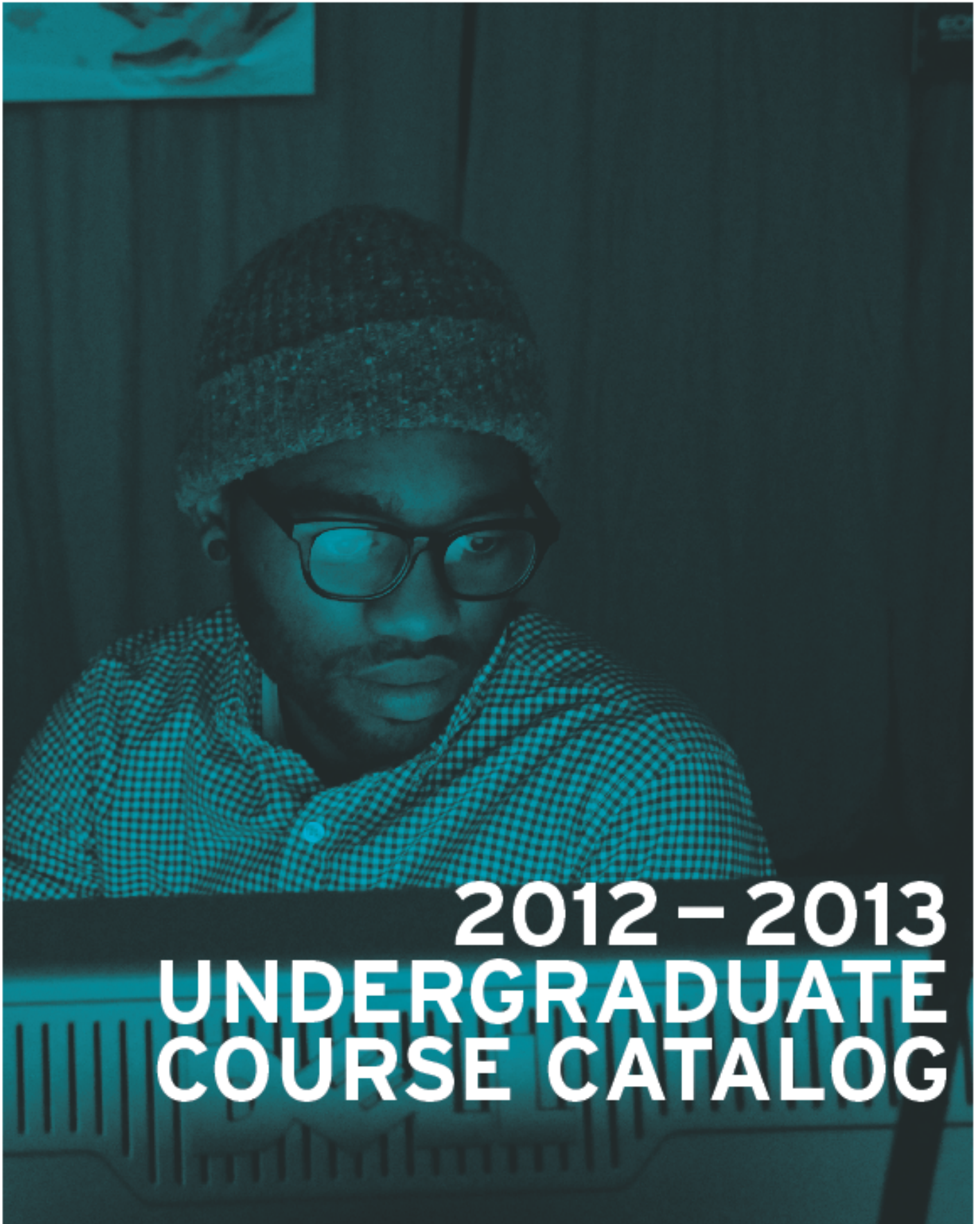


COLLEGE *for* Creative STUDIES



**2012 – 2013  
UNDERGRADUATE  
COURSE CATALOG**

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## VITAL INFORMATION

### MISSION

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

### ACADEMIC PROGRAMS

CCS offers Bachelor of Fine Arts degrees in 12 majors and Master of Fine Arts degrees in two areas.

#### Bachelor of Fine Arts Degrees

The BFA degree requires completion of 126 credit hours: 84 in studio areas and 42 in general studies courses. In addition to coursework in their chosen major, first-year students take courses in the Foundation Department, where they study drawing, color theory, and basic design. Students in all majors also take courses in the Liberal Arts Department, designed to provide them with an understanding of the larger social and cultural context in which they live. Typical weekly schedules for full-time students comprise 24 studio hours and six academic hours.

#### Master of Fine Arts

The College's MFA degrees in design and transportation design are terminal degrees that prepare students for leadership in the design industries. The MFA degree programs share core curricula, with variations in technology components, and the focus and content of industry sponsored projects.

The MFA degree requires completion of 60 credit hours. Distinctive among MFA programs in the United States, CCS' Graduate Studies is grounded in the conviction that the most effective designers are those who have a firm grasp of the business world.

CCS programs provide basic study in business as well as advanced study in design. MFA students will learn business fundamentals from faculty of the University of Michigan's renowned Ross School of Business. This partnership with a premier business school provides graduates with the foundational tools required for implementing design concepts, making strategic business decisions, and becoming effective leaders in organizations.

#### Faculty

The College has approximately 250 faculty members who are professionals in their individual fields and bring diverse backgrounds and experience to the classroom.

### COMMUNITY ARTS PARTNERSHIPS

The College for Creative Studies (CCS) is committed to making art and design education accessible to the community. The Community Arts Partnerships (CAP) program cultivates collaborations between CCS and metro Detroit community organizations to bring CCS's educational resources to underserved populations. CAP programs are individually crafted, providing unique and effective art and design education and enrichment programs for young people from diverse backgrounds. Each program is solidly based in a strong visual arts curriculum that emphasizes hands-on art making, team teaching and learning through the introduction of new art and design technologies, while inspiring Detroit youth to embrace art in everyday life. CAP regularly employs CCS students as instructors in these community programs, providing young artists the opportunity to engage directly with Detroit communities.

## **CONTINUING EDUCATION**

The Continuing Education (CE) program at CCS offers classes for youth, precollege students, adults and professionals in all areas of creative art and design. The CE program provides training for creative companies, individual designers and aspiring designers in current software, best practices and current technologies. CE programs include a young artist program for ages 6+, summer residential precollege program for high school students ages 15-18, Michigan teacher continuing education credits, non-credit courses, certificate programs, and diploma programs. [www.collegeforcreativestudies.edu/ce](http://www.collegeforcreativestudies.edu/ce)

## **A BRIEF HISTORY**

In 1906, the year automobiles made their first tentative trips through Detroit's streets, a group of local civic leaders founded the Society of Arts and Crafts. Inspired by the English Arts and Crafts movement, the Society dedicated itself to keeping the ideals of beauty and craftsmanship alive in an industrialized world—in their words, to "encourage good and beautiful work as applied to useful service." The Society offered informal classes in basic design, drawing and woodcarving beginning in 1911, and opened a gallery to display and sell work by students and eminent modern artists.

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

Recognizing the need to be part of Detroit's Cultural Center, the school moved in 1958 to its current location. In 1962, when the Michigan Department of Education authorized the granting of a Bachelor of Fine Arts degree in Industrial Design, the school officially became a college.

The Detroit Society of Arts and Crafts changed its name to the Center for Creative Studies-College of Art and Design in 1975. The Kresge-Ford Building was completed the same year. In 1997, the Academic Resource Center, now called the Manoogian Visual Resource Center, was added to the campus, housing Center Galleries and the library, followed by a parking structure in 1999.

In July of 2001, CCS changed its name to the College for Creative Studies to better reflect what the College does – educate talented students to become artists, designers and leaders in their fields. In the fall of 2001, CCS inaugurated the Walter B. Ford II Building, and renovated two historic homes next to campus to house the Administration and Admissions offices.

The Josephine F. Ford Sculpture Garden was added in fall of 2005, creating a central gathering place for the CCS Community. In 2007, the College renovated another home on historic Ferry Street to house the Institutional Advancement and Human Resources offices.

In 2008, CCS embarked on its most ambitious project to date – the redevelopment of the 760,000 sq. ft. Argonaut Building. Through a \$145 million redevelopment project, the College transformed General Motors' historic building into the A. Alfred Taubman Center for Design Education.

Located in Detroit's New Center district, the Taubman Center serves as a second campus site for the College. It houses CCS's five undergraduate design departments, the Master of Fine Arts degree programs in Design and Transportation Design and a new art and design charter high school and middle school, the Henry Ford Academy: School for Creative Studies. The Taubman Center enables CCS to expand its curriculum to new areas of the creative industries, improve facilities for every one of its departments, and connect to the community in exciting new ways. There is nothing like it anywhere in the world. The College continues to maintain an active physical presence in the Cultural Center with the Walter and Josephine Ford Campus, which houses the arts and crafts disciplines as well as the majority of the administrative offices.

Today CCS is recognized as a world leader in art and design education, preparing students to enter the new, global economy where creativity shapes better communities and societies. The College enrolls nearly 1,400 students seeking Bachelor of Fine Arts degrees in 12 majors and Master of Fine Arts degrees in Design and Transportation Design. CCS also offers non-credit courses in the visual arts through its Continuing Education programs and annually provides more than 4,000 Detroit youth with art and design education through Community Arts Partnerships programs.

## **ACCREDITATION**

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

In order to make the accreditation process responsive to a broad range of constituents, the accrediting agencies invite the public to provide written comments about the College's qualifications for re-accreditation. If you wish to make comments, send them by letter or e-mail to the following address:

The Higher Learning Commission  
30 North La Salle Street, Suite 2400  
Chicago, IL 60602-2504  
[www.ncahigherlearningcommission.org](http://www.ncahigherlearningcommission.org)

National Association of Schools of Art and Design  
11250 Roger Bacon Drive, Suite 21  
Reston, Virginia 20190-5248  
<http://nasad.arts-accredit.org>

## **NONDISCRIMINATION POLICY**

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

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

Dan Long, Dean of Students  
Office of Student Affairs  
201 E Kirby, Detroit, MI 48202-4034  
313.664.7676

[dlong@collegeforcreativestudies.edu](mailto:dlong@collegeforcreativestudies.edu)

## REQUIREMENTS FOR APPLICATION AND ADMISSION

### FRESHMAN APPLICANTS

- The application deadline is July 1 for the fall semester and December 1 for the winter semester.
- Completed free online application at [www.collegeforcreativestudies.edu/apply\\_now](http://www.collegeforcreativestudies.edu/apply_now) or printed paper application with \$35 application fee.
- Official high school transcript with a minimum 2.5 grade point average. Applicants having earned a GED must submit official results of their test scores. (A minimum of a 401 composite is required.)
- ACT (our ACT code is 1989) or SAT (our SAT code is 1035) scores indicating potential to succeed at the college level. CCS uses the ACT English score and SAT Writing subject test to place incoming freshman into their first English Composition Course. If students do not have either test result they will be required to take the English Placement Exercise. If GED is submitted, the SAT or ACT is not required.
- Official college transcript if dual-enrolled.
- The College also accepts eligible Advanced Placement, CLEP and International Baccalaureate credits when applicable. Submit official exam transcript for consideration. See web site for current score requirements.
- Five-to eight-piece portfolio. Portfolios should be uploaded to <https://ccs.slideroom.com>. You will be charged a \$10 upload fee.
- **The application, transcripts, test scores and portfolio may be submitted separately.**
- Letters of recommendation are optional.
- Personal interviews are available.
- Prospective students must demonstrate commitment, maturity and a readiness to work and grow in an educationally creative environment.

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

### HOME-SCHOOLED STUDENTS

- Home-school transcripts must include a list of courses taken, grades received or level of proficiency attained. Minimum 2.5 grade point average or equivalent required.
- A high school diploma must also be submitted (based on the students' state requirements). For Michigan residents, the parents providing the home schooling will issue the diploma.
- All other admissions requirements, criteria, and guidelines apply equally to home- schooled students.

## TRANSFER APPLICANTS

- The application deadline is July 1 for the fall semester and December 1 for the winter semester.
- Completed free online application at [www.collegeforcreativestudies.edu/apply\\_now](http://www.collegeforcreativestudies.edu/apply_now) or printed paper application with \$35 application fee.
- Official high school or GED transcript.
- Official college transcript(s). Applicants must have a minimum 2.0 college grade point average or meet the high school GPA requirements stated above.
- The College also accepts eligible Advanced Placement, CLEP and International Baccalaureate credits when applicable. Submit official exam transcripts for consideration. See website for current score requirements.
- Portfolio of five to eight piece minimum, up to 25 images maximum, depending on the number of college studio art classes completed. Include pieces reflecting your highest college-level studio work (if applicable). Studio transfer credit will be determined during the departmental portfolio review arranged by the Admissions Office, based on the course work and skill levels reflected in the overall portfolio. Upload your portfolio to <https://ccs.slideroom.com>. You will be charged a \$10 upload fee.
- Photography applicants may be asked to submit traditional fiber-based prints or digital prints exhibiting college-level knowledge of darkroom or digital processing.
- Your file will be evaluated for foundation, liberal arts, studio and elective transfer credit. Acceptance of studio transfer credit and placement within the CCS studio curriculum is based on a review of the portfolio, college transcript(s) and course descriptions. Studio credit evaluations may be conducted by department chairpersons. Transfer credit is not granted for any subject in which less than a grade of “C” (2.0) has been earned. Students may transfer in at freshman, sophomore or junior status.
- **The application, transcripts and portfolio may be submitted separately.**
- Letters of recommendation are optional.
- Personal interviews are available.

## POST-DEGREE ART EDUCATION APPLICANTS

- CCS Alumnus: Simply reapply. Your previous academic record will be used to determine your admissions decision. Indicate any other colleges attended after CCS graduation and submit those transcripts if credit may be awarded.
- Non CCS Alumnus: Follow Transfer Applicant procedures. If you did not earn a BFA degree, you will be considered a dual-enrolled undergraduate and previously earned credits will be reviewed for placement.

## INTERNATIONAL APPLICANTS

- The application deadline is June 1<sup>st</sup> for the fall semester and November 1<sup>st</sup> for the winter semester.
- All freshman or transfer student application requirements apply to international students, except for the ACT/SAT requirement. In addition, the following requirements apply:
  - Each high school or university/college transcript must be translated into English and must include the school’s grading scale.

- A minimum Test of English as a Foreign Language (TOEFL) score of 71, IBT. The TOEFL code for CCS is 1035. The ACT or SAT may be accepted in place of the TOEFL if the applicant has completed high school in the U.S. Applicants who have completed a minimum of 24 credits at a U.S. college or university are not required to submit the TOEFL test scores.
- Official certification from a financial institution documenting funds to cover one year's tuition and expenses (\$50,255 for the student and an additional \$13,400 for a spouse and each dependent child who will accompany the student). The actual amount available for studies must be stated in U.S. dollars.
- I-20 forms are issued after all requirements are met. An I-20 form enables a foreign student to apply for an F-1 student visa from an American Embassy.
- All payments must be made by credit card, check (drawn on U.S. bank) or international money order.

### **GUEST/NON-MATRICULATED STUDENTS**

Students who wish to enroll in specific courses at the College but who do not apply for admission as a degree-seeking student are identified as non-matriculated. Non-matriculated students include guest students and high school students who are dually enrolled at the College and at their high school. Non-matriculated students must meet with the appropriate department chair to obtain permission to enroll. Non-matriculated students may enroll in up to three courses per semester. International guest students must enroll in a minimum of 12 credit hours per semester. Enrollment for non-matriculated students is on a space-available basis and must take place during the Drop/Add period during the first week of the semester.

### **READMISSION POLICY**

Students who have been suspended, or those who have voluntarily dropped out for more than two consecutive academic years, must follow the CCS readmission policy. For readmission, students must reapply through the Office of Admissions. They must submit a portfolio of work, including work completed at CCS and any work completed during their absence from CCS. Your file will be re-evaluated for foundation, liberal arts, studio and elective transfer credit. Acceptance of studio transfer credit and placement within the CCS studio curriculum is based on a review of the portfolio, college transcript(s) and course descriptions. Studio credit evaluations may be conducted by department chairpersons. Students who were suspended because of a low GPA must submit an official transcript showing 12 credits taken at another accredited institution that are eligible for transfer to CCS. International students holding an F1 visa, who have left for mandatory military service, are able to resume studies at CCS without reapplying for up to three years.

### **PORTFOLIO REQUIREMENTS**

General Guidelines:

- Copywriting majors are not required to submit a portfolio. The admissions decision will be based on grade point average and ACT or SAT test scores.
- The breadth of your admissions portfolio should demonstrate original thinking and should be a reflection of you and how you view the world. It should include examples of work that indicates the type of student you will be at the College for Creative Studies and provide an understanding of your interest in and commitment to the field of art and/or design. Your portfolio may show how other artists and designers have influenced you and your work. You may also want to show how other aspects of culture – i.e. literature, music, film, politics, fashion, etc. – have helped you develop both intellectually and artistically.



- An applicant's portfolio may or may not be geared toward a particular major when applying to CCS. The work should emphasize your strongest skill sets and concepts and should be limited to 5 to 8 pieces. Transfer students may be required to submit additional pieces. Examples of drawing, drafting, computer aided design (CAD), architectural drawings, floor plans, printmaking, painting, photography, film, animation, web design, graphic design, story boarding, creative writing, ceramics, metal and jewelry, fiber and textiles, furniture design, fashion, video games, 2D or 3D design, product design, transportation design, sketchbooks, graphic novels and any other form of new media is acceptable.
- Be original. We would like to see work that expresses your ideas and feelings about a subject.
- If you are applying to any of the following majors who require strong drawing skills, a minimum of 5 drawings from direct observation and or imagination, using any medium must be included. Entertainment Arts (does not apply to those interested in Video), Fine Arts, Illustration, Product Design or Transportation Design.
- Edit your work. Quality is more important than quantity —5 great pieces are better than 15 that are inconsistent. Work completed within the last two years is usually the strongest.

#### Guidelines for Observational Drawing:

- Draw from observation of objects, scenes, still lives, landscapes and people. Include good descriptive or representational drawings of your surrounding environment.
- Include accurate line drawings and good examples of fully rendered compositions using a complete range of light, middle and dark values.
- If possible, include figure drawings or partial figure drawings (hands, feet, etc.) or portraiture.
- Consider the entire picture surface; try not to isolate one object in the center of the page.
- Any medium is acceptable for these drawings, including but not limited to: charcoal, graphite, pen and ink, paint, pastel, colored pencil and digital rendering.

#### Guidelines for Imagination Drawing:

- When submitting original character drawings, include the surrounding environment you envision them working, playing and living in.
- Consider filling the entire picture surface; try not to isolate one object in the center of the page.
- Character development should incorporate your own unique style as opposed to copying a pre-existing style (i.e. anime or manga).
- You may combine one or more reference sources in combination when creating your own unique image. Copied images are not acceptable.
- If submitting concept design (i.e. products, fashion, transportation, or furniture) you may include the beginning ideation sketches, background research and inspiration used to develop them. Show us your thinking process!

#### Suggested assignments for those with little to no art background or portfolio for admission:

- A minimum of 5 to 8 pieces is still required for admission. You may complete any of these suggested assignments multiple times.

- 2 Dimensional Design project: Use a camera to create the following: 1. a portrait of how you see yourself 2. a portrait of how others (or "the world") sees you. 3. documentation of your environment and how you interpret your environment.
- 3 Dimensional Design project: 1. Create a 3D sculpture from a variety of found objects or materials that you are drawn to. Explore color, texture, form and message. Photograph it in its environment. 2. Create a mask that transforms the wearer into a whole new character, creature or world.
- Written project: Create a distress / "SOS" or "message in a bottle" letter.
- Contact the Admissions Office for more suggestions.

#### Submission Guidelines for the Visual Portfolio:

- Images of your final portfolio may be uploaded to <http://ccs.slideroom.com>. You will be charged a \$10 upload fee. If it is not possible for you to upload your work, you may make other arrangements with your admissions counselor.
- We encourage you to seek valuable feedback by presenting your work to an admissions representative during a visit to CCS or at a National Portfolio Day. Go to [www.collegeforcreativestudies.edu/hs/visit](http://www.collegeforcreativestudies.edu/hs/visit) for information and a schedule.

CCS holds a college preparatory summer program, Summer Experience, for high school students to begin preparation for art and design school. Other preparatory courses for students of all ages are available throughout the year. More information on these programs is available from the College's Continuing Education office.

### **SCHOLARSHIPS**

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

### **RESERVING SPACE**

COMMITMENT forms and housing applications are included with acceptance letters. Prospective students who wish to live on campus must submit a \$100 commitment fee and commitment form and the other required documents and fees listed at [www.collegeforcreativestudies.edu/housing](http://www.collegeforcreativestudies.edu/housing). Students who do not intend to live on campus must complete the commitment form and return it with a \$100 commitment fee to guarantee space in the next semester's class. Space is available until the enrollment limit of a department is reached. Departmental wait lists are then established. The commitment fee is applied directly to the first semester's tuition and is nonrefundable after May 1<sup>st</sup>. Deadlines for the fall semester are July 1<sup>st</sup> for completed applications and August 1<sup>st</sup> for commitment fees. For international students, the commitment fee deadline is June 1. Deadlines for the winter semester are December 1 for completed applications and December 15 for commitment fees. For international students, the commitment fee deadline is December 1. These deadlines have been established for our incoming students to ensure sufficient time is available for scheduling classes, transferring credits and participating in orientation.

### **STUDENTS WITH DISABILITIES**

All efforts are made to assist CCS students with disabilities. Assistance in educational matters is provided through the Student Success Center. Other types of assistance for students with physical disabilities are provided through the Office of Student Affairs. Students with a physical and/or learning disability must provide the College with documentation of their disability before any assistance can be provided.

## TUITION AND FEES (2012–13)

Tuition:	\$1,100 per credit; \$16,500 per semester for full-time enrollment, 12.0 – 18.0 credits.
Commitment Fee:	\$100 per semester
Student Accident Insurance:	\$40 per year
Resource Fee:	\$570 per semester for full time students (12.0 – 18.0 credits) \$470 per semester for part-time students (6.0 – 11.5 credits) \$235 per semester for less than part time students (1.0 – 5.5 credits)
Graduation Fee:	\$100
Medical Insurance:	\$400 (mandatory for International students, with exception of Canadian border commuter students)

### **2012-2013 MEAL PLAN COSTS:**

785 dining dollars each semester - \$725 per semester  
1580 dining dollars each semester - \$1450 per semester

### **2012-2013 HOUSING COSTS:**

Taubman Center 3 students per unit - \$2575 per semester\*  
Taubman Center 4 students per unit - \$2310 per semester\*  
Art Centre Building 2-3 students per unit - \$2575 per semester  
Art Centre Building 4-6 students per unit - \$2310 per semester

\*Students in the Taubman Center are required to have a meal plan.

## TUITION PAYMENT OPTIONS

The College offers the following tuition payment options:

1. Full payment of tuition and fees at the time of registration (cash, check, money order, credit card [Visa, MasterCard, American Express, Discover]). International students must make payments by credit card, check (drawn on a U.S. bank) or international money order. Payments may be made on-line (using WebAdvisor), by mail, phone, or in person.
2. Deferred payment of tuition and fees. Students must make a \$100 commitment fee payment at the time of their registration (waivers of this payment are not available). The balance of tuition and fees, less financial aid and scholarships, is due on September 30<sup>th</sup> for the fall semester and January 31<sup>st</sup> for the winter semester (see Academic Calendar for specific dates). Tuition bills are sent prior to the due dates. All payments not received by the due date will be assessed a \$25 late fee per billing.
3. Third-party billings: Students who are having a third party (such as an employer) pay their tuition must submit an approved voucher (not an application for approval) to the Business Office at the time of their registration. Students are responsible for any portion of their tuition and fees that the third party does not cover.
4. Interest-free monthly payment plan through Tuition Management Systems (TMS). This payment option allows students to divide tuition and other expenses into ten (10) smaller monthly payments, spread over the year for a \$55.00 annual enrollment fee. For additional information and enrollment, please go online to [www.afford.com/collegeforcreativestudies](http://www.afford.com/collegeforcreativestudies).

## WITHDRAWAL AND REFUNDS

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

- Through the 7th business day of classes 100% refunded
  - Through the 8th to 10th business day of classes 80% refunded
  - Through the 11th to 15th business day of classes 60% refunded
  - Through the 16th to 20th business day of classes 40% refunded
- There is no refund for classes dropped after the 20th business day of classes. Students who have not paid the full tuition and who withdraw from classes are obligated to pay for the dropped classes as follows:
    - After the 20th business day of classes, tuition for the dropped classes must be paid in full.
    - The Federal Refund policy will apply to those students who receive Title IV financial aid.

## **FINANCIAL AID**

We at CCS believe that financial aid is a way for both the student and the College to simplify the task of getting on with your education. Your college years will be some of the best years of your life. Resolving your financial concerns early will enable you to take full advantage of your experience at CCS. Ninety-five percent of CCS students receive some combination of scholarship, grant, loan and employment assistance, totaling more than twenty-nine million dollars.

## **SCHOLARSHIPS**

### **SCHOLARSHIP REQUIREMENTS**

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

### **CCS SCHOLARSHIPS**

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

### **CCS COMPETITIVE SCHOLARSHIPS**

A competition held in February determines the winners of the CCS competitive scholarships, the highest scholarships CCS offers for the incoming fall semester. Applicants to the college, who have achieved academic and artistic excellence, may be nominated by their high school or college art instructor, or by a CCS Admissions Counselor.

Qualifications require a CD portfolio of the highest caliber with images in JPEG format at 300 DPI. Students in high school are required to have a minimum GPA of 3.2 and an ACT score of 18 or higher or an SAT score of 950 or higher. Students coming from a community college must have a 3.0 GPA or higher.

For the 2011-2012 academic year, 10 full-tuition Walter B. Ford II Award of Excellence Scholarships were given. Students must maintain a minimum cumulative GPA of 3.0 to continue receiving these scholarships.

### **ELIGIBILITY REQUIREMENTS FOR FINANCIAL AID**

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

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

### **APPLICATION PROCEDURES**

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

## **ADDITIONAL SCHOLARSHIP PROGRAMS AT CCS**

The following scholarships are offered by the College for Creative Studies to eligible students based on the criteria specified by the donor. Students who qualify for these scholarships will be notified of the award on their financial aid award letter. Students will be notified of scholarship competitions through departmental postings and campus email.

