Emphasis on: rhetorical knowledge; critical thinking, reading and writing processes and conventions. Analysis and evaluation of multiple reading strategies; composition; use of research tools; development of research process; documentation techniques and incorporation of sources; peer review; editing and proofreading strategies. Prerequisite(s): None.

**WRIT 152 Writing Studio Plus II**

**LA (1.5)**

Introduction to academic and professional writing. Semester two of two. Emphasis on: rhetorical knowledge; critical thinking, reading, and writing processes and conventions. Analysis and evaluation of multiple reading strategies; composition; use of research tools; development of

research process; documentation techniques and incorporation of sources; peer review; editing and proofreading strategies. Prerequisite(s): None.

**WRIT 270 Professional Communication and Presentation LA (3,0,3,6)**

Introductory course in oral and written communication skills with a focus on public presentation skills. Instruction in: principles of communication; styles and types of presentation; effective use of traditional and multimedia tools. Emphasis on ability to deliver messages to a wide variety of audiences. Prerequisite(s): WRIT 151.

**WRIT 351 Writing for Art and Design LA (3,0,3,6)**

Techniques for writing projects relevant to art and design, including: critiques and reviews; artist statements; professional collateral materials; contracts; scholarly writing. Refines writing and revision strategies through workshop and peer review. Prerequisite(s): WRIT 151.

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