- Mitch Albom Dream Fund
- Alumni Scholarship
- American Chemistry Council Scholarship
- Booth Family Scholarship
- Maxine Brewer Memorial Scholarship/Harry Smallenberg Scholarship
- John Broutin Scholarship Fund
- Bordinat Memorial Scholarship
- CE CITY Scholarship
- Campbell-Ewald Endowed Scholarship in Memory of Don Gould
- CCS Employee Funded Scholarship
- CCS FIRST Scholarship
- CCS Ohio Governor's Scholarship
- Collectors Foundation Scholarship
- Congressional Arts Competition Scholarship
- Richard and Jean Coyne Family Foundation Scholarship
- G.D. Crain Award
- Karnig Dabanian Memorial Scholarship
- Albert and Peggy deSalle Scholarship Fund
- Detroit Dream Scholarship
- Detroit Society of Women Painters and Sculptors Scholarship
- Rita E. Dilanian Endowed Scholarship
- Paul and Helen Farago Endowed Scholarship
- Cornelia & Audrey Farley Scholarship
- Benson and Edith Ford Scholarship
- Ford Motor Company Scholarship
- Ford WPP Team Detroit Scholarship
- General Motors Foundation Scholarship
- James S. Goldwasser Award
- James C. Gordon Memorial Scholarship
- Charl E. Greene Award
- Hagopian World of Rugs Scholarship
- Emmet McNamara Scholarship
- Michelin Scholarship
- George Moon Memorial Scholarship
- National Art Honor Society of Michigan Scholarship
- National Scholastics Scholarship
- David Robert & Sylvia Jean Nelson Foundation for Arts and Letters Scholarship
- Carl Olson Endowed Scholarship
- Beatrice & Reymont Paul Foundation Scholarship
- Merlin and Elenore Robertson Memorial Scholarship
- James Rose Memorial Scholarship
- The Stratton Foundation Scholarship
- Michael J. Swancutt Endowed Scholarship
- Target Corporation Scholarship
- Matilda Wilson Foundation Scholarship

## **NEED-BASED GRANTS AND SCHOLARSHIPS**

### **FEDERAL PELL GRANT**

A federally funded grant awarding \$555 to \$5,550 per academic year for undergraduate students demonstrating high financial need. This grant is available to students attending less than part-time.

### **FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (FSEOG) PROGRAM**

A federally funded, College-administered grant for undergraduate students demonstrating high financial need.

### **MICHIGAN TUITION GRANT AND MICHIGAN COMPETITIVE SCHOLARSHIPS**

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

### **CCS TUITION GRANT**

Institutionally funded need-based grant program. Amounts vary based on need and academic achievement.

## **EMPLOYMENT PROGRAMS**

### **FEDERAL WORK-STUDY PROGRAM**

The federally funded program provides on-campus jobs for students demonstrating financial need.

### **STUDENT EMPLOYMENT PROGRAM**

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

## **SELECTION CRITERIA FOR FEDERAL CAMPUS-BASED RECIPIENTS**

### **FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (FSEOG) PROGRAM**

Awards will be made to eligible students with the lowest expected family contributions who receive Pell Grants in that year.

### **FEDERAL WORK-STUDY PROGRAM**

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

## **LOAN PROGRAMS**

### **FEDERAL DIRECT SUBSIDIZED STAFFORD STUDENT LOAN PROGRAM**

A federally subsidized, need-based loan program. The amounts received are limited by federal regulation and based on the student's grade level. Repayment begins six months after graduation, upon enrollment of less than half-time or upon withdrawal from the College.

### **FEDERAL DIRECT UNSUBSIDIZED STAFFORD STUDENT LOAN PROGRAM**

A federal, non-need-based loan program available to independent students or dependent students whose parents have been denied a PLUS loan. The amounts received are limited by federal regulation and based on the student's grade level. Repayment begins six months after graduation, upon enrollment of less than half-time or upon withdrawal from the College.

### **FEDERAL DIRECT PLUS LOAN PROGRAM (PARENT LOANS)**

Supplemental loans to parents of dependent students based on credit application. Repayment generally begins within 60 days after the loan is fully disbursed, though parents have the option of requesting that payments be deferred.

## **ALTERNATIVE LOAN PROGRAMS**

Alternative loan programs are credit-based supplemental loans from private lenders. Contact the Office of Financial Aid for additional information.

## **DURATION OF ELIGIBILITY**

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

## **SATISFACTORY ACADEMIC PROGRESS**

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

## **SUMMER AID**

In most cases, students use all financial aid eligibility during fall and winter semester. Understanding the financial limitations that students wishing to take summer classes will face, the College offers summer classes at a reduced tuition rate.

Pell grant recipients who did not attend full-time during the fall and winter semesters may have some remaining eligibility for summer.

In addition, students may be eligible to borrow additional PLUS or alternative loans funds. To borrow PLUS loan funds, students must be enrolled at least half-time. Some alternative loans also require half-time enrollment.

Financial aid from CCS and from the State of Michigan is not available during the summer.

## **AID FOR LESS THAN FULL-TIME ENROLLMENT/PRO-RATION OF FINANCIAL AID**

Financial aid is initially awarded based on full-time enrollment. Each semester the enrollment status of every student is reviewed to determine if their aid should be pro-rated due to less than full-time status. Aid continues to be pro-rated for less than full-time status until 100% charges apply each semester (see the academic calendar for exact dates). Most federal, state and institutional grants and scholarships are pro-rated utilizing the following formula:

11.5 – 9.0 credits – reduced to 75%  
8.5 – 6.0 credits – reduced to 50%  
Less than 6.0 credits – reduced to 0%

Scholarships from outside entities are not prorated unless required by the donor. Loans do not change unless requested by the student or unless the maximum budget for the enrollment level is exceeded.

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



## **COMPLETE & UNOFFICIAL WITHDRAWALS AND FINANCIAL AID**

Students doing a complete withdrawal from the college may require adjustments to their federal (Pell grants, SEOG, Academic Competitiveness Grants, Stafford & PLUS loans) aid even after 100% charges apply each semester. Schools are required to perform a calculation up to the date that 60% of the semester is completed, to determine how much federal aid the student has earned. Unearned aid must be returned to the Department of Education. If you are considering a Complete Withdrawal, please contact the Financial Aid Office for an estimate of your final balance.

Financial aid for students who unofficially withdrawal (simply stop attending classes) before 60% of the semester will be recalculated at the end of the semester using class attendance rosters to determine the last date of attendance. As with any other funds owed, students will be responsible for any resulting balance if funds must be returned to the federal or state governments.

See below for more information on the regulations regarding the Return of Title IV Funds.

### **Return of Title IV Funds**

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

1. The term "Title IV Funds" refers to federal financial aid programs authorized under the Higher Education Act of 1965 (as amended) and includes the following programs at the College for Creative Studies: unsubsidized FFEL loans, subsidized FFEL loans, FFEL PLUS loans, Federal Pell Grants and Federal SEOG.
2. A student's withdrawal date is the date the student began the institution's withdrawal process or officially notified the institution of intent to withdraw or the midpoint of the period for a student who leaves without notifying the institution, or the student's last date of attendance at a documented academically related activity.
3. Title IV aid is earned in a prorated manner based on calendar days, including weekends (and holidays no longer than five consecutive days), up to the 60 percent point in the semester, after which point Title IV aid is viewed as 100 percent earned. A copy of the worksheet used for this calculation can be requested from the Office of Financial Aid.
4. In accordance with federal regulations, when it is determined that the return of Title IV funds is required, they shall be returned in the following order: unsubsidized FFEL loans, subsidized FFEL loan, FFEL PLUS, Pell Grant, FSEOG, other Title IV funds.
5. The College for Creative Studies is responsible for providing each student with the information given in this policy, identifying students who are affected by this policy and completing the Return of Title IV funds calculation for said students.
6. The student is responsible for returning any Title IV funds that were disbursed directly to the student and which the student was determined to be ineligible for via the Return of Title IV Funds calculation.

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

## STUDENT AFFAIRS

### OFFICE OF STUDENT AFFAIRS

The Office of Student Affairs is your home for all things student related. The ultimate goal of the office is to enrich the lives and learning of all CCS students. The office features Residence Life, First Year Experience, Transfer Orientation, Personal Counseling, Health Services and Insurance, Judicial Affairs, the Student Ombudsman, Disability Services, Student Activities and Organizations, Graduation, and above all, student support.

Staff members assist students in becoming involved in campus life, conduct leadership development programs, provide continuity for organizations from year to year, assist with managing organizational finances, educate students about College policies, mediate disputes, advise student event planners, problem solve, and generally help students through the challenges of being a student.

We work with clubs and organizations that were founded and created by students to serve the interests of CCS' most active and enthusiastic students. In addition to the clubs and organizations, we offer you opportunities to develop your leadership skills, participate in community service projects, and get involved in events such as Geek Week and the Century Ball. Students will find an endless amount of opportunities to complement their in-classroom learning with extracurricular hands-on experiences as well as meet new friends and socialize with a diverse group of students. All you need to do to get involved is show up!

### RESIDENCE LIFE

Student housing is provided in the Art Centre Building (ACB), a 71-unit apartment style residence hall, and within the Taubman Center (TC), a 79-unit traditional residence hall. Students are housed in the ACB in either 3-person or 4-or-more-person suites. All suites are furnished with basic accommodations. Each suite has a full kitchen where residents can prepare their own meals. Students are housed in the TC 2-3 person units which have private bathrooms.

Resident Assistants are students who live in student housing and act as peer counselors and advisors. They develop programs for student living on campus and are a source of help and support for residential students. The residential life staff is present to assist student in making the transition to student housing and are also available to help them succeed academically.

### HOUSING FEES FOR 2012-2013 ARE:

#### 2012-2013 HOUSING COSTS:

Taubman Center 3 students per unit - \$2575 per semester\*  
Taubman Center 4 students per unit - \$2310 per semester\*  
Art Centre Building 2-3 students per unit - \$2575 per semester  
Art Centre Building 4-6 students per unit - \$2310 per semester

\*Students in the Taubman Center are required to have a meal plan.

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

In order to apply for a space in Student Housing for the academic year, a new student must submit a completed housing application with a \$200 housing application deposit and a \$350 first payment to the Housing Office. Applications are available online at [www.collegeforcreativestudies.edu/housing](http://www.collegeforcreativestudies.edu/housing). All on-campus residents are required to have proof of health insurance.

Application deposits are held in escrow during the time a student resides in student housing. Cleaning, damage, lost keys and late fees are charge against the housing deposit, and then balance is refunded in August following the end of the semester in which a student moves out student housing. The deposit will be refunded in full in the event a student cannot be accommodated.

## **MEAL PLANS**

Taubman Center residents are required to purchase a meal plan. ACB residents and commuter students may choose to purchase a meal plan.

### **2012-2013 MEAL PLAN COSTS:**

785 dining dollars each semester - \$725 per semester

1580 dining dollars each semester - \$1450 per semester

## **HEALTH SERVICES AND INSURANCE**

A Nurse Practitioner is available to see students three days a week on campus. This service is covered by the Resource Fee that each student is charged. If the Nurse is not available, students can seek immediate medical attention from either the Detroit Medical Center, located one mile south of CCS or the Henry Ford Health System, located one mile west of CCS.

All registered non-matriculating and degree-seeking students are automatically enrolled in the College's accident insurance as part to the registration process. This insurance plan is active from the beginning of the semester in which the student is registered. Students who enroll in the fall semester pay a rate of \$40 and are covered for the fall, winter and summer semesters. Students enrolling in the winter semester pay a discounted rate of \$31 and are covered for the winter and summer semesters. Students who enroll in the summer semester pay a discounted rate of \$11 and are covered for the summer semester. This insurance provides 24-hour-a-day coverage for accidents that occur on and off campus. The College assumes no responsibility for student medical or hospital expenses. The policy is required for enrollment at CCS, whether or not a student has other coverage.

All students are urged to carry medical hospitalization insurance. The College offers voluntary sickness and major medical insurance to students, their spouses and dependents at their cost. International students are automatically enrolled in this policy.

## **FIRST YEAR EXPERIENCE**

The First Year Experience is a comprehensive transitional 1 credit hour course that begins the week prior to classes and continues throughout the first semester. It explores topics and issues that are pertinent to the success of students at CCS as well as building in social interaction with faculty, staff and upper class students.

Passing this course is required for all freshmen (excluding transfer students with more than 12 credit hours) in order to move on to sophomore level classes.

## **NEW STUDENT ORIENTATION**

New Student Orientation is a three day program where students learn about campus and local resources, CCS regulations and requirements, and spend time with their academic department.

## **PERSONAL COUNSELING**

Counseling services and student support groups are available to students. Personal counselors provide counseling services addressing personal issues that may or may not be related to student academic progress. Services are free and students may see the counselor as often or as long as necessary. Should further or more intensive counseling be desired or recommended, referrals to outside agencies or private practitioners will be made.

Students interested in connecting with others dealing with similar personal, social, or artistic issues are encouraged to start or join student support groups to share frustrations, concerns, and interests. Upon request, a counselor is available to facilitate support groups.

The CCS Counseling Office maintains a listing of health and counseling services, and referrals to outside clinics, agencies, and private practitioners are made when necessary. Consultations are strictly

confidential and will not become part of a student's permanent record. All referrals are made in strict confidence.

### **JUDICIAL AFFAIRS**

This judicial system applies to all conduct that occurs on CCS property (all land, buildings, facilities or other property in the possession of or owned, used or controlled by CCS, including adjacent streets and sidewalks) and to conduct that occurs elsewhere during the course of a CCS function. Actions not committed on CCS property may also be subject to judicial action if the offense adversely affects CCS and/or the pursuit of its objectives. A complete description of student rights, responsibilities and guidelines is contained in the CCS Code of Student Conduct, which can be viewed online at: [www.bb.collegeforcreativestudies.edu](http://www.bb.collegeforcreativestudies.edu) – Campus Offices – Student Affairs – Code of Student Conduct.

### **STUDENT OMBUDSMAN**

The Student Ombudsman position was created to provide students a consistent, centralized point of contact for questions, concerns and/or problems they may be experiencing on campus. The position is not intended to eliminate standard office and academic procedures elsewhere on campus, more to provide a supplemental resource for students. The Student Ombudsman's primary role is to ensure that policies are enforced fairly and that students are fully informed of what is being done and why.

### **DISABILITY SERVICES**

The American with Disabilities Act and Section 504 of the Rehabilitation Act are Federal laws that protect people with disabilities, both life-long as well as short term disabilities. All reasonable efforts are made to assist CCS students with disabilities. Assistance in the area of learning disabilities is provided through the Student Success Center, psychological and emotional disabilities are attended to by Personal Counseling and physical disabilities are handled by Student Affairs. Students with a disability are encouraged to disclose their disability to the College and must provide documentation of their disability before any assistance can be provided.

### **STUDENT ACTIVITIES AND ORGANIZATIONS**

Student activities provide opportunities for students to take a break from the academics at CCS by having some fun, exploring new ideas, attending events that stretch their minds and challenge their understanding of the world. Activities are funded by receiving a portion of the Resource Fee. Activities are driven by the students' desires and have ranged from yoga classes and free massages to traveling side shows and rock climbing.

The main student organization is Student Government. It is made up of two elected representatives from each major. Meetings are held every week of the fall and winter semesters and are open to all students. Student Government is funded by receiving a portion of the Resource Fee and organizes/sponsors several special events during the year, sponsors openings in the U245 Student Gallery, funds student initiated projects and provides funding for student professional development.

## **STUDENT AFFAIRS PROGRAMS**

### **SLP 007 CCS FIRST YEAR EXPERIENCE**

The CCS Experience course is designed to acclimate new CCS students to campus culture, academic expectations and life as a college student. The course strives to equip new students with the skills needed to be successful students and artists/designers while providing the support needed to meet the challenges set before them by CCS. Students will be required to participate in a group research project and community service project and other assignments. Topics for this course will include career exploration, transitioning into college life, Blackboard skills, technology on campus, presentation skills, and community service. The course will also strive to assess student strengths and weaknesses relative to college success and to act as a support system for new CCS students.

## **GRADUATION**

Graduation is the culmination of a student's academic career and a celebration of their accomplishments at CCS. Graduation also represents the formal transition from student to professional. December Graduation is held at the A. Alfred Taubman Center in the GM Auditorium. May Graduation is held at the Detroit Opera House and a New Alumni Reception takes place at the Taubman Center immediately following the ceremony featuring a preview of the Student Exhibition.

## **COLLEGE LIABILITY**

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

## **ACADEMIC ADVISING AND REGISTRATION**

### **ACADEMIC ADVISING AND REGISTRATION OFFICE**

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

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


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

Incoming freshmen are sent advising information from the Academic Advising and Registration Office. Incoming freshmen and returning students may opt to register in person at the Academic Advising and Registration Office or through WebAdvisor, the CCS online student registration system. WebAdvisor allows enrolled students to check grades, search for classes, register online, add or drop classes, pay tuition online and obtain course information such as syllabi and assignments. Enrolled students must obtain a password from Information Technology Services before using this system.

## STEPS TO COMPLETE REGISTRATION IN PERSON:

1. Pick up a goldenrod Registration Form from the Academic Advising and Registration Office (AARO).
2. Complete the Registration Form, including your name, all addresses, course selections (including alternate courses) and bring the form to the Academic Advising and Registration Office at your scheduled time, or after, as listed above, but no later than the deadline to register.
  - a. **Restricted courses.** Students who intend to register for a course that is restricted to a particular major or class level (for example, Crafts only or juniors only) and who are not in that department or at the required class level must have the department chair or administrator complete and sign the pink Registration Permission Form and submit it with the Registration Form.
  - b. **Internships or Independent Study.** Students who intend to register for an Internship or Independent Study must submit those completed and signed forms along with the registration form by the deadline to register for the semester. Late registration for Internships or Independent Study is not permitted and will not be accepted. *See Independent Study guidelines following registration steps. Internships must be approved and set up through Career Services for registration/credit. Contact Career Services for guidelines or visit Blackboard to view the Career Services page.*
  - c. **Mobility or Study Abroad.** Students pursuing the Mobility program may contact the Academic Advising and Registration Office for assistance for details. Students pursuing Study Abroad may contact International Student Services. Students must apply by the deadline and be accepted for Mobility or Study Abroad. Mobility students must pay the \$100 commitment fee and register for Mobility by taking the gold Registration Form to the Academic Advising and Registration Office by the deadline to register for the semester. Please see your departmental course listings for the correct course code (for example, DFA 505).

## STEPS TO COMPLETE REGISTRATION ONLINE

1. If you do not already have one, obtain a user id and password from Information Technology Services, located on the lower level of the Walter B. Ford building. You will need a photo ID to receive this information.
2. Go to blackboard through your internet browser: <http://www.bb.collegeofcreativestudies.edu>. To access WebAdvisor for registration, look on the My CCS homepage under "Quick Links".
3. Select the WebAdvisor Icon  or click the "log-in to WebAdvisor now" link. You may be required to login again. If so, login and then click on "Students". A new page will appear with options for registration. Under "Registration" select "Register for Sections" to view and select courses for the semester. DO NOT SELECT "Register and Pay for CE classes", unless you are a non-degree seeking student registering for NON-CREDIT CLASSES.
4. Click box agreeing to the Policies and Information, then hit "Proceed".
5. You will be given the option to use Express Registration or the Search and Register feature. We recommend using the express registration feature. You may want to view the schedule of classes online from the PDF file first (or do a general search), write everything down, and then register using express registration.
6. **EXPRESS REGISTRATION** should be used when you have already arranged the days/times you want for each class. Enter the subject, course number, section letter and term for all classes at once. Click Submit to select the courses you wish to register for, creating a wish list.

Subject	Course Number	Section Number	Term
FOUNDATIONS - DFN	101	A	09/FA FALL 2009
PHOTOGRAPHY - DPH	111	C	09/FA FALL 2009
FRESHMAN SEMINAR - DFS	100	D	09/FA FALL 2009

7. The **SEARCH and REGISTER** feature is used when you do not know the course or section number. To review and select courses for your schedule as you go along, enter a subject to scan through course offerings for the current term entered for your search. After you determine the days/times you want for each class, mark the check box of that section to select the courses you wish to register for, creating a wish list.

<input checked="" type="checkbox"/>	FALL 2009	Open	DFN-101-S FOUNDATION DRAWING I	09/09/2009- 12/16/2009 STUDIO Monday, Wednesday
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8. After you select classes through either Express Registration or the Search & Register feature, you will be directed to the "Register and Drop Sections" page. Here you will finalize your course selections for the semester.
9. The top portion of the screen ("Preferred Sections") shows all the courses on your wish list (preselected). The bottom portion ("Current Registrations") shows everything you're actually registered for. To finalize your registration and move courses from the wish list to Current Registrations you must select an "action".

**A**

Action for ALL Pref. Sections (or choose below): **RG Register**

Action	Term	Section Name and Title	Location	Meeting Information	Faculty	Available/ Capacity	Credits	CEUs
<input type="checkbox"/>	FALL 2009	DFN-101-E COMP & THE ART OF ARGUMENT		09/09/2009- 12/16/2009 Lecture Wednesday 04:00PM - 08:45PM, C KRESGE FORD, Room 203	KROLL	20 / 20	3.00	
<input type="checkbox"/>	FALL 2009	DFN-101-C FOUNDATION DRAWING I		09/09/2009- 12/16/2009 STUDIO Monday, Wednesday 00:30AM - 11:54AM, B, KRESGE FORD, Room 402	SHEFMAN	15 / 15	3.00	

When selecting an "action" to affect **ALL Preferred Sections** listed, individual action boxes must remain blank in order for the registration to be processed accurately.

**B**

Action for ALL Pref. Sections (or choose below): **RM Remove from List**

Action	Term	Section Name and Title	Location	Meeting Information	Faculty	Available/ Capacity	Credits	CEUs
<input type="checkbox"/>	FALL 2009	DFN-101-E COMP & THE ART OF ARGUMENT		09/09/2009- 12/16/2009 Lecture Wednesday 04:00PM - 08:45PM, C KRESGE FORD, Room 203	KROLL	20 / 20	3.00	
<input type="checkbox"/>	FALL 2009	DFN-101-C FOUNDATION DRAWING I		09/09/2009- 12/16/2009 STUDIO Monday, Wednesday 00:30AM - 11:54AM, B, KRESGE FORD, Room 402	SHEFMAN	15 / 15	3.00	

When selecting **individual "actions"**, the action box for **ALL Pref. Sections** must remain blank in order for registration to be processed accurately.

10. To finalize your registration for all courses listed in the "Preferred Sections"/wish list, go to the top of the page and choose "RG – Register", then click submit. (Select "RM – Remove" only if you need to remove all items you have selected). *see sample A*
11. If you **DO NOT** wish to register for all courses in the "Preferred Sections" and wish to remove certain courses from your wish list, select individual "actions" for each course, then click submit. *see sample B*
12. Barring any complications (hold on account or pre-requisite problems, etc...), you should be taken to a results screen that shows you as registered for the class. If there were problems with the registration, it will display error messages in the 'Status' column in the top portion of the screen.
13. Once your schedule is complete you will receive an email confirmation that you are registered for classes. To view your current schedule, click on the "Students Menu" and under "Academic Profile" select "My Class Schedule". **ALWAYS CHECK TO MAKE SURE YOUR COURSES WERE SCHEDULED CORRECTLY.**
14. If you can't get past the login page for WebAdvisor or you are getting an error message that reads "For DMI request type of MNRQ, an application must be specified", you may need to reset your cookies on your browser. Follow the directions below for your specific browser.

### **Internet Explorer**

Select Tools  
Select Internet Options  
Select either Security or Privacy

If Security is selected  
Select Custom Level  
Scroll to find Cookies  
Select "Enable"

If Privacy is selected  
Select Advanced...  
Accept First-Party Cookies  
Accept Third Party Cookies

### **For Netscape Navigator**

Select Edit  
Select Prefaces  
Under Privacy & Security select Cookies  
Enable Cookies

## **OBTAINING GRADES ONLINE**

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

## **ADDING/DROPPING CLASSES**

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

## **COURSE OVERLOAD POLICY**

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

## **CCS TRANSCRIPTS/ENROLLMENT VERIFICATION**

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

## **ACADEMIC EVALUATION**

Students should review their academic evaluation at the end of each semester. A copy of the academic evaluation may be obtained through WebAdvisor or the Academic Advising and Registration Office. The academic evaluation identifies academic progress made toward a degree. Courses are identified by alpha letters indicating progress: a letter "C" next to a course indicates course completion, an "I" indicates a course in progress, "N" is a course not started, and "P" is a course pending completion of unfinished activity. Academic advisors routinely review academic evaluations to ensure progress is being made. Students with questions should contact the Academic Advising and Registration Office.



## **STUDENT RESPONSIBILITY/RESTRICTIONS (HOLDS)**

Students are responsible for taking care of their financial obligations to the College. This includes full payment of tuition and fees, returning library books and materials, returning department equipment and materials and settling all bookstore charges and unpaid parking violations. Students who do not fulfill these obligations will be restricted from receiving certain services. Transcripts, enrollment verifications (except loan verifications), registrations, grade reports or graduation requests will not be processed for any student who has restrictions (holds) on their record.

## **AUDIT POLICY**

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

1. Matriculating (B.F.A.) and nonmatriculating (e.g., visitors, CCS graduates) students who wish to audit a class must elect to do so at the time of registration by submitting a completed Audit Registration form, available in the Academic Advising and Registration Office.
2. Students electing to audit a class may not register for that class until the first week of class for the semester. Students may not register for a class after the first week of any semester.
3. Once the election has been made to audit a class, the student may not change the registration to receive credit for the class.
4. Audited courses carry no credit and do not satisfy degree requirements. Upon completion of the course, the audit grade of X will appear on the student's transcript. (The grade of X is not used in the calculation of cumulative grade point average or course completion rate.)
5. Regular tuition rates are charged for audited courses. The refund policy for audited and credit courses is the same and is outlined in the Course Schedule.
6. Matriculating (B.F.A.) students are permitted to audit one course each semester during their B.F.A. tenure at CCS, with a staff advisor's approval.
7. Nonmatriculating students (visitors, CCS graduates) are limited to three classes per semester.

## **LEAVE OF ABSENCE**

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

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

## **GRADUATION REQUIREMENTS**

To be certified for graduation, students must:

1. Fulfill all departmental and academic course requirements for graduation in his/her major as outlined in the College catalog. Students have the option of electing the requirements listed in the catalog that was in effect at the time of their most recent admission to the college or those in the catalog that is in effect at the time of their final course completion.
2. Receive departmental permission to graduate based on a final review and exhibition of their work, unless waived by the department. Departmental permission to graduate is good for one year. Students who fail to complete their degree requirements within one year of being approved to graduate must be re-approved and have their portfolio re-reviewed prior to receiving their degree.

3. Have a cumulative grade point average of at least 2.0 (C).
4. Have all official transcripts from other schools on file in the Academic Advising and Registration Office no later than the last day of the drop/add period of the semester in which graduation is to occur.
5. Be enrolled at the College for Creative Studies at the time that their degree is awarded.
6. File an Application for Graduation with the Academic Advising and Registration Office no later than the end of the fourth week of the semester in which they anticipate graduating. Early applications are appreciated.

A commencement ceremony takes place each spring. Students who have applied for graduation and have completed all their requirements for graduation within the year preceding this event are invited to participate.

### **RESIDENCY REQUIREMENT**

**Students must be enrolled at the College for Creative Studies during the semester in which they plan to graduate.** If extenuating circumstances exist that would prevent a student from enrolling and he or she has 6 or fewer credits of Liberal Arts or elective credit to complete, the student may have this residency requirement waived for up to one year. After that time, students must formally appeal for a waiver of this requirement and must have their studio work re-reviewed by their department.

### **PRIVACY POLICY**

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

1. The right to inspect and review their education records within 45 days of the day the College receives a request for access. Students should submit to the registrar, dean, academic chair or other appropriate official, written requests that identify the record(s) they wish to inspect. The College official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the College official to whom the request was submitted does not maintain the records, that official shall advise the student of the correct person to whom the request should be addressed.
2. The right to request the amendment of the student's education records that the student believes is inaccurate or misleading. The student should write the College official responsible for the record and clearly identify the part of the record he or she wants changed, and specify why it is inaccurate or misleading.
3. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for the amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

4. The right to consent to disclosures of personally identifiable information contained in the student's educational records, except to the extent the FERPA authorized disclosure without consent. One exception, which permits disclosure without consent, is disclosure to school officials with legitimate educational interest. A school official is a paid person employed by the College in an administrative, supervisory, academic, research or support staff position (including law enforcement/security unit and health staff); a person or company with whom the College has contracted (such as an attorney, auditor or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.
5. The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The address of the office that administers FERPA is:

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

Schools may also disclose, without consent, "directory" type information such as a student's name, address, telephone number, date and place of birth, honors and awards, and dates of attendance. This information, however, will not be disclosed if the student requests in writing that it not be disclosed. A Student Directory Information Form for this purpose is available from the Academic Advising and Registration Office. The form must be returned to the Academic Advising and Registration Office and is good for the duration of the student's tenure at CCS. If a student reconsiders and would like this information released, the student should contact the Academic Advising and Registration Office to have this restriction removed.

## **VETERANS**

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

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

## ACADEMIC POLICIES

### CATALOG YEAR

The catalog year is given to a student when a student enters or matriculates into a degree program. The catalog year defines the program requirements to obtain a bachelor of fine arts degree from CCS. Students are obligated to follow the policies and procedures in the catalog year when they have matriculated.

The catalog year is located on the upper left hand side of the academic evaluation (also known as degree audit). On the academic evaluation, students will see the word Catalog with a year following. This is the academic program of study for a student's tenure at CCS and the catalog year coincides with the appropriate curriculum chart. If students are unsure of their catalog year, they may contact their academic advisor.

If a student changes to a new major, the catalog year is updated to the current catalog year or curriculum. Students may update their catalog year if they opt to follow requirements to an updated academic program in their department. Students may update the catalog year by using the Department Transfer Form available in the Academic Advising and Registration Office. Catalog years are not retroactive. This means a student on a current catalog year would not be allowed to follow a past catalog year. If a student wishes to change their concentration with their major, he or she will remain on the same catalog year for the major.

If a student leaves the college for more than two years (four semesters) he/she is required to reapply to the College for Creative Studies. His/her catalog year would change upon readmission to the new date of entry and they would be obligated to complete the requirements of the most recent Catalog.

### GRADING

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

A	Excellent	4.00 grade point
A-		3.70 grade point
B+		3.30 grade point
B	Good	3.00 grade point
B-		2.70 grade point
C+		2.30 grade point
C	Average	2.00 grade point
C-		1.70 grade point
D+		1.30 grade point
D	Poor	1.00 grade point
D-		0.70 grade point
F	Failing	0.00 grade point
P	Passing	no grade point value
I	Incomplete	no grade point value
W	Withdrawal	second through fourth week of class
WN	Withdrawal	after the fourth week of class

## DEAN'S LIST

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

## HONORS

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

## TRANSFER CREDIT

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

## CREDIT HOURS

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

## CLASS LEVEL

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

Freshmen	up to 29.5 credits completed or in progress
Sophomores	30 – 62.5 credits completed or in progress
Juniors	63 – 92.5 credits completed or in progress
Seniors	93 or more credits completed or in progress

## DECLARING OR CHANGING MAJORS

If you are an Undeclared student and need to **declare your major**, or you are a student who wishes to **change your major**, you need to:

1. Meet with a staff advisor in the Academic Advising and Registration Office (AARO) to discuss your plans. Complete and sign the Department Transfer Form. It is best to make any changes before registering for the upcoming semester.
2. Meet with the chair of the department you intend to enter and have him/her approve the transfer of any credits from your old major to the new major (if applicable) and sign and date the Department Transfer Form.
3. The Department Administrator will forward the completed form to the Academic Advising and Registration Office.

Contact the Academic Advising and Registration Office at (313) 664-7672 if you have any questions regarding declaring or changing your major.

## DECLARING A MINOR

Minors range from 18-24 credits depending on the department. Most studio departments offer a minor to students from other departments. Students should consult the Department Chair of the department they wish to minor in for specific information. Students may share up to 9 credits between their major and minor courses. However, students who declare a minor within their major department (i.e. Crafts or Entertainment Arts) cannot share credits between the major and minor. A Declaration of Minor Form must be signed by the Department Chair and returned to the Academic Advising and Registration Office for processing.

Transfer credit earned from an accredited institution may be applied to a minor in any area of study. For a studio minor, the department chairperson must review the student's portfolio for approval of transfer credit. For minors in Liberal Arts, students may be asked to provide a course description or syllabus for transfer credit in question. For minors requiring 24 credits, students can transfer in a maximum of 6 credits. For minors requiring 18 credits, students can transfer in a maximum of 3 credits. Minors appear on the final official transcript but do not appear on the diploma.

### **JUNIOR STATUS POLICY**

Students are required to complete all 18 credits of Foundation courses and 15 credits of 100/200 level Liberal Arts courses before they can begin their junior level departmental studio courses. Each department decides which departmental courses students must complete before progressing to junior level department courses. Students who place into ELS 107 are not subject to the same Junior Status Policy requirements.

Foundation courses required: DFN 101 or DFN 140, DFN 102 or DFN 141, DFN 116, DFN 117, DFN 118, DFN 119

Liberal Arts courses required: DFS 100, DEN 108, DEN 239, DAH 200, DAH 201, DAS 213

### **ATTENDANCE POLICY**

Students are expected to attend every class. Attendance is taken at the beginning of each class. Students arriving 5 to 20 minutes late for any class are considered tardy. Three tardies equal one unexcused absence.

Arriving more than 20 minutes late or missing an entire class is considered an absence. This applies to all classes, regardless of class length, whether they are a 1.5 hour, 3 hour or 6 hour session.

Students who arrive late, do not return to class after break, or who leave early without the instructor's permission may be counted absent.

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

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

### **DEPARTMENTAL REVIEW ATTENDANCE POLICY**

The academic programs at CCS are designed to challenge students, prepare them for a career in the visual arts, and provide them with opportunities to express their ideas through visual and verbal presentations. At least once each academic year, students are expected to participate in a departmental review. If a student does not attend the review at the scheduled date and time, and the circumstances are beyond the student's control, he or she should immediately contact the department. Documentation regarding the circumstances may be required from the student. The department will reschedule the review at a time convenient for the department and student. Students who do not attend their scheduled review and do not make arrangements with the department to reschedule are ineligible to register for the next semester. If a student has registered, he or she will be removed from the registered courses. A departmental hold will be placed on the student's record until the student resolves the matter with the department.

## **SATISFACTORY ACADEMIC PROGRESS REQUIREMENTS AND ACADEMIC WARNING**

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

### **GRADE POINT AVERAGE (GPA)**

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

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

### **GRADE POINT AVERAGE (GPA) REQUIREMENT FOR ART EDUCATION MAJORS**

In the Art Education program it is the student's responsibility to maintain a cumulative grade point average of 2.50. Additionally, teacher candidates must maintain a cumulative grade point average of 2.70 in Art Education courses. Only grades of "C" or better will be accepted in required art education courses. If a student receives a grade of "C-" or below they must retake the course to obtain a grade of "C" or better. The higher grade is always recorded. The Student Success Center is available for all students seeking assistance with any course content.

### **REQUIRED COURSE COMPLETION RATE**

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

Credits Attempted	Must Complete
6	4
12	8
15	10
18	12
66	44
100	66
126	84

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

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

### **ACADEMIC WARNING STATUS**

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

## **INCOMPLETES**

An incomplete or grade of "I" may be given to a student when a minimal number of course assignments have not been completed due to unavoidable and legitimate circumstances. Unless otherwise indicated, students have one semester to finish any work necessary to complete the course within the allotted amount of time or it will result in a failing grade ("F"). The Incomplete Grade Verification Form must identify the reason for the incomplete grade and outstanding assignment(s). The instructor, student and department chairperson must sign the form. The instructor must submit the completed form to the Academic Advising and Registration Office at the time of grading. Once the required work is completed, the instructor must complete the Grade Change Form and submit it to the Academic Advising and Registration Office. The final assigned grade is calculated into the student's cumulative GPA and SAP.

## **REPETITIONS**

When a course is repeated, the higher grade will be used in the calculation of the cumulative grade point average. Any course, or its equivalent approved course, may be applied only once toward fulfillment of any and all degree requirements, including elective credit. Courses taken at other institutions are not subject to the repeat policy.

## **GRADE CHANGES**

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

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

## **GRADE APPEAL PROCESS**

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

## **ACADEMIC HONESTY (PLAGIARISM)**

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

Students who violate the standards of academic honesty face serious disciplinary consequences, including letters documenting the incident in their permanent record, immediate course failure and/or dismissal from the College. Students who are found guilty of plagiarism on two or more occasions will be dismissed from the college.

## **DELETION/DESTRUCTION OF STUDENT WORK**

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

## **DISMISSAL**

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



## **PHOTOGRAPHY AND VIDEO USE**

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

## **SUPPORT SERVICES**

### **PERSONAL COUNSELING SERVICES AND STUDENT SUPPORT GROUPS**

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

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

### **MENTOR PROGRAM**

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

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

### **STUDENT SUCCESS CENTER**

The Student Success Center (SSC) is a free resource for all students and provides academic assistance; computer facilities and study space. One-on-one tutorials are available for virtually all classes – all majors, Liberal Arts, and Foundations. The SSC is staffed by two full-time higher education specialists and by peer tutors who are upper-level students (Junior and Senior experts in their majors). Writing support is available for all types of materials from artist statements, reviews and resumes to research papers, short stories and essays. In addition, the Writing Studio brings CCS English faculty together with students during lunchtime throughout the semester. The SSC houses a computer lab with updated PCs and Macs loaded with software (Illustrator, Photoshop, Alias, Dreamweaver). Other support includes workshops, and individualized skill building for time-management, reading comprehension, study skills, note-taking, and test-taking.

The SSC also supports students with specific needs. The SSC serves as the advocacy resource for students with learning disabilities. Once students identify and document their learning challenges, the director will meet with them to help develop plans to manage their new college responsibilities. For International students, there are opportunities to improve English skills through conversation groups and assistance with presentations and writing.

## **THE MULTICULTURAL AFFAIRS OFFICE**

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

The assistance provided by the MAO includes: academic advising, tutoring and personal counseling referrals, and encouraging students to recognize the value of their personal contributions to the CCS community.

The MAO also provides free Saturday figure drawing clinics every fall, winter and summer semester. Registered CCS students, faculty and alumni are encouraged to attend. This is not a formal class. However, if an attendee requests instruction or an informal critique, the Director of Multicultural Affairs or any other faculty member in attendance provides that help. Attendees work in their sketchbooks, complete class assignments or merely work to improve their figure rendering skills.

September of 2000 the MAO hosted “The Color of Success”, a panel formatted presentation that addressed careers in art and design. In 2007 CCS joined forces with Campbell-Ewald to focus the program on advertising and related fields. With the target audience being local high school students, the purpose continues to be increasing their awareness of art and design careers.

The Multicultural Affairs Office is dedicated to providing the support for CCS students, and potential CCS students, to clearly identify their goals and to develop the professional art, design and social skills needed for success.

## **INTERNATIONAL STUDENT SERVICES**

The Office of International Student Services is committed to bringing the global community to CCS through the enrollment of international students, and promoting study abroad programs for domestic CCS students. This office assists students with immigration, admissions, as well as academic advising. International Student Services takes an active role in helping assimilate international students into the academic and creative environment at CCS with orientation sessions and housing assistance provided by the Student Affairs Office. International Student Services also facilitates study abroad opportunities for junior and first semester seniors in good academic standing.

## **CAREER SERVICES**

The Office of Career Services is dedicated to exposing students and alumni to professional development opportunities and resources that will help them in identifying and obtaining their personal career goals. Career Services coordinates career events and personalized on-campus recruiting throughout the year as well as providing the following services:

Online Services: For event information and online resources check out career services on blackboard at [www.bb.collegeforcreativestudies.edu](http://www.bb.collegeforcreativestudies.edu) select the Campus tab, and Career Services. Many PDF documents such as “Resume and Cover Letter Guides” and “Steps to Pursue an Internship” may be found here. We encourage you to read these documents before scheduling an appointment with our office.

Behance:

Online portfolio platform for creative professionals. CCS has created a branded online gallery allowing students plus alumni to share their Behance URL for internships, residencies, exhibitions, jobs and more. Be sure to update your job book profile with your Behance URL under the portfolio section. Every time you update your work on Behance, you automatically update your portfolio on job book!

Online Job Book:

Employers connect with creative talent at CCS through our Online Job Book. Students and alumni have the opportunity to post their resumes and portfolios for employers to view as well as search for employment and internships. Current students may access the Job Book through Blackboard.

#### Internships:

The Internship Program allows qualified students to earn academic credit while gaining first-hand experience in their chosen fields.

#### BFA Program Requirements:

Students with a junior or senior ranking, who have completed freshman and sophomore studios, are strongly encouraged to apply for internships. Students must maintain a minimum grade point average of 2.8 and have their portfolio reviewed and approved by a full-time faculty member in their department to apply for internships.

#### MFA Program Requirements:

Students with Department Chair approval are encouraged to apply for internships after the completion of the 1st year of the MFA program. Submission deadlines vary so be sure to schedule an appointment with your Department Chair one semester prior to submission.

#### Industry Professionals Visit CCS:

Career Services hosts many career events throughout the year, including: On Campus Recruiting, Panels and Roundtable Discussions, Professional Portfolio Reviews and Company Information Sessions.

#### Professional Topic Series: Now online!

Access workshops on Resumes, Interview Skills, Internships, Job Book and everything in between at your convenience. Visit Career Services' Blackboard page today!

#### Perfect Interview:

Real questions, real practice. Practice makes perfect. This program allows students to participate in an online simulated interview. The interview, captured via web cam, can then be reviewed by the student to determine areas of strength and areas of improvement. Career Services has a private space dedicated to this system, but you can also access Perfect Interview from the privacy of your home, with or without a web cam.

#### CCS 4 Year Career Plan:

Be sure to check out the CCS 4 Year Career Plan on Blackboard. Career Services will help you explore, research, refine and execute a personal career plan starting as early as freshman year.

#### Additional Resources:

Career Services maintains a resource center devoted to professional publications covering topics such as contracts, residencies, salary surveys and more. In addition to the resource center in our office, online resources include: job search sites and creative staffing agencies, competitions, professional organizations, self- promotion, legal and business resources, relocation tools, grants, freelance jobs and more.

Individual Career Counseling: *Start Now.* Make an appointment with Career Services at

careerservices@collegeforcreativestudies.edu or [313.664.7466](tel:313.664.7466)

Yamasaki Building, Second Floor, Ext. 7466

Hours: 9:00 a.m. – 4:00 p.m.

Monday & Thursday - By appointment only

Wednesday - Walk-Ins Welcome

## **STUDENT OMBUDSMAN**

The Student Ombudsman provides students with a consistent, centralized point of contact for questions, concerns and/or problems they may be experiencing on campus. Students are expected to adhere to standard office and academic procedures elsewhere on campus, however the Ombudsman provides a supplemental resource for students. The Student Ombudsman's primary role is to ensure that policies are enforced fairly and that students are fully informed of what is being done and why. The Student Ombudsman will:

- Assist students in accomplishing the expeditious resolution of their problems and concerns.
- Provide confidential and informal assistance to students.
- Advocate for fairness.
- Act as a source of information and referral.

Examples of student concerns brought to the attention of the Student Ombudsman include:

- Facility issues
- Environmental safety issues within classrooms/labs
- Campus safety
- A problem with a particular faculty or staff member
- Office hours not accommodating to student needs
- Student to student issues:
  - o Harassment
  - o Vandalism of work
  - o Suspicion of theft
- Financial issues
- Questions or concerns about College policies
- Personal issues or concerns (may or may not directly relate to the College)
- Academic issues or concerns

## SPECIAL PROGRAMS

### MOBILITY PROGRAM

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

Students must meet with the Mobility Coordinator in the Academic Advising and Registration Office to start the application process no later than March 1st for the Fall semester or October 1st for the Winter semester. Applications must be complete by March 26 and October 20, respectively. **Deadlines are not negotiable and there are no exceptions.**

### STUDY ABROAD

Junior or first-semester senior students, with a cumulative grade point average of 3.0 or higher, have the opportunity to spend a semester (Fall or Winter) or a full year of study (juniors only) at an accredited institution abroad. **All** students with a cumulative grade point average of 3.0 or higher, may participate in study abroad during the summer months.

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

### FACULTY-LED INTERNATIONAL COURSES

All students with a cumulative grade point average of 3.0 or higher can participate in faculty-led international courses during the summer months. These exciting courses include travel to a range of countries. In each CCS program, students work with well-known artists and designers, visit studios and museums, and immerse themselves in local art and culture. Qualified students are eligible for three undergraduate or graduate credits. For more information on these programs, please contact International Student Services.

## 2012-2014 ACADEMIC CALENDAR

### Fall 2012

September 4	Fall 2012 classes begin
November 22 - 24	No Classes - Thanksgiving Break
December 1	Preferred deadline for applications for admission to Winter 2013
December 15	Last day of Fall 2012 semester

### Winter 2013

January 14	Winter 2013 classes begin
January 21	No Classes - Martin Luther King Jr. Day
March 1	Preferred deadline for 2013-2014 financial aid
March 1	Preferred deadline for applications for admission to Fall 2013
March 11 - 16	No Classes - Spring Break
May 11	Last day of Winter 2013 semester
May 16	Commencement
May 17	Student Exhibition Opening

### Summer 2013

May 20	Summer 2013 classes begin
July 4	No Classes - Independence Day
July 15	Last day of Summer 2013 classes

### Fall 2013

September 3	Fall 2013 classes begin
November 28 - 30	No Classes - Thanksgiving Break
December 1	Preferred deadline for applications for admission to Winter 2014
December 14	Last day of Fall 2013 semester

### Winter 2014

January 13	Winter 2014 classes begin
January 20	No Classes - Martin Luther King Jr. Day
March 10 - 15	No Classes - Spring Break
May 10	Last day of Winter 2014 semester
May 15	Commencement
May 16	Student Exhibition Opening

### Summer 2014

Dates for Summer 2014 term will be announced

# Advertising Advertising Design

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 101	Foundation Drawing I	3
	DGD 151	Typography I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DGD 152	Typography II	3
	DAD 110	Graphic Design for Advertising	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DAD 234	Sophomore Advertising Studio I	3
Choose One	DPH 111	Photo Practice: From Halide to Pixel	3
	DPH 151	Black & White Photography	
	DPH 155	Digital Imaging for Photographers	
	DMA 125	Introduction to Digital Video	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 235	Sophomore Advertising Studio II	3
	DAD 265	Introduction to Digital Advertising	3
	DAD 283	Marketing Communications	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3
	DVC 200	Concepts & Methods of Visual Culture	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 321	Junior Advertising Studio I	3
	DAD 250	Introduction to Copywriting	3
	DAD - - -	Advertising Design Elective	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 322	Junior Advertising Studio II	3
	DAD 365	Digital Advertising I	3
	DAD - - -	Advertising Design Elective	3
Choose One	DAH 361	History of Advertising	3
	D- - 300	Liberal Arts Elective	
	D- - - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 421	Senior Advertising Studio I	3
	DAD 433	Television Commercial Production	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 422	Senior Advertising Studio II	3
	DAD 460	Senior Portfolio Studio	3
	DAD - - -	Advertising Design Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

# Advertising Copywriting

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Fundamentals	3
Choose One	DPH 111	Photo Practice: From Halide to Pixel	3
	DPH 151	Black & White Photography	
	DPH 155	Digital Imaging for Photographers	
	DAD 150	Copy Concepts	3
	DFS 100	Ways of Knowing	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 125	Introduction to Digital Video	3
	DVC 200	Concepts & Methods of Visual Culture	3
	DAD 155	Copy Styles	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

## Sophomore Year

### Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 250	Introduction to Copywriting	3
	DAD 234	Sophomore Advertising Studio I	3
	DAH 201	Art History Survey	3
	DSS 221	Introduction to Psychology	3
	DEN 307	Creative Writing Workshop	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 235	Sophomore Advertising Studio II	3
	DAD 255	Long Form Copywriting	3
	DAD 265	Introduction to Digital Advertising	3
	DAD 283	Marketing and Media	3
	DEN 312	Imagining the Short Story	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 321	Junior Advertising Studio I	3
	DAD 350	Copywriting for Television and Radio	3
Choose One	DSS 320	Psychology of Perception	3
	D- - 300	Liberal Arts Elective	
	DHS - - -	History Elective	3
	DAH 341	History of Modern Design	3
	DEN 306	Introduction to Film	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 322	Junior Advertising Studio II	3
	DAD 355	Copywriting for Digital Media	3
	DNS 300	Natural Science	3
Choose One	DAH 361	History of Advertising	3
	D- - 300	Liberal Arts Elective	
	D- - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 421	Senior Advertising Studio I	3
	DAD 433	Television Commercial Production	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 422	Senior Advertising Studio II	3
	DAD 460	Senior Portfolio Studio	3
	DAD - - -	Advertising Design Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127



## ADVERTISING DESIGN

### **DAD 110 GRAPHIC DESIGN FOR ADVERTISING**

Projects explore typographic and layout styles that create effective advertising layouts. Students develop design skills relative to specific contextual and communication goals. Ideas are refined as tightly drawn comprehensives and on the computer. Students study the technical aspects of graphics from digital management and output, prepress and 'on press' production. Students assemble a review portfolio that is assessed regularly for growth, creativity, and quality throughout their freshman studies at CCS.

PREREQUISITE(S): DGD 151

### **DAD 150 COPY CONCEPTS**

Students are introduced to writing techniques that develop skills in observation, introspection and cultural awareness. Students practice various methods of expressing what they feel, see, know and learn. Projects also explore and employ unique methods for students to present their writing.

### **DAD 155 COPY STYLES**

Students explore the numerous styles of writing intended to elicit an immediate emotion, action or reaction from the reader. These may range from humor and fantasy to reasoning and empathy. Writing formats including prose and poetry may be utilized to create the desired effect on the reader.

### **DAD 234 SOPHOMORE ADVERTISING STUDIO I**

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

PREREQUISITE(S): DAD 110, DGD 152

### **DAD 235 BEGINNING ART DIRECTION II**

This course builds on the process skills from Art Direction I. Students are exposed to a variety of marketing problems and use problem solving techniques to create compelling advertising solutions appropriate for the target and product. They are introduced to different categories of advertising including consumer, public service, business to business, and brand image. Students assemble a review portfolio that is assessed for growth, creativity, and quality from their sophomore studies at CCS.

PREREQUISITE(S): DAD 234, DAD 325, DPH 111 OR DPH 151 OR DPH 155

COREQUISITE(S): DAD 283

### **DAD 235 SOPHOMORE ADVERTISING STUDIO II**

This course builds on the process skills from Art Direction I. Students are exposed to a variety of marketing problems and use problem solving techniques to create compelling advertising solutions appropriate for the target and product. They are introduced to different categories of advertising including consumer, public service, business to business, and brand image. Students assemble a review portfolio that is assessed for growth, creativity, and quality from their sophomore studies at CCS.

PREREQUISITE(S): DAD 234, DAD 325, DPH 111 OR DPH 151 OR DPH 155

COREQUISITE(S): DAD 283

### **DAD 250 INTRODUCTION TO COPYWRITING**

An introduction to the basics of writing advertising copy, this course covers the basic anatomy of an ad, headlines, theme lines, body copy, script formats and the synergy between words and visuals. Students study the history of copywriting as well as influential copywriters in the industry and the campaigns that made them and their work famous.

### **DAD 255 LONG FORM COPYWRITING**

This course explores the various forms of copywriting that require more in-depth research, attention to detail and specific styles that engage the reader for a longer period of time. Catalogs, newsletters, press releases, and annual reports are just a few of the media that utilize this style.

PREREQUISITE(S): DAD 150, DAD 155

### **DAD 265 INTRODUCTION TO DIGITAL ADVERTISING**

This course introduces the Advertising Design student to the basics of After Effects and Flash. It explores the Art Directors role in creating communications that engage the consumer through digital media. Students create basic web banners, microsites and design a personal web site.

PREREQUISITE(S): DAD 110, DGD 151, DGD 152, DPH 111 OR DPH 151 OR DPH 155

**DAD 283 MARKETING AND MEDIA**

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

PREREQUISITE(S): DAD 234, DAD 325, DPH 111 OR DPH 151 OR DPH 155

COREQUISITE(S): DAD 235

**DAD 285 SPECIAL PROJECT: 100/200**

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

**DAD 321 JR ADVERTISING STUDIO I: TV CONCEPTS** Students learn the strategies, processes, and storytelling techniques used to create effective television advertising. Students solve broadcast specific assignments by developing concepts, scriptwriting, drawing storyboards, and producing animatics. Current trends in broadcast are reviewed including web-based communications, graphics, special effects, post-production techniques, music, editing, and directing. Presentations specific to television ideas are practiced on a regular basis.

PREREQUISITE(S): DAD 235, DAD 265, DAD 283

**DAD 322 JR ADVERTISING STUDIO II: CAMPAIGN DEVELOPMENT**

Building on the conceptual and problem solving skills learned in the sophomore studios, students create advertising campaigns in print, digital media, and television as well as a comprehensive and contemporary media mix. Increased emphasis is placed on the continuous improvement of conceptual, leadership and management skills needed by an art director in addition to creating professional campaigns for the portfolio.

PREREQUISITE(S): DAD 321, DAD 353

**DAD 350 COPYWRITING FOR TELEVISION AND RADIO** This course focuses on the basics, techniques, evolution and production of writing in these mediums. Areas explored include narrative, dialogue, voice over, lyrics and theatre of the mind. Students study basic script writing and proper formatting use in agency situations.

PREREQUISITE(S): DAD 255, DAD 265, DAD 283

**DAD 355 COPYWRITING FOR DIGITAL MEDIA**

This course explores how the internet has changed not only consumer reading habits, but how writing has been changed, too. Cross-channel communication has increased while attention spans have decreased. Today's writers need to know how make a relevant selling point quickly and creatively to get the user's attention. Digital media include websites, microsites, blogs, social media, smartphone apps, texts and tweets, display banners and more.

PREREQUISITE(S): DAD 255, DAD 265, DAD 283

**DAD 365 DIGITAL ADVERTISING I**

Students study how the internet and other digital devices pose unique marketing and creative opportunities. The focus is on foundational digital work such as historical context (both social and technical), basic website design (site/microsite concept and build), banner advertising (GIF to Flash), and social networking platforms (MySpace, Facebook, LinkedIn, Twitter, Hyves, etc.), web-enabled media, online entertainment and other digital communications media for message delivery and to engage the consumer. They contribute to an advanced undergraduate's portfolio and enable the successful student to deliver that portfolio via electronic media. Only open to students with junior status or above. Also open to juniors/seniors in other majors with departmental permission.

PREREQUISITE(S): DAD 265, DAD 321, DAD 353

**DAD 366 DIGITAL ADVERTISING II**

This course continues the exploration of digital advertising, from DAD-365, with more in-depth projects and advanced executions. Students explore non-computer platforms (mobile, embedded, immersive), non-web interactive media (SMS, IM, MMS, Bluetooth, physical computing), the integration and function of interactive media in full-spectrum communications (purchase funnel, basic media analysis) and presentation techniques for interactive concepts. This class also includes a futurist platform project which asks students to envision interactive media five years out. It contributes to an advanced undergraduate's portfolio and enables the successful student to deliver that portfolio via electronic media.

PREREQUISITE(S): DAD 365

**DAD 374 OUT-OF-HOME AND GUERILLA ADVERTISING**

The landscape of advertising is changing. Through practical assignments, this course explores uses media beyond print and television. Outdoor and ambient-style campaigns are created that catch consumers off guard. Students study the advancement of technology in conceptualizing new options, new thinking and acting outside the constraints of traditional advertising.

PREREQUISITE(S): DAD 235, DAD 265, DAD 283, DAD 325

**DAD 380 DIVERSITY MARKETING**

This course focuses on creating advertising that addresses the increasing diversity in today's markets. As the world changes and evolves, advertisers must know and be sensitive to the cultural and lifestyle differences that comprise today's society. Assignments include campaigns targeted to African-American, Latino/Hispanic, Asian-American, Islamic/Muslim, LGBT (lesbian/gay/bisexual/transgender), and mature audiences.

PREREQUISITE(S): DAD 235, DAD 265, DAD 283, DAD 325

**DAD 421 SENIOR ADVERTISING STUDIO I**

This course integrates all that the student has learned and focuses on creating campaigns that form the foundation for final portfolio samples. Projects include campaigns across a broad range of products, brands, and media. Students work on sponsored projects, interdisciplinary assignments and national and international collegiate advertising competitions.

PREREQUISITE(S): DAD 322, DAD 353

**DAD 422 SENIOR ADVERTISING STUDIO II**

With a sharp eye on the final portfolio and transition to the professional world, assignments are customized to fill 'holes' in the student's samples. The instructor and student work together to identify specific brands, categories or projects that accomplish the student's career goals. Students work on sponsored projects, interdisciplinary assignments and national and international collegiate advertising competitions.

PREREQUISITE(S): DAD 421, DAD 433

**DAD 433 TELEVISION COMMERCIAL PRODUCTION**

Students explore television advertising process and production techniques to actually create commercials for a sample reel. The course includes writing, storyboarding, shooting and editing their own commercial concepts. Only open to students with senior status.

PREREQUISITE(S): DAD 322, DAD 325

**DAD 434 ADVANCED TELEVISION COMMERCIAL PRODUCTION**

This course builds on DAD-433 Television Commercial Production. Students create additional spots for their portfolio reel while exploring advanced television advertising and viral techniques and executions. Students gain more experience in writing, storyboarding, producing and editing their commercial concepts.

PREREQUISITE(S): DAD 433

**DAD 460 SENIOR PORTFOLIO STUDIO**

Agency structure, hierarchy, business practices and expectations are examined. Graduating seniors create resumes, portfolios, web sites and self-promotion pieces. They prepare for job interviews, identify and contact potential employers and learn important interviewing skills from agency professionals and recruiters. Graduate portfolios are reviewed and analyzed. Students plan and construct professional displays and presentations for Portfolio Day and Senior Walls for the Student Exhibition.

PREREQUISITE(S): DAD 421

**DAD 475 ADVERTISING DESIGN INTERNSHIP**

Participation in an internship experience allows junior or senior status students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

**DAD 485 SPECIAL PROJECT**

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

FALL 2012 APP HAPPY: MOBILE DESIGN Students use marketing strategy, concept techniques and relevant software skills to design real world smartphone applications.

GET FAMOUS: SOCIAL MEDIA AND CELEBRITY Students design, build and launch a social media campaign to make themselves famous in less than fifteen weeks.

PREREQUISITE(S): DAD 235, DAD 265, DAD 283

**DAD 490 INDEPENDENT STUDY**

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

PREREQUISITE(S): DAD 235, DAD 265, DAD 283

**DAD 505 MOBILITY**

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

PREREQUISITE(S): DAD 235, DAD 265, DAD 283

**DAD 515 STUDY ABROAD**

Junior or first-semester senior students in good academic standing have the opportunity to spend a semester of study at an accredited institution abroad. Information is available from International Student Services.

PREREQUISITE(S): DAD 235, DAD 265, DAD 283

# COLLEGE FOR CREATIVE STUDIES

## ADVERTISING DESIGN/ART EDUCATION

### CATALOG YEAR 2012/2013

#### Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DGD 151	Typography I	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DFN 118	3D Design Concepts	3
	DGD 152	Typography II	3
	DAD 110	Graphic Design For Advertising	3
	DFS 100	Ways of Knowing	3

#### Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DAD 234	Sophomore Advertising Studio I	3
Choose One	DPH 111	Photo Practice: From Halide to Pixel	3
	DPH 151	Black & White Photography	
	DPH 155	Digital Imaging for Photographers	
	DMA 125	Introduction to Digital Video	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DAD 235	Sophomore Advertising Studio II	3
	DAD 283	Marketing Communications	3
	DAD 265	Introduction to Digital Advertising	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

#### Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DAD 321	Junior Advertising Studio I	3
	DAD 250	Introduction to Copywriting	3
	DAD ---	Advertising Design Elective	3
	DVC 200	Concepts & Methods/Visual Culture	3
	DNS 230	Basic Math Skills	3

#### Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DAD 322	Junior Advertising Studio II	3
	DAD 365	Digital Advertising I	3
	DAD ---	Advertising Design Elective	3
Choose One	DAH 361	History of Advertising	3
	D - - 300	Liberal Arts Elective	
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DAD 421	Senior Advertising Studio I	3
	D - - 300	Liberal Arts Elective	3
	DAD 433	Television Commercial Production	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

#### Senior/8th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DAD 422	Senior Advertising Studio II	3
	DAD 460	Senior Portfolio Studio	3
	DAD - - -	Advertising Design Elective	3
	DAH 341	History of Modern Design	3
	DAE - - -	Art Education Elective	3

#### 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 147-148**

**COLLEGE FOR CREATIVE STUDIES  
CRAFTS/ART FURNITURE - ART EDUCATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DWD 180	Woodworking	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DWD 185	Beginning Wood Furniture	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DAF 250	Furniture Sophomore Studio	3
	DAF - - -	Art Furniture Major Class	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DAF 251	Furniture Sophomore Studio	3
	DAF - - -	Art Furniture Major Class	3
	DAF 209	Sophomore Furniture Seminar	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DAF 350	Furniture Junior Studio	3
	DAF - - -	Art Furniture Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DAF 351	Furniture Junior Studio	3
	DAF - - -	Art Furniture Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DCR - - -	Crafts Elective - Ceramics Option	3
	DAF 450	Furniture Senior Studio	3
	DAF - - -	Art Furniture Major Class	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DAF 451	Furniture Senior Studio	3
	DAF - - -	Art Furniture Major Class	3
	DME 140	Metalsmithing & Jewelry Design	3
	D - - 400	Liberal Arts Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
CRAFTS/CERAMICS - ART EDUCATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DCE 175	Handbuilding Functional	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DCE 112	Slipcasting	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DCE 250	Ceramics Sophomore Studio	3
	DCE ---	Ceramics Major Class	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DCE 251	Ceramics Sophomore Studio	3
	DCE ---	Ceramics Major Class	3
	DGL 140	Cast Glass	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
	DCE 350	Ceramics Junior Studio	3
	DCE ---	Ceramics Major Class	3
	DNS 230	Basic Math Skills	3
	DCR 340	Portfolio and Web Development	3
	D - - 300	Liberal Arts Elective	3

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

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DCE 351	Ceramics Junior Studio	3
	DCE ---	Ceramics Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DCE 450	Ceramics Senior Studio	3
	DCE ---	Ceramics Major Class	3
	DAH 341	History of Modern Design	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DCE 451	Ceramics Senior Studio	3
	DME 140	Metalsmithing & Jewelry Design	3
	DCE ---	Ceramics Major Class	3
	D - - 400	Liberal Arts Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 141-142**

# COLLEGE FOR CREATIVE STUDIES

## CRAFTS/FIBER - ART EDUCATION

### CATALOG YEAR 2012/2013

#### Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DFD 111	Introduction to Fiber Arts	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DME 140	Metalsmithing & Jewelry Design	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

#### Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DFD 250	Fiber Design Sophomore Studio	3
	DGL - - -	Crafts Elective - Glass Option	3
	DFD ----	Fiber Design Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DFD 251	Fiber Design Sophomore Studio	3
	DCE - - -	Crafts Elective - Ceramics Option	3
	DFD ----	Fiber Design Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

#### Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
	DFD 350	Fiber Design Junior Studio	3
	DFD ----	Fiber Design Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 230	Basic Math Skills	3

#### Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DFD 351	Fiber Design Junior Studio	3
	DFD ----	Fiber Design Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DFD 450	Fiber Design Senior Studio	3
	DFD ----	Fiber Design Major Class	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	DCR - - -	Crafts Elective	3

#### Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DFD 451	Fiber Design Senior Studio	3
	DCR 390	Advanced Directed Studio	3
	DFD ----	Fiber Design Major Class	3
	D - - 400	Liberal Arts Elective	3

#### 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**



# COLLEGE FOR CREATIVE STUDIES

## CRAFTS/GLASS - ART EDUCATION

### CATALOG YEAR 2012/2013

#### Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DGL ---	Glass Major Class	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DCE - - -	Crafts Elective - Ceramics Option	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

#### Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DGL 250	Glass Sophomore Studio	3
	DPR 261	3D Modeling & Rendering I	3
	DGL ---	Glass Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DGL 251	Glass Sophomore Studio	3
	DME 140	Metalsmithing & Jewelry Design	3
	DGL ---	Glass Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

#### Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DGL 350	Glass Junior Studio	3
	DGL ---	Glass Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 230	Basic Math Skills	3

#### Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DGL 351	Glass Junior Studio	3
	DGL ---	Glass Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DGL 450	Glass Senior Studio	3
	DFD - - -	Crafts Elective - Fibers Option	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3

#### Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DGL 451	Glass Senior Studio	3
	DGL ---	Glass Major Class	3
	DGL ---	Glass Major Class	3
	D - - 400	Liberal Arts Elective	3

#### 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
CRAFTS/JEWELRY & METALSMITHING - ART EDUCATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DME 140	Metalsmithing and Jewelry Design	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DGL - - -	Crafts Foundation - Glass Option	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DME 250	Jewelry & Metal Sophomore Studio	3
	DPR 261	3D Modeling & Rendering I	3
	DME ---	Jewelry & Metalsmithing Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DME 251	Jewelry & Metal Sophomore Studio	3
	DFD - - -	Crafts Foundation - Fibers Options	3
	DME ---	Jewelry & Metalsmithing Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
	DME 350	Jewelry & Metal Junior Studio	3
	DME ---	Jewelry & Metalsmithing Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DAH 341	History of Modern Design	3
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DME 351	Jewelry & Metal Junior Studio	3
	DME ---	Jewelry & Metalsmithing Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DME 450	Jewelry & Metal Senior Studio	3
	DCE - - -	Crafts Elective - Ceramics Option	3
	DME ---	Jewelry & Metalsmithing Major Class	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DME 451	Jewelry & Metal Senior Studio	3
	DME ---	Jewelry & Metalsmithing Major Class	3
	DME ---	Jewelry & Metalsmithing Major Class	3
	D - - 400	Liberal Arts Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
ENTERTAINMENT ARTS/ART EDUCATION  
ANIMATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 101	Foundation Drawing I	3
	DMA 120	Creative Visualization Lecture	1.5
	DMA 121	Creative Visualization Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 102	Foundation Drawing II	3
	DMA 101	Animation I	3
	DMA 217	Introduction to 3D Computer Graphics	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 118	3D Design Concepts	3
Choose	DMA 201	Animation II	3
One	DMA 234	Modeling & Texturing	
	DMA 211	2D Digital Animation	3
	DMA 317	Computer Character Animation I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DMA 125	Introduction to Digital Video	3
	DMA 230	Experimental Animation	3
	DMA 232	Gesture Drawing	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
Choose	DMA 202	Animation III	3
One	DMA 228	Stop Motion I	
	DMA 256	Lighting & Rendering	
	DMA 347	Computer Character Animation II	
	DMA 348	Animation Projects I	3
	DMA 233	Environments & Characters	3
	DMA - - -	Entertainment Arts Elective	3
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DMA 349	Animation Projects II	3
	DMA 332	Adv. Story Concepts Lecture	1.5
	DMA 333	Adv. Story Concepts Studio	1.5
	DMA 312	Sound Design	3
Choose	DAH 314	History of Animation	3
One	D - - 300	Liberal Arts Elective	
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching: Meth, Mat, and Literacy	3
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
	DAH 341	History of Modern Design	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
	D - - 300	Liberal Arts Elective	3
	DAE - - -	Art Education Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
ENTERTAINMENT ARTS/ART EDUCATION  
GAME  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DMA 120	Creative Visualization Lecture	1.5
	DMA 121	Creative Visualization Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 102	Foundation Drawing II	3
	DMA 217	Introduction 3D Computer Graphics	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DMA 125	Introduction to Video	3
	DMA 233	Environments & Characters	3
	DMA 234	Modeling & Texturing	3
	DMA 317	Computer Character Animation I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DMA 232	Gesture Drawing	3
	DMA 246	Game Art I	3
	DMA 256	Lighting & Rendering	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
Choose One	DMA 228	Stop Motion I	3
	DMA 230	Experimental Animation	
	DMA 310	Maquette Sculpture	
	DMA 336	Game Art II	3
	DMA 329	Adv. Computer Generated Environments	3
	DMA 339	Game Projects I	3
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DMA 332	Adv. Story Concepts Lecture	1.5
	DMA 333	Adv. Story Concepts Studio	1.5
	DMA 340	Game Projects II	3
	DMA 341	Digital Character Sculpting	3
Choose One	DAH 314	History of Animation	3
	D - - 300	Liberal Arts Elective	
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching: Meth, Mat, and Literacy	3
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
	D - - 300	Liberal Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
	DAH 341	History of Modern Design	3
	DAE - - -	Art Education Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
ENTERTAINMENT ARTS/ART EDUCATION  
VIDEO  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DMA 120	Creative Visualization Lecture	1.5
	DMA 121	Creative Visualization Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 102	Foundation Drawing II	3
	DMA 125	Introduction to Digital Video	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DMA 211	2D Digital Animation	3
	DMA 312	Sound Design	3
	DMA 225	Intermediate Video	3
	DMA 232	Gesture Drawing	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
Choose Two	DMA 228	Stop Motion I	6
	DMA 230	Experimental Animation	
	DMA 217	Introduction to 3D Computer Graphics	
	DMA 305	Advanced Camera Techniques	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Lrng	3
	DMA 325	Video Projects I	3
Choose One	DMA 342	Documentary Fundamentals	3
	DMA 352	Experimental Video II	
	DMA ---	Video Elective	3
	DMA 212	2D Digital Animation II	3
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DMA 332	Adv. Story Concepts Lecture	1.5
	DMA 333	Adv. Story Concepts Studio	1.5
	DMA 326	Video Projects II	3
Choose One	DMA 322	Sound Design II	3
	DMA 338	Basic Web Design & Portfolio	
Choose One	DEN 306	Introduction to Film	3
	D - - 300	Liberal Arts Elective	
	DFA 120	Solid to Liquid: Painting	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching: Meth, Mat, and Literacy	3
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
	D - - 300	Liberal Arts Elective	3
	DAH 341	History of Modern Design	3

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	DAE - - -	Art Education Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

# COLLEGE FOR CREATIVE STUDIES

## FINE ARTS/ART EDUCATION

### CATALOG YEAR 2012/2013

#### Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DFA 105	Fine Arts Survey and Methods	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DFA 120	Solid to Liquid: Painting	3
	DFA 130	Liquid to Solid: Sculpture	3
	DFS 100	Ways of Knowing	3

#### Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DFA 243	Print to Publish	3
	DFA 245	Mark Making*	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3
	DNS 230	Basic Math Skills	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DFA 231	Sculpture: Fabrication*	3
	DFA 251	Experimental Painting	3
	DFA 253	Time and Digital Media	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*DFA 245, Mark Making, may be taken in Winter and DFA 231, Sculpture: Fabrication may be taken in Fall

#### Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
Choose One	DFA 332	Foundry Techniques	3
	DFA - - -	Painting Option	
	DFA - - -	Print Option	
	DFA 380	Concepts and Images	3
	DFA 318	Contemporary Art and Visual Culture	3
	DFA - - -	Fine Arts Elective	3

#### Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DFA 334	Video Art: History & Intermedia Studio	3
	DFA 335	Social Practice	3
	D - - 300	Liberal Arts Elective	3
	DVC 200	Concepts & Methods/Visual Culture	3
	DAE - - -	Art Education Elective	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DFA 450	Studio Tutorial I	3
	DFA 365	Installation/Performance/Site	3
	DFA - - -	Fine Arts Elective	3
	DAH 341	History of Modern Design	3

#### Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DFA 451	Studio Tutorial II	3
	DFA - - -	Fine Arts Elective	3
	DFA - - -	Fine Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

#### 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 141-142**

# COLLEGE FOR CREATIVE STUDIES GRAPHIC DESIGN/ART EDUCATION CATALOG YEAR 2012/2013

## Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DGD 151	Typography I	3
	DEN 108	Comp II: The Art of Argumentation	3

## Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DGD 152	Typography II	3
	DGD 163	Time Based Media I	3
	DFS 100	Ways of Knowing	3

## Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DGD 259	Typography III	3
	DGD 263	Interaction I	3
	DGD 276	Intro/Visual Communications I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

## Sophomore/4th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DGD 264	Interaction II	3
	DGD 277	Intro/Visual Communication II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3
	DVC 200	Concepts & Methods/Visual Culture	3

## Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DGD 311	Intern. Visual Communication I	3
	DGD 317	Business and Professional Practices	3
	DGD 365	Interactive Media I	3
	DAH 341	History of Modern Design	3
	DNS 230	Basic Math Skills	3

## Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DGD 312	Intern. Visual Communication II	3
	DGD - - -	Graphic Design Elective	3
	DGD - - -	Graphic Design Elective	3
	D - - 300	Liberal Arts Elective	3
	DFA 120	Solid to Liquid: Painting	3

## Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DGD 411	Advanced Visual Communication I	3
	DGD - - -	Graphic Design Elective	3
	DGD - - -	Graphic Design Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	DAH 347	History of Graphic Design	

## Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DGD 460	Presentation Tech/Portfolio	3
	DGD 412	Advanced Visual Communication II	3
	DGD - - -	Graphic Design Elective	3
	DAE - - -	Art Education Elective	3

## 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

# COLLEGE FOR CREATIVE STUDIES ILLUSTRATION/ART EDUCATION CATALOG YEAR 2012/2013

## Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DIL 147	Figure Illustration I	3
	DEN 108	Comp II: The Art of Argumentation	3

## Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DFN 118	3D Design Concepts	3
	DIL 158	Perspective	3
	DIL 159	Illustration Techniques	3
	DFS 100	Ways of Knowing	3

## Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DIL 247	Figure Illustration II	3
	DIL 258	Creative Perspective	3
	DIL 270	Illustration and Design	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

## Sophomore/4th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Educ.	3
	DIL 231	Illustration Techniques II	3
	DIL 246	Anatomical Figure Illustration	3
	DIL 261	Introduction to Digital Illustration	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
Choose	DIL 383	Editorial Painting (Narrative)	3
One	DIL 325	Pen & Ink/Digital Painting (Concept)	
Choose	DIL 385	Tradigital Illustration (Narrative)	3
One	DIL 335	Introduction to Storyboarding (Concept)	
	DVC 200	Concepts & Methods/Visual Culture	3
	DNS 230	Basic Math Skills	3

## Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
Choose	DMA 217	Intro 3D Computer Graphics (Concept)	3
One	DIL 317	Intermediate Illustration and Design	
Choose	DIL 349	Adv. Digital Illustration (Concept)	3
One	DIL 361	Digital Graphic Illustration (Narrative)	
	DIL 358	Beyond the Portfolio	3
	DAH 341	History of Modern Design	3
	DAE - - -	Art Education Elective	3

## Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DIL 483	Illustration Studio A	3
Choose	DIL 415	Advanced Illustration & Design (Narrative)	3
One	DIL - - -	Illustration Elective (Concept)	
	DIL 419	Web Media & Illustration	3
Choose	DIL - - -	Illustration Elective (Narrative or Concept)	3
One	DIL 350	Sequential Storytelling (Concept)	

## Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DIL 484	Illustration Studio B	3
	DIL - - -	Illustration Elective (Narrative or Concept)	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	DAH 306	History of American Illustration	
	D - - 300	Liberal Arts Elective	3

\*DIL 419, Web Media & Illustration, may be taken in the 7th or 8th Semester

## 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**



**COLLEGE FOR CREATIVE STUDIES  
INTERIOR DESIGN/ART EDUCATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DIN 127	Freshman Interior Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DIN 128	Freshman Interior Design Studio II	3
	DIN 130	Residential Interior Design Studio	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DIN 220	Auto CAD I/Architectural Drawing	3
	DIN 231	Sophomore Interior Design Studio I	3
	DIN 251	Design Sources & Materials	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DIN 205	Textiles	3
	DIN 232	Sophomore Interior Design Studio II	3
	DIN 261	Environ. Psych & Human Factors	3
	DIN 270	Auto CAD II/Architectural Drawing	3
	DAH 201	Art History Survey	3

**Junior/5th Semester = 16.5 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DIN 331	Junior Interior Design Studio I	3
	DIN 311	Interior Modeling & Animation I	3
	DIN 351	Laws, Codes and Standards	3
	DIN 335	Portfolio Preparation	1.5
	DNS 230	Basic Math Skills	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DIN 313	Interior Modeling & Animation II	3
	DIN 332	Junior Interior Design Studio II	3
	DIN 363	Lighting Technology & Application	3
	DAS 213	Business Practices	3
	DFA 120	Solid to Liquid: Painting	3

**Senior/7th Semester = 16.5 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DIN 431	Senior Interior Design Studio I	3
	DIN 434	Business Practices Seminar	1.5
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
Choose	DAH 321	History of Interior Design	3
One	D - - 300	Liberal Arts Elective	
	DAE - - -	Art Education Elective	3

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DIN 432	Senior Interior Design Studio II	3
	DIN 435	Revit Architecture	3
	D - - 300	Liberal Arts Elective	3
	DAH 341	History of Modern Design	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

# COLLEGE FOR CREATIVE STUDIES PHOTOGRAPHY/ART EDUCATION CATALOG YEAR 2012/2013

## Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DPH 111	Photographic Practice: From Halide to Pixel	3
	DEN 108	Comp II: The Art of Argumentation	3

## Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DPH 151	Black & White Photography	3
	DPH 155	Digital Imaging for Photographers	3
	DFS 100	Ways of Knowing	3

## Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DPH 209	Intermediate Photo Digital Methods	3
	DPH 211	Studio Lighting I	3
	DPH 214	Color Theory & Practices I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

## Sophomore/4th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DPH 210	Photo Fine Arts Concepts	3
	DPH 251	Studio Lighting II	3
	DPH 254	Color Theory & Practices II	3
	DAH 201	Art History Survey	3
	DNS 230	Basic Math Skills	3

## Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DPH 311	Adv. Studio Lighting I	3
	DPH 353	Adv. Photo Fine Arts Forms	3
	DVC 200	Concepts & Methods/Visual Culture	3
	DAS 213	Business Practices	3
	DFA 120	Solid to Liquid: Painting	3

## Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DPH 351	Adv. Studio Lighting II	3
	DPH 313	Adv. Photo Fine Art Concepts	3
	DPH 358	Advanced Digital Photo Media	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	3
	DAE - - -	Art Education Elective	3

## Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DPH 411	Thesis Project I	3
	DPH - - -	Photo Elective	3
	DPH - - -	Photo Elective	3
	DPH 340	History of Photography	3

## Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DPH 451	Thesis Project II	3
	DPH - - -	Photo Elective	3
	D - - 300	Liberal Arts Elective	3
	DAH 341	History of Modern Design	3

## 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

# COLLEGE FOR CREATIVE STUDIES PRODUCT DESIGN/ART EDUCATION CATALOG YEAR 2012/2013

## Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DPR 125	Introduction to Product Design	3
	DEN 108	Comp II: The Art of Argumentation	3

## Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DPR 113	Visual Communication I	3
	DPR 126	Product Design I	3
	DFS 100	Ways of Knowing	3

## Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DPR 213	Visual Communication II	3
	DPR 225	Product Design II	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

## Sophomore/4th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DPR 214	Visual Communication III	3
	DPR 220	Design Research	3
	DPR 226	Product Design III	3
	DPR 262	3D Modeling & Rendering II	3
	DAH 201	Art History Survey	3

## Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DPR 357	Human Factors	3
	DPR 325	Advanced Product Design I	3
	DPR 362	3D Modeling & Rendering III	3
	DNS 230	Basic Math Skills	3
	DFA 120	Solid to Liquid: Painting	3

## Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DPR 371	Science & Technology	3
	DPR 326	Advanced Product Design II	3
	DAH 341	History of Modern Design	3
	DAS 213	Business Practices	3
	DAE - - -	Art Education Elective	3

## Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DPR 425	Professional Development Studio I	3
	DPR 333	Presentation Techniques	3
	DPR - - -	Product Design Elective	3
	D - - 300	Liberal Arts Elective	3

## Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DPR 426	Professional Development Studio II	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	DPR - - -	Product Design Elective	3
	DLE - - -	Liberal Arts Elective	3

## 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

**COLLEGE FOR CREATIVE STUDIES  
TRANSPORTATION DESIGN/ART EDUCATION  
CATALOG YEAR 2012/2013**

**Freshman/1st Semester = 15-16 Credit Hours**

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DTR 125	Freshman Transportation Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DTR 113	Visual Communication I	3
	DTR 126	Freshman Transportation Design Studio II	3
	DFS 100	Ways of Knowing	3

**Sophomore/3rd Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DTR 201	Visual Communication II	3
	DTR 232	Sophomore Transportation Design Studio	3
	DTR 257	Human Factors & Vehicle Packaging	3
	DEN 239	Survey of World Literature	3
	DAH 200	Art & Culture: Ages of Discovery	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DTR 202	Visual Communication III	3
	DTR 233	Sophomore Transportation Design Studio	3
	DTR 221	Design Theory	3
	DTR 231	2D/3D Modeling & Rendering	3
	DAH 201	Art History Survey	3

**Junior/5th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DTR 320	Junior Transportation Design Studio	3
	DTR 361	3D Modeling & Rendering I	3
	DTR 302	Visual Communication IV	1.5
	DTR 304	Portfolio Development	1.5
	DNS 230	Basic Math Skills	3
	DFA 120	Solid to Liquid: Painting	3

**Junior/6th Semester = 18 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DTR 321	Junior Transportation Design Studio	3
	DTR 362	3D Modeling & Rendering II	3
	DTR 303	Visual Communication V	1.5
	DTR 305	Vehicle Systems	1.5
	DAS 213	Business Practices	3
	DAE - - -	Art Education Elective	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DTR 420	Senior Transportation Design Studio	3
	DTR 461	3D Modeling & Rendering III	3
	DTR 371	Science & Technology	3
	DAH 341	History of Modern Design	3

**Senior/8th Semester = 15 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DTR 421	Senior Transportation Design Studio	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D - - 300	Liberal Arts Elective	3
	D - - 300	Liberal Arts Elective	3

**9th Semester = 12 Credit Hours**

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

# COLLEGE FOR CREATIVE STUDIES

## TRANSPORTATION DESIGN-AUTOMOTIVE/ART EDUCATION

### CATALOG YEAR 2012/2013

#### Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DTR 125	Freshman Transportation Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

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

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DTR 113	Visual Communications I	3
	DTR 126	Freshman Transportation Design Studio II	3
	DFS 100	Ways of Knowing	3

#### Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DTR 201	Visual Communication II	3
	DTR 232	Sophomore Transportation Design Studio	3
	DTR 257	Human Factors & Vehicle Packaging	3
	DEN 239	Survey of World Literature	3
	DAH 200	Art & Culture: Ages of Discovery	3

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

Earned	Course #	Course Title	Credits
	DAE 200	Educ. Foundations: History & Phil. of Education	3
	DTR 202	Visual Communication III	3
	DTR 233	Sophomore Transportation Design Studio	3
	DTR 221	Design Theory	3
	DTR 231	2D/3D Modeling & Rendering	3
	DAH 201	Art History Survey	3

#### Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 250	Human Development Creative & Visual Learning	3
	DAU 320	Junior Automotive Design Studio	3
	DTR 361	3D Modeling & Rendering I	3
	DTR 302	Visual Communication IV	1.5
	DTR 304	Portfolio Development	1.5
	DNS 230	Basic Math Skills	3
	DFA 120	Solid to Liquid: Painting	3

#### Junior/6th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 305	Reading & Language Arts, Methods, Technology	3
	DAU 321	Junior Automotive Design Studio	3
	DTR 362	3D Modeling & Rendering II	3
	DTR 303	Visual Communication V	1.5
	DTR 305	Vehicle Systems	1.5
	DAS 213	Business Practices	3
	DAE - - -	Art Education Elective	3

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

Earned	Course #	Course Title	Credits
	DAE 315	Elementary Art Teaching	3
	DAU 420	Senior Automotive Design Studio	3
	DAU 461	3D Modeling & Rendering III	3
	DTR 371	Science and Technology	3
	DAH 341	History of Modern Design	3

#### Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 405	Secondary Art Teaching	3
	DAU 421	Senior Automotive Design Studio	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D - - 300	Liberal Arts Elective	3
	D - - 300	Liberal Arts Elective	3

#### 9th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAE 510	Directed Teaching	10
	DAE 520	Professional Seminar	2

**TOTAL CREDITS: 144-145**

## ART EDUCATION

### **DAE 200 EDUCATION FOUNDATIONS: HISTORY AND PHILOSOPHY OF EDUCATION**

This course surveys the history of American education with an emphasis on issues of inclusion, equity and access. Educational applications of research in psychology and sociology are introduced. The development of prevailing philosophies of Education, Art Education and American pedagogy are covered within a framework of theoretical understanding, art integration exercises, classroom observations, reflection and dialogue. Ten hours Field Experience in K-12 educational settings required outside of class. Course open to students sophomore level and above. This course may count for general elective credit for those who do not pursue teacher certification.

*PREREQUISITE(S):* DEN 108, MINIMUM GRADE C

### **DAE 250 HUMAN DEVELOPMENT, CREATIVITY AND VISUAL LEARNING**

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

*PREREQUISITE(S):* DAE 200

### **DAE 305 READING & LANGUAGE ARTS METHODS AND TECHNOLOGY**

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

*PREREQUISITE(S):* DAE 250

### **DAE 315 ELEMENTARY ART TEACHING: METHODS, MATERIALS AND CONTENT AREA LITERACY**

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

*PREREQUISITE(S):* DAE 305

### **DAE 405 SECONDARY ART TEACHING:METHODS, MATERIALS AND CONTENT AREA LITERACY**

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

*PREREQUISITE(S):* DAE 315

**DAE 490 INDEPENDENT STUDY**

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

**DAE 510 DIRECTED TEACHING**

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

*PREREQUISITE(S):* DAE 405

*COREQUISITE(S):* DAE 520

**DAE 520 PROFESSIONAL SEMINAR**

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

*PREREQUISITE(S):* DAE 405

*COREQUISITE(S):* DAE 510

# Crafts Art Furniture

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DWD 180	Woodworking	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DWD 185	Beginning Wood Furniture	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DAF 250	Furniture Sophomore Studio	3
	DAF - - -	Art Furniture Major Class	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAF 251	Furniture Sophomore Studio	3
	DAF - - -	Art Furniture Major Class	3
	DAF - - -	Art Furniture Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAF 350	Furniture Junior Studio	3
	DAF - - -	Art Furniture Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3
	D - - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAF 351	Furniture Junior Studio	3
	DAF - - -	Art Furniture Major Class	3
Choose	DAH 351	History of Crafts	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3
	D - - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAF 450	Furniture Senior Studio	3
	DAF - - -	Art Furniture Major Class	3
	DCR - - -	Crafts Elective	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAF 451	Furniture Senior Studio	3
	DAF - - -	Art Furniture Major Class	3
	DCR - - -	Crafts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127



# Crafts Ceramics

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DCE 175	Handbuilding Functional	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DCE 112	Slipcasting	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DCE 250	Ceramics Sophomore Studio	3
	DCE - - -	Ceramics Major Class	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DCE 251	Ceramics Sophomore Studio	3
	DCE - - -	Ceramics Major Class	3
	D - - - - -	Crafts Elective*	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*Any 100-level course in Fiber Design (DFD), Interdisciplinary (DCR), Metalsmithing (DME) and Wood (DWD)

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DCE 350	Ceramics Junior Studio	3
	DCE - - -	Ceramics Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3
	D- - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DCE 351	Ceramics Junior Studio	3
	DCE - - -	Ceramics Major Class	3
Choose One	DAH 351	History of Crafts	3
	D- - 300	Liberal Arts Elective	3
	D- - 300	Liberal Arts Elective	3
	D- - - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DCE 450	Ceramics Senior Studio	3
	DCE - - -	Ceramics Major Class	3
	DCR - - -	Crafts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	D- - 400	Liberal Arts Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DCE 451	Ceramics Senior Studio	3
	DCE - - -	Ceramics Major Class	3
	DCR - - -	Crafts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

# Crafts Fiber

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DFD 111	Introduction to Fiber Arts	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DCR - - -	Crafts Elective*	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DFD 250	Fiber Design Sophomore Studio	3
	DCR - - -	Crafts Elective*	3
	DFD - - -	Fiber Design Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFD 251	Fiber Design Sophomore Studio	3
	DCR - - -	Crafts Elective*	3
	DFD - - -	Fiber Design Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*Any 100-level course in Ceramics (DCE), Interdisciplinary (DCR), Glass (DGL), Jewelry and Metalsmithing (DME)

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFD 350	Fiber Design Junior Studio	3
	DFD - - -	Fiber Design Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3
	D- - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFD 351	Fiber Design Junior Studio	3
	DFD - - -	Fiber Design Major Class	3
Choose One	DAH 351	History of Crafts	3
	D- - 300	Liberal Arts Elective	3
	D- - 300	Liberal Arts Elective	3
	D- - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFD 450	Fiber Design Senior Studio	3
	DFD - - -	Fiber Design Major Class	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	DCR - - -	Crafts Elective	3
	D- - 400	Liberal Arts Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFD 451	Fiber Design Senior Studio	3
	DCR 390	Advanced Directed Studio	3
	DFD - - -	Fiber Design Major Class	3
	D- - 400	Liberal Arts Elective	3
	D- - - -	Elective	3

**Catalog Year 12/13**

**Total Credits**

**126-127**

# Crafts Glass

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DGL - - -	Glass Major Class	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	D - - - - -	Crafts Elective*	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DGL 250	Glass Sophomore Studio	3
	DPR 261	3D Modeling & Rendering I	3
	DGL - - -	Glass Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGL 251	Glass Sophomore Studio	3
	D - - - - -	Crafts Elective*	3
	DGL - - -	Glass Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*Any 100-level course in Ceramics (DCE), Fiber Design (DFD), Interdisciplinary (DCR), Jewelry and Metalsmithing (DME)

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DGL 350	Glass Junior Studio	3
	DGL - - -	Glass Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3
	D- - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGL 351	Glass Junior Studio	3
	DGL - - -	Glass Major Class	3
Choose	DAH 351	History of Crafts	3
One	D- - 300	Liberal Arts Elective	3
	D- - 300	Liberal Arts Elective	3
	D- - - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGL 450	Glass Senior Studio	3
	DGL - - -	Glass Major Class	3
	DCR - - -	Crafts Elective	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	3
	D- - 400	Liberal Arts Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGL 451	Glass Senior Studio	3
	DGL - - -	Glass Major Class	3
	DGL - - -	Glass Major Class	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

# Crafts Jewelry and Metalsmithing

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DME 140	Metalsmithing and Jewelry Design	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	D - - - -	Crafts Elective*	3
	DPR 113	Visual Communication I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DPR 261	3D Modeling & Rendering I	3
	DME 250	Jewelry & Metal. Sophomore Studio	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DME 251	Jewelry & Metal. Sophomore Studio	3
	D - - - -	Crafts Elective*	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*Any 100-level course in Ceramics (DCE), Fiber Design, (DFD), Interdisciplinary (DCR), Glass (DGL)

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DME 350	Jewelry & Metal. Junior Studio	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	DCR 340	Portfolio and Web Development	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3
	D - - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DME 351	Jewelry & Metal. Junior Studio	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
Choose One	DAH 351	History of Crafts	3
	D - - 300	Liberal Arts Elective	3
	D - - 300	Liberal Arts Elective	3
	D - - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DME 450	Jewelry & Metal. Senior Studio	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	DCR - - -	Crafts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	D - - 400	Liberal Arts Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DME 451	Jewelry & Metal. Senior Studio	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	DME - - -	Jewelry & Metalsmithing Major Class	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## CRAFTS

### ART FURNITURE

#### **DAF 209 SOPHOMORE FURNITURE SEMINAR**

This class is designed for students with a special interest that may not be covered in regular classes. Work may be done in any medium or combination of materials. Students meet once a week to discuss and critique work. Instruction is on a one-on-one basis and students, along with their instructor, create their own assignments. Emphasis is on developing a coherent concept and investigation of new materials and techniques that demonstrate that concept.

#### **DAF 250 FURNITURE SOPHOMORE STUDIO**

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

#### **DAF 251 FURNITURE SOPHOMORE STUDIO**

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

#### **DAF 265 BEGINNING RADICAL METHODS OF FURNITURE DESIGN**

What is furniture? What is art? What is art furniture? Students expand their approach to functional art and design through the investigation of tables, chairs and lamps as one-of-a-kind art pieces. Emphasis is on broadening the concept of what furniture can be while learning how to think creatively. The emphasis for 200 level students is in form development, investigating basic materials and developing drawing skills in order to communicate concepts.

#### **DAF 285 SPECIAL PROJECT 100/200**

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

FALL 2012 DESIGN DEVELOPMENT FOR FUNCTIONAL OBJECTS What is functional? What is art? What is functional art? This course will expand your approach to functional art and design through the investigation of one-of-a-kind art pieces; and, it will expand your understanding of what functional objects can be, while at the same time exposing you to techniques that will aid you in thinking creatively. The first part of each class will be devoted to critiquing the weekly assignments. The second half of each class will be devoted to developing the assignments and designing and producing the student projects. All materials and techniques relevant to projects will be discussed and demonstrated per need. Assignments will cover both concept-development to be used in problem solving, and the utilitarian aspect of object design. Two projects will be completed during the semester. The first one is due at midterm and the second by finals.

#### **DAF 309 JUNIOR FURNITURE SEMINAR**

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

*PREREQUISITE(S):* DCR 209 OR DAF 209

#### **DAF 350 FURNITURE JUNIOR STUDIO**

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

*PREREQUISITE(S):* DAF 250 OR DCR 250, DAF 251 OR DCR 2 51

#### **DAF 351 FURNITURE JUNIOR STUDIO**

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

*PREREQUISITE(S):* DAF 250 OR DCR 250, DAF 251 OR DCR 2 51

**DAF 365 INTERMEDIATE RADICAL METHODS OF FURNITURE DESIGN**

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

*PREREQUISITE(S):* DCR 265

**DAF 409 SENIOR FURNITURE SEMINAR**

This class is designed for students with a special interest that may not be covered in regular classes. Work may be done in any medium or combination of materials. Students meet once a week to discuss and critique work. Instruction is on a one-on-one basis and students, along with their instructor, create their own assignments. Emphasis is on fine-tuning student's personal development through the use of detail in both idea development and materials and techniques. Work presented is expected to demonstrate the students ideas in both an interesting and comprehensive way. Students are also expected to lead weekly critiques.

*PREREQUISITE(S):* DAF 309 DCR 309

**DAF 450 FURNITURE SENIOR STUDIO**

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

*PREREQUISITE(S):* DCR 350 OR DAF 350, DCR 351 OR DAF 351

**DAF 451 FURNITURE SENIOR STUDIO**

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

*PREREQUISITE(S):* DCR 350 OR DAF 350, DCR 351 OR DAF 351

**DAF 465 ADVANCED RADICAL METHODS OF FURNITURE DESIGN**

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

*PREREQUISITE(S):* DAF 265 OR DCR 265, DAF 365 OR DCR 365

**DAF 485 SPECIAL PROJECT 300/400**

The special project class is offered on an occasional basis, with course content specific to the area being explored.

FALL 2012 ADVANCED DESIGN DEVELOPMENT FOR FUNCTIONAL OBJECTS What is functional? What is art? What is functional art? This course will expand your approach to functional art and design through the investigation of one-of-a-kind art pieces; and, it will expand your understanding of what functional objects can be, while at the same time exposing you to techniques that will aid you in thinking creatively. The first part of each class will be devoted to critiquing the weekly assignments. The second half of each class will be devoted to developing the assignments and designing and producing the student projects. All materials and techniques relevant to projects will be discussed and demonstrated per need. Assignments will cover both concept-development to be used in problem solving, and the utilitarian aspect of object design. Two projects will be completed during the semester. The first one is due at midterm and the second by finals.

## **CERAMICS**

### **DCE 100 CERAMIC SURVEY**

This basic course is for beginning students or students taking ceramics as an elective. Forming techniques including coil, slab and slip casting as well as approaches to glazing and firing are explored. The course provides an overview of a vast range of techniques, while addressing the concerns facing ceramic artists today.

### **DCE 105 WHEEL THROWING**

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

### **DCE 106 CLAY ON THE WALL**

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

### **DCE 109 FUNCTIONAL CERAMICS**

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

### **DCE 112 SLIPCASTING**

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

### **DCE 116 SURFACE MATTERS**

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

### **DCE 125 THE ECCENTRIC TEAPOT**

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

### **DCE 135 HANDBUILDING**

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

### **DCE 175 HANDBUILDING: FUNCTIONAL**

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

### **DCE 205 INTERMEDIATE WHEEL THROWING**

This course places an emphasis on refinement of basic wheel throwing techniques and glazing. Students are expected to develop assembled forms and groupings within their body of work.

*PREREQUISITE(S):* DCE 105

### **DCE 212 INTERMEDIATE SLIPCASTING**

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

*PREREQUISITE(S):* DCE 112

**DCE 235 INTERMEDIATE HANDBUILDING**

The focus of this course is functional and non-functional objects derived from expanding the traditional interpretation of forms and creative hybrids. Refinement in combining form with surface treatments is also emphasized.

*PREREQUISITE(S):* DCE 175

**DCE 250 CERAMICS SOPHOMORE STUDIO**

This sophomore studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making. Students must have sophomore status to enroll in this course.

**DCE 251 CERAMICS SOPHOMORE STUDIO**

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

**DCE 275 INTERMEDIATE HANDBUILDING: FUNCTIONAL**

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

**DCE 285 SPECIAL PROJECT 100/200**

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

FALL 2012 ASSEMBLED CERAMIC FORMS This ceramic course will focus on building strategies in which complex forms or structures are assembled from simple elements, modules or through the unification of disparate materials. Students will be taught to use a wide array of building methods such as slip casting, press molding, coiling and the potter's wheel to generate elements. Concepts and strategies of assembling these units will be directed into 3 major projects for the course. Projects 1. The Module / Brick 2. Tessellated Forms (specific forms that have the ability to link together endlessly) 3. Stacked Vertical Structure through the use of interconnected joinery. This course will encourage the use of cross-disciplinary materials and skills. Through direct demonstrations students will be presented with options of surfacing, color and firing ranges. All 3 class projects can be addressed either through functional or sculptural works.

**DCE 305 ADVANCED WHEEL THROWING**

Students in the advanced level of wheel throwing are expected to develop a personal voice using the wheel. Individuals refine their technical and conceptual skills while learning the fundamentals of firing their own work.

*PREREQUISITE(S):* DCE 105, DCE 205

**DCE 312 ADVANCED SLIPCASTING**

This advanced studio guides students toward developing a personal voice using slip casting, glazing, surface refinement and firing.

*PREREQUISITE(S):* DCE 112 OR DCE 212

**DCE 335 ADVANCED HANDBUILDING**

This course encourages experimentation with new forming techniques and combinations. Emphasis is placed on developing a personal voice within a series of works.

*PREREQUISITE(S):* DCE 135, DCE 235

**DCE 350 CERAMICS JUNIOR STUDIO**

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

*PREREQUISITE(S):* DCE 250, DCE 251



### **DCE 351 CERAMICS JUNIOR STUDIO**

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

*PREREQUISITE(S):* DCE 250, DCE 251

### **DCE 375 ADVANCED HANDBUILDING: FUNCTIONAL**

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

### **DCE 450 CERAMICS SENIOR STUDIO**

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

*PREREQUISITE(S):* DCE 350, DCE 351

### **DCE 451 CERAMICS SENIOR STUDIO**

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

*PREREQUISITE(S):* DCE 350, DCE 351

### **DCE 485 SPECIAL PROJECT 300/400**

The special project class is offered on an occasional basis, with course content specific to the area being explored.

### **DCE 490 INDEPENDENT STUDY/CERAMICS**

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

## **CRAFTS STUDIOS**

### **DCR 110 SCULPTURAL CLAY**

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

### **DCR 205 BEGINNING ART AND ARTIFACT**

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

### **DCR 206 THE EMULSIVE IMAGE**

Expand your creative voice through the rich contrast of photography and form. Tell a story, create icons of significance using clay, metal and photography. The class is an opportunity to realize how the photographic image in combination with finely crafted objects can transform your concepts and aesthetics to an expanded vision in your work. This multi-disciplinary class draws from photographic tradition and advanced digital printing technology to create images using etched and electroformed images on metal, digital film transfer on a variety of substrates and ceramic decal transfers. The resulting objects advance in new tradition, explore new combinations in form, and allows creativity of objects that echo your voice rich with narrative, concept and aesthetics.

*PREREQUISITE(S):* DFN 119

### **DCR 219 SKETCHBOOK AND JOURNAL DEVELOPMENT**

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

### **DCR 224 FASHION AND FUNCTION**

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

### **DCR 229 CONCEPTS AND SYMBOLS**

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

### **DCR 285 SPECIAL PROJECT 100/200**

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

### **DCR 290 DIRECTED STUDIO**

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

### **DCR 305 ADVANCED ART AND ARTIFACT**

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

*PREREQUISITE(S):* DCR 205

### **DCR 310 ADVANCED SCULPTURAL CLAY**

This course guides students toward an advanced investigation of sculptural forms using traditional techniques of handbuilding and wheel throwing. Surface embellishments, glazing alternatives and structural issues are explored.

*PREREQUISITE(S):* DCR 110

### **DCR 316 PATTERN DESIGN AND COMPUTER IMAGING**

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

### **DCR 319 ADVANCED SKETCHBOOK AND JOURNAL**

This course is a continuation of sketchbook and journal on an in-depth level. Students participate in all class activities including field trips to galleries, museums, artists lectures, visualizations, dreamwork, film and DVD viewings. Students expand their personal knowledge of material/technique explorations introduced in the first class.

*PREREQUISITE(S):* DCR 219

### **DCR 329 ADVANCED CONCEPTS AND SYMBOLS**

In this course advanced students continue to explore their own paradigm systems, develop personal concepts and symbols, do extensive research and explore new mediums. They continue to create dynamic concepts through renderings. A minimum of two pieces from the series are executed by the end of the semester.

*PREREQUISITE(S):* DCR 229

### **DCR 340 PORTFOLIO AND WEB DEVELOPMENT**

This course develops a student's ability to package their collective body of work into a family of marketing tools representing their abilities as an artist/designer. This course focuses on the review, analysis, preparation and/or improvement of the student's portfolio. Based on personal goals and faculty assessment, students develop mechanisms to market their skills. These would include developing a resume, looking at a variety of formats and layout, research for web site design, print design, and other appropriate personal marketing materials.

### **DCR 365 INTERMEDIATE RADICAL METHODS OF FURNITURE DESIGN**

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

*PREREQUISITE(S):* DCR 265

### **DCR 390 ADVANCED DIRECTED STUDIO**

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

*PREREQUISITE(S):* DCR 290

### **DCR 450 SENIOR INTERDISCIPLINARY MAJOR STUDIO**

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

*PREREQUISITE(S):* DCR 350, DCR 351

### **DCR 465 ADVANCED RADICAL METHODS OF FURNITURE DESIGN**

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

*PREREQUISITE(S):* DCR 265, DCR 365

### **DCR 475 CRAFTS INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

### **DCR 485 SPECIAL PROJECT 300/400**

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

### **DCR 490 INDEPENDENT STUDY**

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

### **DCR 505 MOBILITY**

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

## **DCR 515 STUDY ABROAD**

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

## **FIBERS**

### **DFD 101 DYED IMAGERY AND IKAT**

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

### **DFD 110 BEGINNING WEAVING**

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

### **DFD 111 INTRODUCTION TO FIBER ARTS**

This course is an introduction to a variety of fiber design techniques in order to develop a broad understanding of the fiber arts. Techniques may include block printing, kozo and gut sculpture, felt hat making, dyeing technology, handmade felt, surface embellishment, papermaking and bookmaking. The study of techniques is augmented with slide presentations, visiting artists and field trips.

### **DFD 113 BEGINNING SILKSCREEN ON FABRIC**

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

### **DFD 119 FIBER COLLAGE AND EMBELLISHMENT**

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

### **DFD 120 COLOR THEORY AND TEXTILES**

This course is designed for fiber, product, graphic, and interior designers and has direct relevance for those students planning careers in Color and Materials and related fields. Those interested in further developing an eye for color action and a feeling for color relatedness will greatly benefit from this class. Students study color relationships utilizing Josef Alber's book, *The Interaction of Color*. Exercises are executed in color-aid paper and the concepts are translated into various textile techniques.

### **DFD 140 FEAR OF DYEING AND COLOR**

This course is an in-depth, systematic exploration of the many facets of color as it relates to fiber design through dyeing. Students explore metric-system dyeing of animal, vegetable and man-made fibers utilizing fiber reactive, acid and disperse dyes. A detailed dye sample notebook is one result of this course, as well as a developed color sense through an exploration of Josef Albers's color theories.

### **DFD 210 INTERMEDIATE WEAVING**

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

*PREREQUISITE(S):* DFD 110

### **DFD 213 INTERMEDIATE SILKSCREEN ON FABRIC**

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

*PREREQUISITE(S):* DFD 113

### **DFD 215 LAYERED IMAGERY AND MONOPRINTING**

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

### **DFD 222 SHIBORI AND SILK PAINTING**

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

### **DFD 224 BATIK**

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

### **DFD 229 ADVANCED FIBER COLLAGE & EMBELLISHMENT**

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

*PREREQUISITE(S):* DFD 119

### **DFD 230 AUTOMOBILE INTERIOR COLOR AND DESIGN**

In this course, students design and create the soft trim of a vehicle, i.e., seat coverings, flooring, headlining, door panels, etc. There are also opportunities to choose exterior paint colors as well as pin striping or other exterior detailing. The class works closely with industry contacts to produce a professionally finished car that speaks to the future of car design.

### **DFD 240 FABULOUS FABRICS FOR FUNCTION**

This course focuses on the creation of one-of-kind textiles for a variety of uses: fashion, accessories, interiors and furniture. Photo silkscreening, devore, dyeing and repeat patterning are covered. Basic sewing machine skills are introduced. Students construct a project(s) with their fabrics. Advanced students work on a series of projects requiring a higher level of skill.

### **DFD 243 TEXTILE SCIENCE**

In this course students become acquainted with the properties of fibers, their fabrication and application. Textiles are considered from the point of view of the modern consumer, as well as historically. Each component of a textile-fiber, yarn, fabrication and finishing-and how their interrelationship contributes to the serviceability of the textile is included in this course.

### **DFD 249 SURFACE DESIGN SURVEY**

The intensive workshop-style format of this class gives beginners a sampling of both structured and improvisational fabric techniques. Advanced students are able to concentrate on a few methods and create a body of work based on their own imagery and personal direction. Rotating techniques may include polychromatic printing, indigo, photo silkscreen, devore, cyanotype and starch-based resists.

### **DFD 250 SOPHOMORE FIBER DESIGN MAJOR STUDIO**

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

### **DFD 251 SOPHOMORE FIBER DESIGN MAJOR STUDIO**

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

### **DFD 260 CONTEMPORARY OBJECTS FROM A BASKETRY TRADITION**

The ancient basketry techniques of twining and coiling have become a popular and well received contemporary mode of expression for sculptural and utilitarian forms. These two techniques will be explored through a series of exercises followed by a final project. The course will be enhanced by comprehensive powerpoint presentations and a field trip to Cranbrook Science Museum to view their historic basketry collection.

**DFD 285 SPECIAL PROJECT 100/200**

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

**DFD 310 ADVANCED WEAVING**

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

*PREREQUISITE(S):* DFD 210

**DFD 316 ADVANCED WEAVING: TAPESTRY**

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

*PREREQUISITE(S):* DFD 210

**DFD 317 ADVANCED LAYERED IMAGERY AND MONOPRINTING**

In this course, students pursue photo silkscreening and monoprinting techniques that complement their imagery and interests. Assignments are based on concepts developed through sketchbooks and discussions with the instructor. Emphasis is on creating four major projects that integrate personal statements and technical proficiency.

*PREREQUISITE(S):* DFD 215

**DFD 322 ADVANCED SHIBORI AND SILK PAINTING**

In this course, students execute a series of samples in more specialized shibori techniques, using the shibori book by Wada as a textbook. Following the series of samples, students complete four major projects using shibori, sculptural techniques, silk painting, and/or collage, based on their own personal imagery technical interests and instructor guidance.

*PREREQUISITE(S):* DFD 222

**DFD 324 ADVANCED BATIK**

In this course advanced students have a choice of working with repeat patterning or one-of-a-kind imagery. Formats for batiks may be garments, sculpture, or wall pieces. The class consists of design rendering, sampling of dyes and colors, and final execution of three to five pieces.

*PREREQUISITE(S):* DFD 224

**DFD 330 ADVANCED AUTO INTERIOR COLOR & DESIGN**

This course takes a more conceptual approach to designing the exterior and interior of a vehicle. By allowing the concept to guide the design process, students utilize alternative methods to create varied surfaces of a vehicle interior.

*PREREQUISITE(S):* DFD 230

**DFD 340 ADVANCED FABULOUS FABRICS FOR FUNCTION**

In this course, students create a series of projects related to a personal direction, such as a collection of home furnishings fabrics or table linens, or a fashion collection. Emphasis is on one-of-a-kind functional fabrics and a high degree of technical skill and polished presentation.

*PREREQUISITE(S):* DFD 240

**DFD 349 ADVANCED SURFACE DESIGN SURVEY**

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

*PREREQUISITE(S):* DFD 249

**DFD 350 JUNIOR FIBER DESIGN MAJOR STUDIO**

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

*PREREQUISITE(S):* DFD 250, DFD 251

### **DFD 351 JUNIOR FIBER DESIGN MAJOR STUDIO**

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

*PREREQUISITE(S):* DFD 250, DFD 251

### **DFD 360 ADVANCED CONTEMPORARY OBJECTS FROM A BASKETRY TRADITION**

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

*PREREQUISITE(S):* DFD 260

### **DFD 450 SENIOR FIBER DESIGN MAJOR STUDIO**

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

*PREREQUISITE(S):* DFD 350, DFD 351

### **DFD 451 SENIOR FIBER DESIGN MAJOR STUDIO**

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

*PREREQUISITE(S):* DFD 350, DFD 351

### **DFD 485 SPECIAL PROJECT 300/400**

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

## **GLASS**

### **DGL 135 TEXTURE, PATTERN & SURFACE: HOT GLASS**

This course provides the student with a strong vocabulary of surface, texture, and patterning composition. The student is encouraged to experiment with combinations of decoration. The course is designed in a skill building and exploration format that utilizes basic glassblowing form and techniques.

### **DGL 138 GLASS ELEMENTS**

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

### **DGL 140 CAST GLASS**

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

### **DGL 142 BEGINNING GLASSBLOWING**

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

### **DGL 148 GLASSBLOWING WITH MOLDS**

In this course, students learn glass blowing using molds to extend form making potential and to fabricate unique molds. Techniques covered include optical, two part and free-form molds. Mold materials of plaster, wood, metal, sand and graphite are explored. The use of glass color and cold work finishing techniques complete the experience. Projects realized include utilitarian vessels, sculptural and architectural elements.

**DGL 152 GLASS FUSING AND RELIEF CASTING**

This course focuses on fusing and slumping processes and relief casting for the production of functional forms and for creation of sculptural work.

**DGL 235 ADVANCED TEXTURE, PATTERN & SURFACE: HOT GLASS**

This course allows students to continue the exploration of surface, texture, and patterning composition. Students do extensive experimentation with combinations of decoration. The course is designed in a skill building and exploration format that utilizes basic glassblowing form and techniques. Advanced students extend these skills into a more personally directed body of work.

*PREREQUISITE(S):* DGL 135

**DGL 238 ADVANCED GLASS ELEMENTS**

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

*PREREQUISITE(S):* DGL 138

**DGL 240 ADVANCED CAST GLASS**

This course builds on the skills learned in Cast Glass. Advanced students, in addition to trying new techniques, may pursue self-directed projects.

*PREREQUISITE(S):* DGL 140

**DGL 242 INTERMEDIATE GLASSBLOWING**

The purpose of this course is to further develop the basic skills and techniques needed to make a blown-glass form. Primary skills are reviewed; additional techniques and projects are explored.

*PREREQUISITE(S):* DGL 142

**DGL 244 GLASSBLOWING WITH IMAGERY**

In this course, students learn in-depth color compositional techniques as they relate to glass and how they are applied to personal expression. The theme of this course is to integrate color composition imagery into blown glass. Referencing historic and contemporary glass, students develop a personal body of work reflecting researched topics and proficiency in skills they have developed. Some techniques covered include cain, frit and shard glass, and engraving and etching to produce compositions both decorative and painterly.

*PREREQUISITE(S):* DGL 135 OR DGL 142

**DGL 246 GLASS BLOWING: FORM AND SURFACE**

This course provides students with a greater understanding of the development of form and surface in glass blowing. Students explore techniques and the philosophy involved in creating a wide variety of functional and sculptural forms, based on recognizing and controlling the inherent qualities of the glass blowing process.

*PREREQUISITE(S):* DGL 135 OR DGL 142

**DGL 248 ADVANCED GLASSBLOWING WITH MOLDS**

This course further extends the research of glass blowing using molds to extend form making potential.

Techniques covered are optical, two part and free-form molds. Students learn to fabricate unique molds. Mold materials of plaster, wood, metal, sand and graphite are explored. The use of glass color and cold work finishing techniques completes the experience. Advanced students develop personal projects exploring utilitarian vessels, sculptural and architectural elements.

*PREREQUISITE(S):* DGL 148

**DGL 250 SOPHOMORE GLASS MAJOR STUDIO**

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

**DGL 251 SOPHOMORE GLASS MAJOR STUDIO**

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



**DGL 252 ADVANCED GLASS FUSING & RELIEF CASTING**

This course focuses on fusing and slumping processes and relief casting for the production of functional forms and for creation of sculptural work. Advanced level students create projects defined in conjunction with the instructor's guidance according to their concepts and aesthetic sense. Students utilize and expand the knowledge gained in the first level course.

*PREREQUISITE(S):* DGL 152

**DGL 285 SPECIAL PROJECT 100/200**

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

**DGL 342 ADVANCED GLASS BLOWING**

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

*PREREQUISITE(S):* DGL 242

**DGL 344 ADVANCED GLASS BLOWING WITH IMAGERY**

This course extends research into color compositional techniques in glass as it applies to personal expression. The theme of this course is to integrate color composition imagery in to blown glass. Referencing historic and contemporary glass, students develop a body of work reflecting researched topics and proficiency in skills they have developed. A variety of techniques covered include cain, frit and shard glass, and engraving and etching to produce compositions both decorative and painterly. Advanced students are required to take a leadership role in team worked glass. Seniors in their final semester may elect to pursue projects specific to their senior show.

*PREREQUISITE(S):* DGL 244

**DGL 346 ADVANCED GLASS BLOWING: FORM & SURFACE**

This course further advances the understanding of form and surface in glass blowing. Students explore techniques and the philosophy involved in creating a wide variety of functional and sculptural forms based on recognizing and controlling the inherent qualities of the glass blowing process.

*PREREQUISITE(S):* DGL 246

**DGL 350 JUNIOR GLASS MAJOR STUDIO**

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

*PREREQUISITE(S):* DGL 250, DGL 251

**DGL 351 JUNIOR GLASS MAJOR STUDIO**

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

*PREREQUISITE(S):* DGL 250, DGL 251

**DGL 450 SENIOR GLASS MAJOR STUDIO**

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

*PREREQUISITE(S):* DGL 350, DGL 351

**DGL 451 SENIOR GLASS MAJOR STUDIO**

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

*PREREQUISITE(S):* DGL 350, DGL 351

## **DGL 485 SPECIAL PROJECT 300/400**

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

## **DGL 490 INDEPENDENT STUDY**

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

## **METAL AND JEWELRY**

### **DME 140 METALSMITHING AND JEWELRY DESIGN**

This course is a multilevel studio with an emphasis on fabrication and forming techniques for jewelry and small-scale metals.

### **DME 144 HOLLOWARE**

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

### **DME 145 STONE SETTING**

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

*PREREQUISITE(S):* DME 140

### **DME 160 ALTERNATIVE MATERIALS**

Students use titanium, aluminum, steel, plastics, bone, leather, wood, textiles, clay, paper and found objects to replace the traditional metals and stones used to create jewelry.

### **DME 175 BLACKSMITHING**

This class is an introduction to traditional blacksmithing techniques. Students explore the hand forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on traditional joinery techniques. Topics include terms and vocabulary, hand proficiencies related to blacksmithing technology, tool making, and a survey of this versatile process with a focus on its historical relevance. Beginning level students focus on foundation skills associated with the manipulation of metal using the hammer and anvil.

### **DME 176 BLACKSMITHING PATTERN DEVELOPMENT**

This beginning course is a semester long intensive study into the development of pattern in both ferrous and non-ferrous metals. Using forge welding and diffusion, this course covers simple layering processes to composites and mosaic patterning methods. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

### **DME 177 BLACKSMITHING BEGINNING CONTEMPORARY DECORATIVE IRON**

Contemporary Decorative Iron combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students explore the forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application.

### **DME 178 BLACKSMITHING BEGINNING TOOL MAKING FOR THE OBJECT MAKER**

This introductory course is an independent study in the making of functional hand tools specific to a chosen medium. Throughout the semester, the processing and treatment of different types of tool steels are emphasized. Students work on projects independent from one another based on each student's specific interests. Design, steel characteristics, hot forging, riveting, heat-treating, and basic joinery are emphasized.

### **DME 240 ENAMELING**

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

**DME 241 INTERMEDIATE METALSMITHING & JEWELRY DESIGN**

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

*PREREQUISITE(S):* DME 140

**DME 244 INTERMEDIATE HOLLOWWARE**

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

*PREREQUISITE(S):* DME 144

**DME 245 CASTING**

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

**DME 250 SOPHOMORE METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 140

**DME 251 SOPHOMORE METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 140

**DME 275 INTERMEDIATE BLACKSMITHING**

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

*PREREQUISITE(S):* DME 175

**DME 276 BLACKSMITHING INTERMEDIATE PATTERN DEVELOPMENT**

This course is a semester long intensive study of the development of pattern on both ferrous and non-ferrous metals. Using forge welding and diffusion, participants explore layering processes of developing composites and mosaic patterns in steel using power hammer methods. Twisting, stock reduction, and book match patterning techniques are presented. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

*PREREQUISITE(S):* DME 176

**DME 277 BLACKSMITHING INTERMEDIATE CONTEMPORARY DECORATIVE IRON**

This course combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students explore the forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application. Intermediate students expand on the technical base of hand-forged process to explore mechanical hammering, arc welding, machining, and cold joinery. Design and execution of work challenges each student to increase practical skills in the execution, sequence, and creative problem solving.

*PREREQUISITE(S):* DME 177

**DME 278 BLACKSMITHING INTERMEDIATE TOOL MAKING FOR OBJECT MAKER**

This introductory course is an independent study in the making of functional hand tools specific to a chosen medium. Throughout the semester the characteristics and treatment of different types of tool steels are presented. Students expand on the technical base of hand forging to explore mechanical hammering, the use of composite metals, and alternative materials. Students work on projects independent from one another based to their specific interests. Design, steel formulation, hot forging, riveting, heat-treating, and basic joinery are addressed. Design and execution of work challenges each student to increase practical skills in production sequence, creative problem solving, and form assessment.

*PREREQUISITE(S):* DME 178

**DME 285 SPECIAL PROJECT 100/200**

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

**DME 340 ADVANCED METALSMITHING & JEWELRY DESIGN**

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

*PREREQUISITE(S):* DME 241

**DME 344 ADVANCED HOLLOWARE**

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

*PREREQUISITE(S):* DME 244

**DME 345 INTERMEDIATE CASTING**

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

*PREREQUISITE(S):* DME 245

**DME 350 JUNIOR METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 250, DME 251

**DME 351 JUNIOR METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 250, DME 251

**DME 375 ADVANCED BLACKSMITHING**

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

*PREREQUISITE(S):* DME 275

**DME 376 BLACKSMITHING ADVANCED PATTERN DEVELOPMENT**

This course is a semester long intensive study of the development of pattern on both ferrous and non-ferrous metals. Using forge welding and diffusion, participants explore layering processes of developing composites and mosaic patterns in steel using power hammer methods. Twisting, stock reduction, and book match patterning techniques are presented. Advanced students research patterned steel of an historic precedent and develop pattern samples that reflect a technical lineage. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

*PREREQUISITE(S):* DME 276

**DME 377 BLACKSMITHING ADVANCED CONTEMPORARY DECORATIVE IRON**

This course combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students refine the forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application. Advanced students expand the technical base of hand-forged process to explore mechanical hammering, arc welding, machining, and cold joinery. Independent design and execution of work challenges each student to gain confidence in the practical execution, sequence, and creative problem solving. Students at this level self direct the parameters of each assignment; develop patterns, material specifications and produce work to a professional standard.

*PREREQUISITE(S):* DME 277

**DME 378 BLACKSMITHING ADVANCED TOOL MAKING FOR THE OBJECT MAKER**

This advanced course is an investigation into the design and fabrication of functional hand tools specific to a selected medium. Students expand on the technical base of hand-forged process to explore mechanical hammering, the use of composite metals, and alternative materials. Students work on projects independently with relation to their specific interests. Throughout this semester the processing and treating of different types of tool steels, design, steel characteristics, hot forging, riveting, heat-treating, and basic joinery are emphasized. Through the design and execution of work each student is challenged to increase practical skills, understanding of sequence, and creative problem solving.

*PREREQUISITE(S):* DME 278

**DME 445 ADVANCED CASTING**

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

*PREREQUISITE(S):* DME 345

**DME 450 SENIOR METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 350, DME 351

**DME 451 SENIOR METAL AND JEWELRY MAJOR STUDIO**

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

*PREREQUISITE(S):* DME 350, DME 351

**DME 485 SPECIAL PROJECT 300/400**

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

**DME 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DME 140

## **WOOD**

### **DWD 180 WOODWORKING**

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

### **DWD 185 BEGINNING WOOD FURNITURE**

This is an introductory course in the construction of wood furniture. IN THE FALL SEMESTER, this class explores construction with laminates. Students create a piece of furniture of their own design, incorporating plywood combined with hardwoods, wood laminates and plastic laminates. Construction includes the use of bending birch plywood to create curved or custom forms. Techniques used allow a wide range of form possibilities. IN THE WINTER SEMESTER, students are responsible for the design and construction of a chair made of hardwoods using traditional joinery. Grading emphasis is on craftsmanship and design, as they are integral parts of one another. Students must be able to build the furniture they design, and all work must be completed during the term. Classes include demonstrations and critiques with the bulk of the course being individual instruction and work during class time.

### **DWD 280 ADVANCED WOODWORKING**

Students continue to develop techniques in joinery, carving and turning through projects designed to build their visual and technical vocabulary. Specified course work increases the advanced student's understanding of wood as a material for making fine art. Special emphasis is given to finishing processes and additive construction techniques.

*PREREQUISITE(S):* DWD 180

### **DWD 285 ADVANCED WOOD FURNITURE**

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

*PREREQUISITE(S):* DWD 185

# Entertainment Arts Animation

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 101	Foundation Drawing I	3
	DMA 120	Creative Visualization-Lecture	1.5
	DMA 121	Creative Visualization-Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DMA 101	Animation I	3
	DMA 217	Intro to 3D Computer Graphics	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
Choose One	DMA 201	Animation II	3
	DMA 234	Modeling & Texturing	3
	DMA 211	2D Digital Animation	3
	DMA 317	Computer Character Animation I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 125	Intro to Digital Video	3
	DMA 230	Experimental Animation I	3
	DMA 232	Gesture Drawing	3
Choose One	DMA 202	Animation III	3
	DMA 228	Stop Motion I	3
	DMA 256	Lighting & Rendering	3
	DMA 347	Computer Character Animation II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 348	Animation Projects I	3
	DMA 233	Environments & Characters	3
	DMA - - -	Animation Elective	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 349	Animation Projects II	3
	DMA 332	Advanced Story Lecture	1.5
	DMA 333	Advanced Story Studio	1.5
	DMA 312	Sound Design	3
	D- - 300	Liberal Arts Elective	3
Choose One	DAH 314	History of Anim & Digital Media	3
	D- - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
	D- - 400	Liberal Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	D- - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

### Entertainment Arts Electives

DMA 147	Figure Illustration	DMA 212	2D Digital Animation II
DMA 202	Animation III	DMA 318	Stop Motion II
DMA 228	Stop Motion I	DMA 322	Sound Design II
DIL 246	Anatomical Figure Illustration	DMA 338	Basic Web
DMA 310	Maquette Sculpture		

# Entertainment Arts Game

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 101	Foundation Drawing I	3
	DMA 120	Creative Visualization-Lecture	1.5
	DMA 121	Creative Visualization-Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 102	Foundation Drawing II	3
	DMA 217	Introduction 3D Computer Graphics	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 125	Introduction to Video	3
	DMA 233	Environments & Characters	3
	DMA 234	Modeling & Texturing	3
	DMA 317	Computer Character Animation I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 232	Gesture Drawing	3
Choose One	DMA 228	Stop Motion I	3
	DMA 230	Experimental Animation	
	DMA 310	Maquette Sculpture	
	DMA 246	Game Art I	3
	DMA 256	Lighting & Rendering	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 336	Game Art II	3
	DMA 329	Adv. Computer Generated Environ	3
	DMA 339	Game Projects I	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 332	Advanced Story Concepts Lecture	1.5
	DMA 333	Advanced Story Concepts Studio	1.5
	DMA 340	Game Projects II	3
	DMA 341	Digital Character Sculpting	3
Choose One	DAH 314	History of Anim & Digital Media	3
	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
	D - - 400	Liberal Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

**Catalog Year 12/13**

**Total Credits**

**126-127**

### Entertainment Arts Electives

DMA 101	Animation I	DMA 310	Maquette Sculpture
DIL 147	Figure Illustration	DMA 312	Sound Design I
DMA 211	2D Digital Animation	DMA 318	Stop Motion II
DMA 228	Stop Motion I	DMA 330	Computer Character Animation II
DIL 246	Anatomical Figure Illustration	DMA 337	Puppet Construction
DMA 230	Experimental Animation	DMA 338	Basic Web Design & Portfolio
		DMA 347	Computer Character Animation II



# Entertainment Arts Video

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 101	Foundation Drawing I	3
	DMA 120	Creative Visualization-Lecture	1.5
	DMA 121	Creative Visualization-Studio	1.5
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 102	Foundation Drawing II	3
	DMA 125	Intro to Digital Video	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 211	2D Digital Animation	3
	DMA 312	Sound Design	3
	DMA 225	Intermediate Video	3
	DMA 232	Gesture Drawing	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
Choose Two	DMA 228	Stop Motion I	6
	DMA 230	Experimental Animation	
	DMA 217	Intro to 3D Computer Graphics	
	DMA 305	Advanced Camera Techniques	3
	DMA 212	2D Digital Animation II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 325	Video Projects I	3
Choose One	DMA 342	Documentary Fundamentals	3
	DMA 352	Experimental Video II	
	DMA - - -	Video Elective	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 326	Video Projects II	3
Choose One	DMA 322	Sound Design II	3
	DMA 338	Basic Web Design & Portfolio	
	DMA 332	Advanced Story Concepts Lecture	1.5
	DMA 333	Advanced Story Concepts Studio	1.5
Choose One	DEN 306	Introduction to Film	3
	D- - 300	Liberal Arts Elective	
	D- - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 410	Senior Production Studio I	3
	DMA 424	Professional Futures I	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 420	Senior Production Studio II	3
	DMA 425	Professional Futures II	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

### Entertainment Arts Electives

DMA 228 Stop Motion I  
DMA 310 Maquette Sculpture  
DMA 212 2D Digital Animation II

DMA 322 Sound Design II  
DMA 337 Puppet Construction  
DMA 338 Basic Web Design & Portfolio

## ENTERTAINMENT ARTS

### **DMA 101 ANIMATION I**

Students explore the fundamental principles of animation, creating convincing character motion involving timing, weight, physics, and body mechanics. Students must fully understand the basics in order to create convincing animation in any medium. This course prepares the foundation for future animation projects.

### **DMA 120 CREATIVE VISUALIZATION - LECTURE**

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

*COREQUISITE(S):* DMA 121

### **DMA 121 CREATIVE VISUALIZATION - STUDIO**

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

*COREQUISITE(S):* DMA 120

### **DMA 125 INTRODUCTION TO DIGITAL VIDEO**

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

### **DMA 201 ANIMATION II**

This course continues the development of character animation, further exploring the foundations while introducing acting theory, film language, scene structure and technical skills. Students refine their drawing and animation skills, working on techniques that include animation clean up, lip sync, timing to music and sound, moving layouts/pans, assisting, timing/slugging and completed production. Comedic and dramatic acting is further explored as well as producing completed sequences, in addition to technical skills such as compiling, presentation and learning to work in different styles.

*PREREQUISITE(S):* DMA 101

### **DMA 202 ANIMATION III**

In this course students study similarities and differences between acting for animators and real world acting, applying concepts to multiple character interaction with sets and props, exploring comedic timing, and conveying emotions. Students build on knowledge from Animation I and II to refine their animation skills working on techniques specifically related in their area of concentration, lip sync and film and character animation production through the creation of a completed animation short.

*PREREQUISITE(S):* DMA 201

### **DMA 211 2D DIGITAL ANIMATION**

This course introduces students to time-based animation through basic concepts and theories of compositing sequencing, editing, digitizing, rendering, file management and organization. Students also learn how to communicate ideas and information through the use of these elements.

### **DMA 212 2D DIGITAL ANIMATION II**

This course introduces students to time-based animation through basic concepts and theories of compositing, sequencing, editing, digitizing, rendering, file management and organization. Students also learn how to communicate ideas and information through the use of these elements.

*PREREQUISITE(S):* DMA 211

### **DMA 217 INTRODUCTION TO 3D COMPUTER GRAPHICS**

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

**DMA 225 INTERMEDIATE VIDEO**

This course emphasizes the use of light and sound in film-style video production. Students master the tools involved in location sound recording and studio lighting. The thematic thrust of this course involves the examination, discussion and cinematic uses of light and sound as they relate to visual story telling.

*PREREQUISITE(S):* DMA 125

**DMA 228 STOP MOTION I**

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

*PREREQUISITE(S):* DMA 125

**DMA 230 EXPERIMENTAL ANIMATION**

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

**DMA 232 GESTURE DRAWING**

This class offers the student the opportunity to observe and draw the figure from life, both human and animal. We will be drawing in class as well as on location. The focus will be on quick sketches, observing the figure in motion through gestural poses in class and observing animals and people on location. In addition, the instructor will lecture and do demonstrations in class. Through quick sketches in class and on location the student will gain confidence in their drawing skills, and through observation acquire an internal sense of how the body moves, and skills that will greatly enhance their artistic goals.

**DMA 233 ENVIRONMENTS AND CHARACTERS**

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

*PREREQUISITE(S):* DMA 120, DMA 121

**DMA 234 MODELING & TEXTURING**

This course builds upon the Introduction to 3D course, with more advanced projects in 3D modeling, texturing, and setup. Students explore the use of various techniques for using modeling tools and workflows, explore hard and organic surfaces, and plan for proper rigging. By the completion of this course, students will have a thorough understanding of how to prepare their models for animation.

*PREREQUISITE(S):* DMA 217

**DMA 246 GAME ART I**

This course focuses on the creation of 3D models for realtime applications such as games. Modeling, texturing, lighting, and animation for games are covered as well as how a game production pipeline works.

*PREREQUISITE(S):* DMA 217

**DMA 256 LIGHTING & RENDERING**

This course builds on DMA 217, Introduction to 3D, with more advanced projects in 3D lighting, texturing, and compositing. Students explore the use of various techniques for using lights, rendering images, and preparing them in a final composite.

*PREREQUISITE(S):* DMA 217

**DMA 285 SPECIAL PROJECT 100/200**

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

**DMA 304 FLASH ANIMATION**

The techniques of traditional animation will be utilized in a Flash CS4 environment. Students will study advanced timing and weight, through a series of projects designed to showcase the principles of animation. Issues such as key framing, in-betweening and cycling will be covered.

*PREREQUISITE(S):* DMA 101

### **DMA 305 ADVANCED CAMERA TECHNIQUES**

This course focuses primarily on the use of the camera as a visualization tool and affords the student the opportunity to greatly improve their camera techniques through a series of intensive exercises. Blocking, composition, lighting, the lens, and camera angle are explored along with advanced shot structure, sequence structure and scene structure. Many examples are viewed and discussed.

*PREREQUISITE(S):* DMA 125 OR DMA 215

### **DMA 310 MAQUETTE SCULPTURE**

In this course students create three entertainment sculptures, three to twelve in height, commonly referred to as maquettes. A maquette is a small sculpture of an animated character intended to be used as a conceptual guide in the creation of a final work. The ability to capture and represent a character in sculpture has many applications in the entertainment and toy industry. Creation of these sculptures are taught from concept drawings, through creation of armatures on suitable presentation bases through to the completion of the final sculptures, that are created in polyform clay.

### **DMA 312 SOUND DESIGN**

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

### **DMA 317 COMPUTER CHARACTER ANIMATION I**

With this course, students begin to learn the skills necessary for effective character animation. Students continue to develop their understanding of Maya software and integrate with anatomy, pose, convincing motion and character acting. The goal of this course is to seamlessly integrate the software skills learned up to this point with conceptual skills such as character development, expressive movement and cinematic narrative.

*PREREQUISITE(S):* DMA 217

### **DMA 319 VISUAL STORY**

This class offers students a detailed exploration of the relationship between story structure and the visual structure of film making. Students study visual concepts based upon the theories of Bruce Block including space, line, tone, color, rhythm and movement. Through this exploration students will fully develop storyboards, stills, and animatics that communicate story on a visual level.

### **DMA 322 SOUND DESIGN II**

This course will build upon and re-enforce the fundamentals of the sound design course; using sound as an enhancement for the visual. This course will offer a greater emphasis on all the elements of mixing, in particular mixing surround sound.

*PREREQUISITE(S):* DMA 312

### **DMA 325 VIDEO PROJECTS I**

This course explores the short form video and its relationship to digital technology, focusing squarely on the production process - from treatment to finished piece. Projects are theme-based (light, space, and time), providing students with a conceptual root by which to develop and re-contextualize their cinematic examinations.

*PREREQUISITE(S):* DMA 225

### **DMA 326 VIDEO PROJECTS II**

This advanced video production course will allow students to focus their energies on a short fiction or non-fiction film of their own design, while developing their technical skill set. Students will crew for each other, shooting with industry standard equipment, to achieve a more cinematic vision. The entire production process will be addressed and smaller projects will be encouraged throughout the semester.

*PREREQUISITE(S):* DMA 325

### **DMA 328 STOP MOTION II**

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

### **DMA 329 ADVANCED COMPUTER GENERATED ENVIRONMENTS**

This advanced CG course builds upon the students prior knowledge of 3D CG and applies that knowledge and skill towards the rendering of realistic and convincing CG still lifes, indoor environments, and outdoor environments. New techniques that can enhance image quality and composition are discussed and demonstrated. Traditional and non-traditional 3D techniques, exploring photorealism, efficient modeling, lighting and texture mapping are also covered in this course.

*PREREQUISITE(S):* DMA 217

### **DMA 332 ADVANCED STORY CONCEPTS LECTURE**

This course fully examines the development of story and concept in Animation and Digital Media by presenting a number of highly regarded works for study and discussion. Students discuss their own concepts, written synopsis, proposals and review storyboards that communicate highly sophisticated story ideas both clearly and concisely. Students then use this work as the pre-production for projects to be conducted in Senior Production Studio. This course emphasizes cinematic language and short story development and must be taken with Advanced Story Concepts-Studio.

*PREREQUISITE(S):* DMA 120, DMA 121

*COREQUISITE(S):* DMA-333

### **DMA 333 ADVANCED STORY CONCEPTS STUDIO**

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

*PREREQUISITE(S):* DMA 120, DMA 121

*COREQUISITE(S):* DMA 332

### **DMA 336 GAME ART II**

This course focuses on the creation of 3D models for realtime applications such as games. Using the skill sets acquired from Game Art I, students explore the next level of modeling, texturing, lighting, and animation for games and have a firsthand experience of how to put their 3D creations into a realtime game environment.

*PREREQUISITE(S):* DMA 246

### **DMA 337 STOP MOTION PUPPET CONSTRUCTION**

In this course students construct a high-end stop motion puppet of their design. Students final puppets consist of machine ball-and-socket armatures and foam latex skins, that are ready for animation or display presentation. Techniques taught include sculpting, mold making, light machining, and model painting. The history of this process is discussed as well as its importance in understanding other related art forms such as 3D modeling and animated film production.

### **DMA 338 BASIC WEB DESIGN & PORTFOLIO**

This course provides students with the skills and knowledge to design and construct a functional web site for portfolio development. Students learn how to incorporate sound, video and motion, and gain an understanding of data compression for the web. Focus is placed on visual design, interface design, user navigation and technical proficiency. Students construct their own web portfolio at the conclusion of this course.

### **DMA 339 GAME PROJECTS I**

This course guides students through game production, explores and experiments with traditional and non-traditional methods for producing games (2D, Web based, mobile, interactive, installation, etc.) These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class is focused on 2D game production.

*PREREQUISITE(S):* DMA 246

### **DMA 340 GAME PROJECTS II**

This course guides students through game production, explores and experiments with traditional and non-traditional methods for producing games (2D, Web based, mobile, interactive, installation, 3D, etc.) These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class is focused on 3D game production.

*PREREQUISITE(S):* DMA 339

**DMA 341 DIGITAL CHARACTER SCULPTING**

This course offers advanced students a chance to develop and create characters and environments and develop them in an advanced 3D pipeline, using Maya, Zbrush and Muddbox to sculpt ideas and concepts into usable 3D models. Advanced levels of 3D models will be explored, developed, and processed in an appropriate pipeline.

*PREREQUISITE(S):* DMA 217

**DMA 342 DOCUMENTARY FUNDAMENTALS**

This is a course in the aesthetics and techniques of documentary video production. Exercises and assignments emphasize camera work, sound recording and editing, story structure, and interviews. Students devote the bulk of the semester to the production of a short, personal documentary project.

*PREREQUISITE(S):* DMA 225

**DMA 345 EXPERIMENTAL VIDEO I**

Emphasis is placed on pushing the boundaries (technologically, spatially and aesthetically) around the notions of narrative. Students explore the history of non-traditional forms in video and film, and may create single and multi-channel video designed for galleries, alternative and public sites.

*PREREQUISITE(S):* DMA 125

**DMA 347 COMPUTER CHARACTER ANIMATION II**

This course continues to develop character animation skills in Maya and provide the student with an understanding of what makes characters and objects 'come to life.' The goal is to work toward finished, professional quality animations that can be included in the digital portfolio and to prepare creative projects and approaches to be carried into the Senior Production Studio course.

*PREREQUISITE(S):* DMA 317

**DMA 348 ANIMATION PROJECTS I**

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

*PREREQUISITE(S):* DMA 230

**DMA 349 ANIMATION PROJECTS II**

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

*PREREQUISITE(S):* DMA 230

**DMA 352 EXPERIMENTAL VIDEO II**

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

*PREREQUISITE(S):* DMA 345

**DMA 400 PRACTICUM**

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

*PREREQUISITE(S):* DMA 332, DMA 333

**DMA 401 CURRENT TOPICS**

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

*PREREQUISITE(S):* DMA 332, DMA 333

### **DMA 410 SENIOR PRODUCTION STUDIO I**

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

*PREREQUISITE(S):* DMA 332, DMA 333

### **DMA 420 SENIOR PRODUCTION STUDIO II**

This is the second of two senior-level studio courses. The purpose of this course is to allow students to continue to undertake a major independently initiated project that forms a major part of their graduation portfolio, or reel. Since students from all tracks in the curriculum are required to take this class, there are opportunities for students to form teams that include many different skills and tackle ambitious, forward-looking projects in a professional manner.

*PREREQUISITE(S):* DMA 332, DMA 333

### **DMA 424 PROFESSIONAL FUTURES**

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

### **DMA 475 ENTERTAINMENT ARTS INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

### **DMA 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DMA 217, DMA 233

### **DMA 490 INDEPENDENT STUDY**

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

### **DMA 505 MOBILITY**

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

### **DMA 515 STUDY ABROAD**

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

# Fine Arts

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DFA 105	Fine Arts Survey and Methods	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DFA 120	Solid to Liquid: Painting	3
	DFA 130	Liquid to Solid: Sculpture	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DFA 243	Print to Publish	3
	DFA 245	Mark Making*	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFA 231	Sculpture: Fabrication*	3
	DFA 251	Experimental Painting	3
	DFA 253	Time and Digital Media	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

\*DFA 245, Mark Making, may be taken in Winter and DFA 231, Sculpture Fabrication, may be taken in Fall

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DFA 332	Foundry Techniques	3
	DFA - - -	Painting Option	
	DFA - - -	Print Option	
	DFA 365	Installation/Performance/Site	3
	DFA 380	Concepts and Images	3
	DFA 318	Contemporary Art and Visual Culture	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFA 334	Video Art: History & Intermedia Studio	3
	DFA 335	Social Practice	3
	DFA - - -	Fine Arts Elective	3
	D- - 300	Liberal Arts Elective	3
	D- - 300	Liberal Arts Elective	3
	DVC 200	Concepts & Methods/Visual Culture	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFA 450	Studio Tutorial I	3
	DFA - - -	Fine Arts Elective	3
	DFA - - -	Fine Arts Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D- - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFA 451	Studio Tutorial II	3
	DFA - - -	Fine Arts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127



## FINE ARTS

### **DFA 105 FINE ARTS SURVEY AND METHODS**

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

### **DFA 120 SOLID TO LIQUID: PAINTING**

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

### **DFA 130 LIQUID TO SOLID: SCULPTURE**

Students research and explore sculptural methods and materials through the exploration of both nonrepresentational and figurative approaches.

*PREREQUISITE(S):* DFN 116, DFN 118

### **DFA 150 ANATOMY**

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

*PREREQUISITE(S):* DFN 102

### **DFA 165 EXPLORING THE BOOK**

In this course, students explore the interdisciplinary nature of the book form and its content from conception to execution. This course covers all stages of creating a limited edition book, including development of text, instruction of printmaking, letterpress and digital technology, as well as variety of bookbinding techniques.

*PREREQUISITE(S):* DFN 117

### **DFA 200 INTRODUCTION TO FIGURE DRAWING**

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

*PREREQUISITE(S):* DFN 102, DFA 150 OR DIL 246

### **DFA 220 INTRODUCTION TO FIGURE PAINTING**

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

*PREREQUISITE(S):* DFA 120

### **DFA 221 LANDSCAPE PAINTING**

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

*PREREQUISITE(S):* DFA 120

### **DFA 222 RELIEF PRINTMAKING**

This course introduces the student to the procedures, skills and materials necessary to produce editioned images as well as the flexibility of control that characterizes for successful integration of relief prints into the artist's portfolio. Prints are executed on a wide variety of surfaces, including wood, plywood, linoleum and engraving blocks. The system used is the traditional one of in-studio demonstration, shared working sessions, and lectures augmented by assignments and out-of-class work assignments.

*PREREQUISITE(S):* DFA 105, DFN 102

### **DFA 223 PORTRAIT**

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

*PREREQUISITE(S):* DFA 120

**DFA 224 MONOTYPE**

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

*PREREQUISITE(S):* DFN 102, DFN 117

**DFA 226 ENCAUSTIC TECHNIQUE**

Encaustic has a very long history and is now being used by a number of Contemporary artists because of its versatility and durability. Students will gain a mastery of the encaustic medium in all its applications. Learn various methods of painting with beeswax using a variety of substrates and heat sources. We will also learn how to use this versatile medium as a casting agent, collage adhesive, surface treatment, sculptural and installation medium.

*PREREQUISITE(S):* DFA 120

**DFA 230 FIGURE SCULPTURE**

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

*PREREQUISITE(S):* DFA 130

**DFA 231 SCULPTURE: FABRICATION**

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

*PREREQUISITE(S):* DFA 130

**DFA 232 CARVING**

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

*PREREQUISITE(S):* DFA 130

**DFA 233 FOUNDRY TECHNIQUES**

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

*PREREQUISITE(S):* DFA 130

**DFA 234 SOFT SCULPTURE**

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

*PREREQUISITE(S):* DFA 130, DFN 118

**DFA 240 INTRODUCTION TO LITHOGRAPHY**

This course provides the specialized expertise needed to utilize and explore the full scope of lithography. Students are given in-depth instruction on metal plate, stone, transfer and photolithographic techniques in order to produce single and multicolor limited editions.

*PREREQUISITE(S):* DFN 102, DFN 117

### **DFA 243 PRINT TO PUBLISH**

This course has been structured to develop a range of creative relationships, and the technical and conceptual skills, necessary to produce content in printmaking media. Forms including artist books, ephemera, and hybrid and collaborative print ventures will be investigated. Students will be guided and encouraged to develop strategies to publish, edition, and disseminate their work into a range of markets, and for a number of audiences, beyond the gallery and the museum. Working with faculty, each student proposes, in writing, a semester-long program of involvement and creative activity resulting in a personally directed body of work and publication. It may cross disciplines, combine processes, or be focused on more advanced technical issues. In all cases, it links to the student's conceptual investigations in other disciplines.

*PREREQUISITE(S):* DFN 101, DFN 102, DFA 105

### **DFA 245 MARK MAKING**

This class will guide students through the development of a process-based experimental drawing practice. Drawing assignments will be combined with studio work, fieldwork, and research of both art and non-art subjects related to mark-making, problem solving, invention and visual representation.

*PREREQUISITE(S):* DFA 105, DFN 102

### **DFA 251 EXPERIMENTAL PAINTING**

This course encourages diversity of practice and interpretation, innovation and experimentation, in the field of contemporary painting. An experimental practice can be understood as a creative activity existing alongside a number of social, architectural, and technological forces. This class will engage the vast range of inter-relational possibilities in the making and experiencing of painting. Historical and contemporary experimental painting strategies will be examined in contexts of time and place. Individual and group critiques of student work, homework assignments and a sketchbook of preliminary ideas are used to assess progress. Demonstrations, lectures, and field-trips will enhance the engagement. Open to non-majors with departmental approval.

*PREREQUISITE(S):* DFA 105, DFA 120

### **DFA 251 METHODS OF ABSTRACT PAINTING**

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

*PREREQUISITE(S):* DFA 120

### **DFA 253 TIME AND DIGITAL MEDIA**

The premise of this course is to go beyond traditional art making materials/media. Students are exposed to sound, video and website programs. Individual projects explore a range of ideas, activities, tools, and techniques. The work of several contemporary artists, who have unique practices and use of documentation and technology as part of their work, is also studied.

*PREREQUISITE(S):* DFN 119, DFA 105, DFA 120, DFA 130

### **DFA 255 INTRODUCTION TO INTAGLIO**

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

*PREREQUISITE(S):* DFN 117, DFA 105, DFN 102

### **DFA 260 SILKSCREEN**

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

*PREREQUISITE(S):* DFN 117, DFA 105, DFN 102

### **DFA 270 ADVANCED FIGURE SCULPTURE**

This course is aimed at expanding the student's modeling and casting skills and familiarity with the figure, while building on conceptual understanding of the role of the figure in contemporary sculpture.

*PREREQUISITE(S):* DFA 230

**DFA 285 SPECIAL PROJECT 100/200**

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

**DFA 300 ADVANCED FIGURE DRAWING**

This course continues the exploration of the figure begun in the anatomy and figure drawing courses with emphasis on complex problem solving, including extended value studies, the figure in environment, the use of multiple figures, and the use of figures on a large scale. A variety of drawing mediums are used.

*PREREQUISITE(S):* DFA 200 OR DIL 147

**DFA 318 CONTEMPORARY ART AND VISUAL CULTURE**

This course examines the various approaches that build the foundation for an emerging field of Visual Culture and emphasizes its parallel development with discussions about the gaze as a historical and culturally constructed phenomenon.

*PREREQUISITE(S):* DEN 239, DAH 200, DAH 201

**DFA 332 FOUNDRY TECHNIQUES**

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

*PREREQUISITE(S):* DFA 130

**DFA 334 VIDEO ART: HISTORY & INTERMEDIA STUDIO**

This course will provide diverse, topical explorations on production processes, media tools for innovative creation, and means of production for creative work in video forms. Investigative iterations will focus on giving students an in-depth introductory exposure to the history of video art, fundamental tools and production skills relevant to intermedial forms of production: performance and body, integration of artist-designed performative objects, hybrid technologies, and cinematic preludes. Emphasis will be placed on the rich history in art practice and in emerging media and communication.

*PREREQUISITE(S):* DFA 105, DFA 253

**DFA 335 SOCIAL PRACTICE**

This class encourages students to develop and utilize their artistic skill to engage in societal discourse, inventions, interactive games and environments. Social practice conducts inquire into the systematic operations of sociology, anthropology, social labor, journalism, or environmentalism in the context of art practice, and retains the commitment to creating significance and appreciation for a range of audiences, some newly assembled. Students will engage a variety of working artists and non-artists who have engaged in civic activity including individuals, groups and institutions.

*PREREQUISITE(S):* DFA 105, DFA 253

**DFA 340 ADVANCED PRINTMAKING**

In this course, the diverse possibilities of lithography, intaglio and papermaking serve as a focal point for augmenting the extensive primary skills already acquired. As the scope of artistic development and sensibility matures, instruction becomes increasingly individualized.

*PREREQUISITE(S):* DFA 240, DFA 243, DFA 255

**DFA 342 ADVANCED CARVING**

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

*PREREQUISITE(S):* DFA 232

**DFA 343 ADVANCED PRINTMAKING II**

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

*PREREQUISITE(S):* DFA 243

**DFA 345 ADVANCED PAINTING (CONTEMPORARY ISSUES)**

This course addresses advanced painting problems, covering representational and nonrepresentational issues. Students have the opportunity to explore a broad range of materials and techniques and instruction is geared toward individual artistic concerns.

*PREREQUISITE(S):* DFA 120, DFA 318

**DFA 346 ADVANCED FIGURE PAINTING**

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

*PREREQUISITE(S):* DFA 120, DFA 220

**DFA 350 ADVANCED DRAWING**

This course offers students the opportunity to investigate drawing as an independent process of art making. Students develop a personal vocabulary through self-directed works. Instruction is individualized to these specific inquiries.

*PREREQUISITE(S):* DFA 220, DIL 246 OR DFA 150

**DFA 355 ADVANCED SCULPTURE (OBJECT)**

This course investigates sculpture object making. Students experiment with a wide range of scale, format, materials and media options, with emphasis on the creation of meaning in personal objects. Presentations and readings provide historical and contemporary context for a deeper understanding of sculpture as object.

*PREREQUISITE(S):* DFA 230, DFA 231 OR DFA 332

**DFA 365 INSTALLATION/PERFORMANCE/SITE**

This course explores the theory and practice of creative site activation through material, technological and performance-based interventions. Students will have the opportunity to work in extended relationships to site and space, via light, sound, time based technologies like video, and performance. Students will investigate installation as active experience between artist and site, and site and the question of audience. Open to non-majors with departmental approval.

*PREREQUISITE(S):* DFA 105, DFA 130, DFA 253

**DFA 380 CONCEPTS AND IMAGES**

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

**DFA 400 FINE ARTS SEMINAR**

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

*PREREQUISITE(S):* DFA 360, DFA 380

**DFA 443 ADVANCED PRINTMAKING III**

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

*PREREQUISITE(S):* DFA 343

**DFA 450 STUDIO TUTORIAL**

This capstone course that integrates the student's individual inquiries into a collaborative learning experience. Students are assigned private or semi-private studio space and a team of instructors reviews student work on a weekly basis. Two formal group critiques are scheduled each semester in which students learn to substantiate their work and express their ideas verbally. All students are required to write a capstone essay accompanied by a slide portfolio of 10 pieces and participate in the Senior Exhibition. Must be Senior status.

*PREREQUISITE(S):* DFA 360, DFA 380

### **DFA 451 STUDIO TUTORIAL**

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

*PREREQUISITE(S):* DFA 360, DFA 380

### **DFA 475 FINE ARTS INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria. Must be Senior status.

### **DFA 485 SPECIAL PROJECT 300/400**

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

FALL 2012 THE EMULSIVE IMAGE Unleash your creative voice through the rich contrast of photography and form. Tell a story, create icons of enduring significance using clay, metal and photography. The class is your opportunity to realize how the photographic image in combination with finely crafted objects can transform your imagination towards a new and exciting potential. This multi disciplinary course draws from photographic tradition and advanced photo technology to create ceramic decals as well as etched and electroformed images on metal. The resulting objects advance a new tradition, explore new combinations in form. Objects that echo your voice rich with narrative and intimacy. Participants explore and utilize the following materials and processes: pattern design, stencil techniques, fresco transfers, ceramic, glass, photo resists, digital decal transfer, bimetal surfaces, patination and finish.

### **DFA 490 INDEPENDENT STUDY**

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

### **DFA 491 FINE ARTS APPRENTICESHIP PROGRAM**

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

### **DFA 500 NEW YORK STUDIO PROGRAM**

Students in good standing have the opportunity to study in New York City through the Association of Independent Colleges of Art and Design's New York Studio Program. Further details are available from the Academic Advising and Registration Office.

### **DFA 505 MOBILITY**

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

### **DFA 515 STUDY ABROAD**

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

## FOUNDATION

### **DFN 101 FOUNDATION DRAWING I**

This course is the first course at the undergraduate level and does not assume that the student has any strongly developed drawing skills. It is further assumed that the experienced student profits by exposure to a systematic exploration of drawing methods. Its primary purpose is to introduce the student to basic concepts in drawing and then, begin to develop more creative and expressive responses. Drawing I moves the student into a more volumetric understanding of drawing as well as considerable emphasis on observational, formal composition and design.

### **DFN 102 FOUNDATION DRAWING II**

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

*PREREQUISITE(S):* DFN 101

### **DFN 116 3D DESIGN TECHNIQUES**

This course will familiarize the student with basic construction and fabrication techniques of the wood and metal shops at CCS. Through the completion of a series of small projects, students will be introduced to the majority of tools and machines within the shops. Students will also learn a wide variety of methods and techniques needed to safely complete future projects. Safety is the MOST essential function of this course. Students will earn the certification required for continued shop access by receiving at minimum a grade of 2.0 / C in this class.

### **DFN 117 2D DESIGN**

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

### **DFN 118 3D DESIGN CONCEPTS**

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

### **DFN 119 DIGITAL FUNDAMENTALS**

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

### **DFN 140 ELEMENTS OF DRAWING**

This course is the first course at the undergraduate level and does not assume that the student has any strongly developed drawing skills. It is further assumed that the experienced student profits by exposure to a systematic exploration of drawing methods. Its primary purpose is to introduce the student to basic concepts in drawing and then, begin to develop more creative and expressive responses. Drawing I moves the student into a more volumetric understanding of drawing as well as considerable emphasis on observational, formal composition and design.

### **DFN 141 FUNDAMENTALS OF IMAGING**

This course allows students to develop knowledge of practical and conceptual skills inherent in the creation, selection and use of various imagery. Students develop proficiency in the use of image-making software and archiving digital files.

**DFN 285 SPECIAL PROJECT 100/200**

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

**DFN 490 INDEPENDENT STUDY**

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



# Graphic Design

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 140	Elements of Drawing	3
	DGD 151	Typography I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DGD 152	Typography II	3
	DGD 163	Time Based Media	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 141	Fundamentals of Imaging	3
	DGD 259	Typography III	3
	DGD 263	Interaction I	3
	DGD 276	Intro/Visual Communication I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 264	Interaction II	3
	DGD 277	Intro/Visual Communication II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3
	DVC 200	Concepts & Methods/Visual Culture	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 311	Intern. Visual Communication I	3
	DGD 317	Business and Professional Practices	3
	DGD 365	Interactive Media I	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 312	Intern. Visual Communication II	3
	DGD - - -	Graphic Design Elective	3
	DGD - - -	Graphic Design Elective	3
Choose One	DAH 347	History of Graphic Design	3
	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 411	Advanced Visual Communication I	3
	DGD - - -	Graphic Design Elective	3
	DGD - - -	Graphic Design Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3
	D - - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 412	Advanced Visual Communication II	3
	DGD 460	Presentation Techniques/Portfolio	3
	DGD - - -	Graphic Design Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## GRAPHIC DESIGN

### **DGD 151 TYPOGRAPHY I**

In this course, students develop their understanding of two-dimensional design space and the unique nature of type families. Projects aid students in developing an understanding of the principles of typographic aesthetics and methods of organizing typographic messages to achieve a particular hierarchy and read.

### **DGD 152 TYPOGRAPHY II**

Building on the experience in Typography I, students develop the ability to work with text systems such as grids and zones. Solutions integrate word, image, symbol and rhetorical elements in the development of text narratives.

Readings and discussion of typographic history are included.

*PREREQUISITE(S):* DGD 151

### **DGD 163 TIME BASED MEDIA**

The course introduces students to communication using digital sound and video. The unique conditions influencing typography, image, motion image, sound and narrative are explored in the resolution of assigned projects.

Students are introduced to tools, theories, aesthetics, and techniques used to communicate in time.

*PREREQUISITE(S):* DGD 151

### **DGD 259 TYPOGRAPHY III**

In this course, students develop ability to use various methods, techniques and materials in the creation of a design prototype. Students cultivate their knowledge of digital management, digital output, the use of materials, and application of processes appropriate to the translation of concepts into finished comprehensives. Students also refine their ability to work with text systems first introduced in Typography II.

*PREREQUISITE(S):* DGD 152

### **DGD 263 INTERACTION I**

In this course, students develop skill and understanding of basic design principles and software used in the creation of web based design solutions. Principles of organizing information developed in freshmen courses are applied in the creation of web-based communication solutions.

*PREREQUISITE(S):* DGD 152, DGD 163

*COREQUISITE(S):* DGD 259, DGD 276

### **DGD 264 INTERACTION II**

In this course, students develop the ability to create interactive digital solutions to communication problems and need. User interface, dynamic information hierarchy and communication mapping for interactive digital solutions are key topics considered in the development of interactive solutions.

*PREREQUISITE(S):* DGD 263, DGD 276

*COREQUISITE(S):* DGD 277

### **DGD 276 INTRODUCTION TO VISUAL COMMUNICATION I**

In this course, students develop the ability to make communication decisions that consider audience, content, sequence, and creative methodologies used in creating unique visual communication solutions. Students are made aware of the diverse possibilities in professional practice through presentation, lecture, and visitations. Process problem solving methodology is emphasized.

*PREREQUISITE(S):* DGD 152, DGD 163

*COREQUISITE(S):* DGD 259, DGD-263

### **DGD 277 INTRODUCTION TO VISUAL COMMUNICATION II**

In this course, students develop the ability to assess appropriate choices of content and form in the development of solutions directed toward a particular audience. Instructional emphasis is placed on exploration, analysis, and the translation of ideas into intended visual solutions. The course emphasizes the use of a process based ideation methodology.

*PREREQUISITE(S):* DGD 259, DGD 276

*COREQUISITE(S):* DGD 264

### **DGD 311 INTERMEDIATE VISUAL COMMUNICATION I**

In this course, students develop an understanding of identity systems and branding concepts. Projects outline the process of developing an identity system sensitive to client goals, audience/user, context, content, sequence, cultural references, color and symbolic language. The course focuses on research methodology and the connection of research to concept development and final solution.

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 312 INTERMEDIATE VISUAL COMMUNICATION II**

In this course, students develop the ability to organize a system of communications to achieve a particular set of communication goals. The projects include research into audience demographics and a process methodology directed toward the creation of communication systems targeted to specific audience/user. Emphasis is placed on CONTENT (the underlying thought that provides the criteria and stimulus for form), CONTEXT (the environment, cultural or physical, in which a message or form is perceived and by which it is conditioned), and CONCEPT (the structuring of a relationship among forms and messages to achieve a specific expression within a given project brief.)

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 317 BUSINESS AND PROFESSIONAL PRACTICES TECHNIQUES**

In this course, students develop an understanding of design office professional practices. Students are made aware of what it means to write a brief, billing procedures, file management and other issues relevant to design office business practices. Students develop their knowledge of digital pre-press, binding methods, the mechanics of paper and techniques used to translate concepts into print communications and interactive solutions.

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 343 TIME BASED MEDIA II**

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

*PREREQUISITE(S):* DGD 264

### **DGD 352 TYPE DESIGN**

This course develops students' skills in designing letterforms, fonts and type families, focusing on such characteristics as form, void, structure, rhythm and balance. Using the appropriate software, students produce type designs for print, interactive and motion graphics.

*PREREQUISITE(S):* DGD 311

### **DGD 353 TYPOGRAPHY IV**

In this course, students apply their knowledge of grid systems and type families to develop informed solutions to complex communication problems. This course emphasizes research methods and creative processes that encourage experimentation. Typographic systems are created for print, interaction design and motion graphics. Projects, discussions, and readings focus on the practical and theoretical concerns in contemporary typographic communications.

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 365 INTERACTIVE MEDIA I**

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

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 366 INTERACTIVE MEDIA II**

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

*PREREQUISITE(S):* DGD 365

### **DGD 367 INTERACTIVE SOUND**

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

*PREREQUISITE(S):* DGD 264

### **DGD 372 ENVIRONMENTAL DESIGN**

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

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 373 PUBLICATION DESIGN**

The course develops the student's understanding of the unique conditions related to the design of publications, (particularly books). Assignments require students to assess the nature of the intended audience, the publications content, author's intent, the goals of the publication and the intended exchange with the reader in developing a visual response.

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 374 INFORMATION DESIGN**

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

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 375 EXPERIENCE DESIGN**

The goal of the course is to expand the student's understanding of how messages are created as dynamic experiences using sound, physical or proximity interaction, typography, image and sequence. Projects develop the student's ability to create messages that function as dynamic narrative and as clusters of data points experienced in time and space. The practical application of these concepts can be seen in exhibitions for museums and corporations, public spaces and as integrated components of retailing and way-finding.

*PREREQUISITE(S):* DGD 264, DGD 365, DGD 378

**DGD 378 INTERFACE DESIGN**

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

*PREREQUISITE(S):* DGD 264

**DGD 379 PACKAGE DESIGN**

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

*PREREQUISITE(S):* DGD 277

**DGD 380 EDITORIAL DESIGN**

The course develops the student's understanding of the structure and conditions effecting magazine design. Students are asked to consider the point of view of particular audiences in developing solutions that respond with sensitivity to cultural demographics.

*PREREQUISITE(S):* DGD 277

**DGD 399 GRAPHIC DESIGN PRACTICUM - JUNIORS**

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

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 400 GRAPHIC DESIGN PRACTICUM - SENIORS**

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

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 411 ADVANCED VISUAL COMMUNICATION I**

This course develops the student's understanding of complex communication systems. Assignments consider the underlying conditions such as economic, political, cultural, administrative, and collaboration that facilitate excellence in communication design practice. Projects aid the student in developing an effective personal design methodology. Information search and research are emphasized in the process of giving meaningful form to refined communication solutions. Projects, readings, lectures and research consider the strategic role of visual communication.

*PREREQUISITE(S):* DGD 311, DGD 312, DGD 317, DGD 365

### **DGD 412 ADVANCED VISUAL COMMUNICATION II**

The course develops the student's knowledge of advanced narrative concepts. Projects explore the formal and conceptual potential of language, communication structures, images and image/text/format interrelationships. Discussions include reference to the language of design and relevant elements in visual communication theory. The course includes required research and reading relevant to historical and contemporary themes appropriate to advanced issues in visual communication.

*PREREQUISITE(S):* DGD 311, DGD 312, DGD 317, DGD 365

### **DGD 413 CONCEPTS IN SUSTAINABILITY FOR COMMUNICATION DESIGN**

The demand for more sustainable systems and services is one of the fastest growing market realities. This course focuses on design methodology and solutions that are informed by an understanding of those conditions and practices that support environmentally aware and responsive solutions to communication need.

### **DGD 460 PRESENTATION TECHNIQUES/PORTFOLIO**

The course develops a student's collective body of work into a focus statement representing their abilities as a designer. The course is dedicated to the review, analysis, preparation and/or improvement of the individual's portfolio. Based on personal goals and faculty assessment, students develop mechanisms to position themselves in the professional market. These would include resume, websites, print, communications, and other appropriate personal marketing material.

*PREREQUISITE(S):* DGD 411

### **DGD 465 INTERACTIVE MEDIA III**

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

*PREREQUISITE(S):* DGD 366

### **DGD 466 INTERACTIVE MEDIA IV**

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

*PREREQUISITE(S):* DGD 465

### **DGD 475 GRAPHIC DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 485 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DGD 264, DGD 277

### **DGD 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DGD 264, DGD 277

**DGD 501 DESIGN STUDIES IN EUROPE**

The program is an intense three week studio program for advanced communication design students. Students complete projects working with faculty from Europe. The program includes lectures, studio visits and visits to museums and collections. Contact the department for application and portfolio requirements.

**DGD 505 MOBILITY**

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

**DGD 515 STUDY ABROAD**

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

# Illustration

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 101	Foundation Drawing I	3
	DFN 119	Digital Fundamentals	3
	DIL 147	Figure Illustration I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DIL 158	Perspective	3
	DIL 159	Illustration Techniques	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 102	Foundation Drawing II	3
	DIL 247	Figure Illustration II	3
	DIL 258	Creative Perspective	3
	DIL 270	Illustration and Design	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 246	Anatomical Figure Illustration	3
	DIL 261	Introduction to Digital Illustration	3
	DIL 231	Illustration Techniques II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3
	DVC 200	Concepts & Methods/Visual Culture	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DIL 325	Intermed Digital Illustration (Concept)	3
	DIL 383	Editorial Painting (Narrative)	
Choose One	DIL 335	Intro to Storyboarding (Concept)	3
	DIL 385	Tradigital Illustration (Narrative)	
	DIL 358	Beyond the Portfolio	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DMA 217	Intro 3D Comp Graphics (Concept)	3
	DIL 317	Intermed Illust & Design (Narrative)	
Choose One	DIL 349	Adv Digital Illustration (Concept)	3
	DIL 361	Digital Graphic Illustration (Narrative)	
Choose One	DAH 306	History of American Illustration	3
	D- - 300	Liberal Arts Elective	
	D- - 300	Liberal Arts Elective	3
	D- - - -	Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 483	Illustration Studio A	3
Choose One	DIL 415	Adv Illustration & Design (Narrative)	3
	DIL - - -	Illustration Elective (Concept)	
	DIL 419	Web Media & Illustration*	3
Choose One	DIL - - -	Illustration Elective (Narr. or Concept)	3
	DIL 350	Sequential Storytelling (Concept)	
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 484	Illustration Studio B	3
	DIL - - -	Illustration Elective (Narr. or Concept)	3
	D- - 400	Liberal Arts Elective	3
	D- - 400	Liberal Arts Elective	3
	D- - - -	Elective	3

\* DIL 419, Web Media & Illustration, May be taken in the 7th or 8th Semester

Catalog Year 12/13

Total Credits

126-127

## ILLUSTRATION

### **DIL 147 FIGURE ILLUSTRATION I**

In this course, students are exposed to a variety of drawing experiences, methods and materials, using line, light and volume to explore the human form.

### **DIL 158 PERSPECTIVE**

This course is designed to teach students methods for mechanical and freehand perspective drawing. Topics covered are volumetric drawing, equal and unequal spacing in perspective, one point (parallel perspective), two point perspective, three point perspective, inclined perspective, ellipses (as well as the difference between ellipses, circles in perspective and ovals), and tonal values as they relate to atmospheric perspective and the rendering formula of highlight, light, shadow, shadow core, reflected light, and reflected shadow. Also taught are the understanding of light refraction and rendering of cast shadows and the use of hard, intermediate and soft edges to achieve a sense of dimension.

*PREREQUISITE(S):* DFN 101

### **DIL 159 ILLUSTRATION TECHNIQUES**

In this course, students develop skill in using color to define form, light, space and time and learn to employ professional working methods in their use of watercolor, gouache, markers, pen and ink and appropriate papers.

*PREREQUISITE(S):* DFN 101, DIL 147

### **DIL 231 ILLUSTRATION TECHNIQUES II**

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

*PREREQUISITE(S):* DIL 247, DIL 258

### **DIL 246 ANATOMICAL FIGURE ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 147, DIL 159

### **DIL 247 FIGURE ILLUSTRATION II**

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

*PREREQUISITE(S):* DIL 147, DIL 158, DIL 159

### **DIL 258 CREATIVE PERSPECTIVE**

This course is a continuation of Perspective. It covers advanced uses of mechanical and freehand perspective such as plan projection, drawing, orthographic drawing and curvilinear perspective as it is applied in the field of Entertainment and Traditional Illustration. Projects are given that utilize this information and contribute to the creation of environments that have a sense of spatial dimension based on linear and atmospheric perspective. The process of ideation leading to the completion of the finished illustrations are also explored. Students maintain a sketchbook of volumetric drawings that pertain to the various illustration projects completed during the semester.

*PREREQUISITE(S):* DIL 158

### **DIL 261 INTRODUCTION TO DIGITAL ILLUSTRATION**

In this course, students develop the ability to work with digital tools and concepts. There is an initial emphasis on sketching and shading using the Wacom tablet. Radiative color theory is explored and students are introduced to website construction, allowing them to use earlier work which is imported using digital cameras and scanners. Current industry applications are utilized.

*PREREQUISITE(S):* DIL 247, DIL 270

### **DIL 270 ILLUSTRATION AND DESIGN**

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

*PREREQUISITE(S):* DIL 158, DIL 159



**DIL 285 SPECIAL PROJECT 100/200**

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

*PREREQUISITE(S):* DIL 147 OR DFN 101

**DIL 311 ILLUSTRATING WITH TRANSPARENT MEDIUMS**

This course explores the wide range of techniques employed when painting with transparent acrylic, watercolor, and oil paint. Some of the methods examined and applied by the students to create illustrations in class are monochromatic, under-painting, glazing, dry brush, scumbling, wet-on-wet, gradations, renaissance, sfumato and the combination and joining of traditional and digital mediums. Successful and well-known artists that have used these methods are studied. Assignments include figure, book, institutional, editorial, landscape, product, and fashion illustration.

*PREREQUISITE(S):* DIL 246, DIL 247

**DIL 314 POSTER ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 246, DIL 247, DFA 150

**DIL 315 PERIOD COSTUME ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 246, DIL 247

**DIL 317 INTERMEDIATE ILLUSTRATION AND DESIGN**

In this course, students explore more complex issues in dealing with text and image, translating ideas into visual message constructs that effectively combine the two in symbiotic relationships. Students engage in problems that demand research, creation and management of numerous visual and informational elements within a given visual product.

*PREREQUISITE(S):* DIL 261, DIL 270

**DIL 325 INTERMEDIATE DIGITAL ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 231, DIL 261

**DIL 326 GREETING CARDS, PRINTS & COLLECTIBLES**

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

*PREREQUISITE(S):* DIL 147, DIL 261

**DIL 327 FASHION & LIFESTYLE ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 247, DIL 261

### **DIL 333 TRADITIONAL COMICS**

In this course, emphasis is placed on exploration and development of conceptual character and storytelling abilities critical to the creation of a 'universe' based on personal visual language. Classical and personal character development and storytelling methods are covered. Conceptual figure invention, design principles, and traditional and digital tools are utilized.

*PREREQUISITE(S):* DIL 261, DIL 350

### **DIL 334 LETTERPRESS FOR THE 21ST CENTURY**

Letterpress printing is a traditional practice whose creative flexibility keeps it fresh and relevant. The fusion of new and time-tested technology is the primary focus and objective of this course. The student is made aware of how to fuse the processes of Gutenberg with 21st century technology in an artistic and commercially viable way. Students learn how to best combine the hand-drawn, hand-painted, and hand set type with cutting edge digital technology.

*PREREQUISITE(S):* DIL 246, DIL 261

### **DIL 335 INTRODUCTION TO STORYBOARDING**

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

*PREREQUISITE(S):* DIL 246, DIL 247

### **DIL 336 ADVERTISING & CINEMATIC STORYBOARDING**

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

*PREREQUISITE(S):* DIL 247, DIL 335

### **DIL 337 EXPLORING PERSONAL IMAGERY**

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

*PREREQUISITE(S):* DIL 246, DIL 261

### **DIL 339 CHARACTER DEVELOPMENT**

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

*PREREQUISITE(S):* DIL 246, DIL 247

### **DIL 348 HEAD DRAWING AND PORTRAIT PAINTING**

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

*PREREQUISITE(S):* DIL 246, DIL 247

### **DIL 349 ADVANCED DIGITAL ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 325, DIL 335

### **DIL 350 SEQUENTIAL STORYTELLING**

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

*PREREQUISITE(S):* DIL 246, DIL 247, DIL 261

**DIL 352 CONCEPTUAL FIGURE ILLUSTRATION**

This class allows illustrators to extend their storytelling and composition abilities by moving beyond reference photos or models to create and invent figures and characters with consistency for use in entertainment and editorial projects.

*PREREQUISITE(S):* DIL 147, DIL 246, DIL 247

**DIL 356 SCIENCE FICTION & FANTASY PAINTING**

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

*PREREQUISITE(S):* DIL 246, DIL 281

**DIL 358 BEYOND THE PORTFOLIO**

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

*PREREQUISITE(S):* DIL 231, DIL 246, DIL 261

**DIL 361 DIGITAL GRAPHIC ILLUSTRATION**

In this course, projects are structured to respond to particular image communication goals. Students become familiar with the use of Adobe Illustrator and Adobe Indesign programs.

*PREREQUISITE(S):* DIL 261, DIL 270

**DIL 362 BOOK COVER ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 231, DIL 246 OR DFA 150, DIL 261

**DIL 363 CHILDREN'S BOOK ILLUSTRATION**

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

*PREREQUISITE(S):* DIL 246, DIL 247

**DIL 364 ENTERTAINMENT ILLUSTRATION**

In this course, students select three or four areas of interest such as film, theatre or other numerous forms of entertainment to study. Assignments include matte art, storyboards, set design, animation, poster art, production design, model making, etc.

*PREREQUISITE(S):* DIL 246, DIL 247

**DIL 383 EDITORIAL PAINTING**

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

*PREREQUISITE(S):* DIL 247 OR DIL 258

**DIL 385 TRADIGITAL ILLUSTRATION**

This course is based upon the concept of creating convincing digital illustrations that capture what the student already does with traditional media. An emphasis is placed on the exchange between traditional and digital mediums, in addition to an emphasis on successfully incorporating the use of software programs into ones' workflow process. Experimentation by combining both digital and traditional mediums is strongly encouraged and is vital for student's success in the class.

*PREREQUISITE(S):* DIL 231, DIL 261

**DIL 415 ADVANCED ILLUSTRATION AND DESIGN**

In this course, students are introduced to projects that require them to analyze text with consideration to audience demographics. Students are taught to develop methodologies for pictorial problem solving utilizing both traditional and digital applications.

*PREREQUISITE(S):* DIL 261, DIL 270

**DIL 419 WEB MEDIA & ILLUSTRATION**

This course enhances the student's understanding of digital reproduction processes, including color correction, file preparation and website development workflows. Course assignments include development of marketing materials using print and HTML websites for a career in illustration.

*PREREQUISITE(S):* DIL 349 OR DIL 361

**DIL 441 ADVANCED PAINTING FOR ILLUSTRATORS**

In this course, students explore the use of the materials and methods of painting to address the issues and demands of the contemporary market. The fundamentals of color theory, composition, concept, individual drawing ability and style are also addressed.

*PREREQUISITE(S):* DIL 331 OR DIL 383

**DIL 446 ADVANCED GESTURAL DRAWING AND MOTION**

This course covers the basic principles of traditional line and cell animation. Students learn how to transfer drawings into movement and action.

*PREREQUISITE(S):* DIL 247

**DIL 475 ILLUSTRATION INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

*PREREQUISITE(S):* DIL 246, DIL 247, DIL 261

**DIL 483 ILLUSTRATION STUDIO A**

In this course, students write a brief assessing their own picture-making process and goals. Through this process of self-assessment, students develop an understanding of their own mediums, with the guidance of their instructor.

*PREREQUISITE(S):* DIL 217, DIL 317, DIL 325 OR DIL 361

**DIL 484 ILLUSTRATION STUDIO B**

In this course, with the assistance of the instructor, students create their artist statements. The work created in this course establishes the artists' point of entry into the illustration market.

*PREREQUISITE(S):* DIL 217, DIL 317, DIL 325 OR DIL 361

**DIL 485 SPECIAL PROJECT 300/400**

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

FALL 2012 ADVANCED FIGURE & ENVIRONMENT EXPLORATION The course aim is to continue to build students awareness of the expressive power of the figure as the hierarchy in narrative design and composition for application in a variety of publishing and problem solving work options. The combined application of perceptual, schematic and basic anatomical knowledge as core concepts will be stressed as key concepts which inform the students' ability to interpret observed and 2D figurative resources, in conjunction with the continued focus on fundamental issues such as posture, gesture, lighting and drapery. Development of an individual narrative style and a conceptual framework for building the figure from memory and observation will be encouraged in class and through homework assignments.

*PREREQUISITE(S):* DIL 261, DIL 270

**DIL 490 INDEPENDENT STUDY**

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

**DIL 500 NEW YORK STUDIO PROGRAM**

Juniors and first semester Seniors in good academic standing have the opportunity to study in New York City through the Association of Colleges of Art and Design's New York Studio Program (NYSP). TO REGISTER: Students must meet with their Academic Advisor and their Department Chair or Administrator and begin the application process no later than March 1st for Fall NYSP or October 1st for Winter NYSP. Students must also complete the New York Studio Program Approval Form, available from their department, obtain the required signatures and submit the form to the Academic Advising and Registration Office along with the Registration Form. The Academic Advising and Registration Office is located on the first floor, Yamasaki Building.

*PREREQUISITE(S):* DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281

**DIL 505 MOBILITY**

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

*PREREQUISITE(S):* DIL 246, DIL 247, DIL 261, DIL 270, DIL 281

**DIL 515 STUDY ABROAD**

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

*PREREQUISITE(S):* DIL 246, DIL 247, DIL 261, DIL 270, DIL 281

# Interior Design

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DIN 127	Freshman Interior Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DIN 128	Freshman Interior Design Studio II	3
	DIN 130	Residential Interior Design Studio	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DIN 220	Auto Cad I/Architectural Drawing	3
	DIN 231	Sophomore Interior Design Studio I	3
	DIN 251	Design Sources & Materials	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 205	Textiles	3
	DIN 232	Sophomore Interior Design Studio II	3
	DIN 261	Environ. Psych. & Human Factors	3
	DIN 270	AutoCAD II/Architectural Drawing	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 16.5 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 331	Junior Interior Design Studio I	3
	DIN 311	Interior Modeling & Animation I	3
	DIN 351	Laws, Codes and Standards	3
	DIN 335	Portfolio Preparation	1.5
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 313	Interior Modeling & Animation II	3
	DIN 332	Junior Interior Design Studio II	3
	DIN 363	Lighting Technology & Application	3
Choose	DAH 321	History of Interior Design	3
One	D - - 300	Liberal Arts Elective	
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 13.5 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 431	Senior Interior Design Studio I	3
	DIN 434	Business Practices Seminar	1.5
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 432	Senior Interior Design Studio II	3
	DIN 435	Revit Architecture	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## INTERIOR DESIGN

### **DIN 127 FRESHMAN INTERIOR DESIGN STUDIO I**

In this course, students are introduced to the technical drawing and graphic communication skills required for success in the field of interior design. A variety of black and white media used to communicate design concepts and create ideation sketches and presentation techniques are explored. Emphasis is on understanding concepts that develop creative thinking processes.

### **DIN 128 FRESHMAN INTERIOR DESIGN STUDIO II**

This course emphasizes further exploration of technical illustration approaches that can be combined to produce informative presentations. Focus is on perspective techniques, section and isometric drawing, developing color plans, elevations and illustrations for presentations. A variety of approaches to color media may be introduced, along with continued hand-lettering exercises from which students develop presentation skills appropriate to the interior design field. Prismacolor, markers, pastel and watercolor may be incorporated.

*PREREQUISITE(S):* DIN 127

### **DIN 130 RESIDENTIAL INTERIOR DESIGN STUDIO**

In this course, emphasis is placed on residential design projects in which students develop methods for creative problem solving. Students learn to create plans and package their ideas from preliminary design concepts. The study of basic design elements and principles are considered. Contemporary issues relative to interior design are explored, as well as issues that relate to human needs, functions and spatial proportions in the built environment.

*PREREQUISITE(S):* DIN 127

### **DIN 205 TEXTILES**

Textile design and construction are surveyed in this course. Students will identify and explore woven, knitted, off-loom and finishing techniques, as well as performance characteristics, basic textile chemistry and testing procedure. Health and safety standards that affect the selection, specification and application of textiles in the interior environment are examined.

### **DIN 220 AUTO CAD I/ARCHITECTURAL DRAWING**

In this course, students are acquainted with computer-aided drafting (CAD) for interior design by constructing detailed documents and plans. The course is designed to introduce students to the technologies used in the interior design field for the appropriate preparation of documents. Students' expand their knowledge of dimensioning spaces through the development of plans, elevations, sections, interior details and other standard conventions that are part of construction documents.

*PREREQUISITE(S):* DIN 127, DIN 128, DIN 130

### **DIN 231 SOPHOMORE INTERIOR DESIGN STUDIO I**

In this course, students explore the design of a large-scale mixed use residential/mercantile space through creative thinking and problem solving. Students learn to design for public spaces, based on planning and programming techniques introduced in Residential Interior Design Studio. Preliminary sketches, plans, and research as well as verbal presentations are required.

*PREREQUISITE(S):* DIN 127, DIN 128, DIN 130

### **DIN 232 SOPHOMORE INTERIOR DESIGN STUDIO II**

In this course, students explore the design of commercial spaces within a specialized environment. Students incorporate creative design solutions to unique situations while resolving common issues related to public facilities. More complex application of design principles and procedures are achieved. Model making or building is required is required in this course. Students interact with practicing professionals, critics and jurors.

*PREREQUISITE(S):* DIN 127, DIN 128, DIN 130, DIN 220, DIN 231

### **DIN 251 DESIGN SOURCES AND MATERIALS**

In this course, students are acquainted with materials used for the design of interior spaces, both commercial and residential. Visits to suppliers, product shows and guest lectures designated by the instructor, are requirements of the course. Products, information sources for materials and finishes, their properties, specification and installation techniques are examined, in addition to building student awareness of code regulations for interior environments.

### **DIN 261 ENVIRONMENTAL PSYCHOLOGY AND HUMAN FACTORS**

Human perception of the environment influences behavior, mood and productivity. In this course, students develop awareness of ergonomics and anthropometrics in terms of human dimensions and movement. Proxemics, the study of personal space needs, are also explored while visual perception and dynamics of color are applied in three-dimensional spaces. The psychological needs of special populations (impaired, elderly, children, etc.) are also investigated. This course provides students with an awareness of how human needs at home and in the workplace influence design decisions and impact quality of life.

### **DIN 270 AUTO CAD II/ARCHITECTURAL DRAWING**

In this course, students advance the AutoCad skills developed in AutoCad I to produce a comprehensive set of CAD documents to coincide with their studio project. This course develops 2D and 3D drafting skills to provide an introduction to DIN 311. Custom built-ins, millwork details, lighting design plans, as well as finish schedules and specifications, complete the set of drawings. Building systems (mechanical, electrical, structural, etc.) are explored to provide an understanding of building components in residential and commercial structures.

*PREREQUISITE(S):* DIN 220

### **DIN 311 INTERIOR MODELING AND ANIMATION I**

This studio introduces students to computer modeling, rendering and animation of 3-D forms and the use of computers in applying textures to surfaces within architectural interiors. Lighting principles, camera placement and movement introduce students to 3-D modeling and animation.

*PREREQUISITE(S):* DIN 270

### **DIN 313 INTERIOR MODELING AND ANIMATION II**

This advanced studio emphasizes walk-through animation of interior studio projects. Digital output of stills and animation make strong additions to senior portfolios.

*PREREQUISITE(S):* DIN 311

### **DIN 331 JUNIOR INTERIOR DESIGN STUDIO I**

This comprehensive design studio incorporates the specialized attributes of lighting while creating design solutions for a large-scale project. Students apply AutoCad technology and knowledge of building codes in presenting design solutions.

*PREREQUISITE(S):* DIN 232

### **DIN 332 JUNIOR INTERIOR DESIGN STUDIO II**

The focus of this course is a comprehensive studio design problem that involves a large-scale commercial space. Projects require the application of concepts of programming space analysis, planning and creative problem solving. A set of plans, working sketches and models, presentation materials and research, as well as verbal presentations may be required. Design issues to be resolved challenge students to develop innovative solutions for the built environment, while providing for the health, safety and welfare of the public.

*PREREQUISITE(S):* DIN 311, DIN 331, DIN 351

*COREQUISITE(S):* DIN 363

### **DIN 335 PORTFOLIO PREPARATION**

In this course, students develop the ability to package their collective body of work into a family of marketing tools representing their abilities as a designer. The course focuses on the review, analysis, preparation, and/or improvement of the student's portfolio. Based on personal goals and faculty assessment, students develop mechanisms to market their skills. These include developing a resume, looking at format and layout, research for website design, print, communications, and other appropriate personal marketing material.

*PREREQUISITE(S):* DIN 232

### **DIN 351 LAWS, CODES AND STANDARDS**

This course reviews the legal standards employed by professional interior designers to determine code requirements in primarily commercial settings. Students develop an understanding of the use of reference materials and research procedures as they apply to interior design. BOCA, NFPA, ADA and ADAAG are referenced, as well as the International Building Codes.

### **DIN 363 LIGHTING TECHNOLOGY AND APPLICATIONS**

In this course, students learn about the appropriate selection of lighting for specification in interior environment applications. Lighting principles and technologies are facilitated through the design problems created in the studios.

*PREREQUISITE(S):* DIN 232



### **DIN 431 SENIOR INTERIOR DESIGN STUDIO I**

In this course, a professional project encompassing knowledge and skills gained in previous years, is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student's portfolio.

*PREREQUISITE(S):* DIN 331, DIN 351

### **DIN 432 SENIOR INTERIOR DESIGN STUDIO II**

In this course, a professional project encompassing knowledge and skills of previous years is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student's portfolio. The project uses parallel requirements to the NCIDQ (National Certification for Interior Qualification) exam in order to prepare students for this certification examination.

*PREREQUISITE(S):* DIN 431

### **DIN 434 BUSINESS PRACTICES SEMINAR**

In this course, fundamentals of the business of interior design are covered including operations, communications and the ethical, legal and financial responsibilities of the practitioner. NCIDQ standards are followed through practice examinations. Students are given the opportunity to review their portfolios. Emphasis is placed on effective design presentation for interviewing and communicating with industry professionals and prospective clients. All aspects of a design practice are explored from the initial client contact and include the business practices specific to the industry.

*PREREQUISITE(S):* DIN 332

### **DIN 435 REVIT ARCHITECTURE**

This course explores the application of 'Revit/Architecture' to use Building Information Modeling (BIM). BIM uses object-based, information-rich 3D modeling to improve the productivity and efficiency of CAD which is an industry standard. The course utilizes lectures, hands-on demonstrations and lab exercises to familiarize students with the basic concepts and tools utilized in Revit Architecture. Students learn how the software integrates 3D modeling and 2D documentation. Imperial and metric templates are explored for the international workplace.

*PREREQUISITE(S):* DIN 220, DIN 332

### **DIN 475 INTERIOR DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

### **DIN 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DIN 220, DIN 332

### **DIN 490 INDEPENDENT STUDY**

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

### **DIN 505 MOBILITY**

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

### **DIN 515 STUDY ABROAD**

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

## LIBERAL ARTS

### ART HISTORY

#### **DAH 200 ART & CULTURE: AGES OF DISCOVERY**

Ages of Discovery is a survey of Western Art and visual culture from the late Middle Ages to the twentieth-century. Other than to present an outline history of Western art, this course seeks to introduce students cumulatively to the critical concepts and vocabulary in the study of art history, visual culture, art appreciation and historiography of art, that is, the study of the writing about art and its history. The course will seek to introduce students to historically relevant accounts of the philosophical, religious, poetic and technological contexts of art as well as to introduce new forms of historical thinking on the relevance of the recognition of social, political and economic, (race, class and gender) in the understanding of both the making of art and its audience. A grade of 'C' or better is required.

*PREREQUISITE(S):* DFS 100, DEN 108

#### **DAH 201 ART HISTORY SURVEY**

DAH 201 is a survey of non-western art and visual culture. The geographic and chronological era will change based on the expertise of the faculty member/s teaching the course. A grade of 'C' or better is required.

*PREREQUISITE(S):* DFS 100, DEN 108

#### **DAH 201 ASIAN VISUAL CULTURE: AN INTRODUCTION**

This course is an introduction to Asian visual culture through a series of case studies in visual narration in a wide variety of media and formats from India, Southeast Asia, China and Japan. At the same time, the course seeks to locate individual narratives in the larger narrative traditions and the socio-political contexts from which they emerge. The focal narratives range from painted and sculpted cycles in the architectural space of public monuments, to individual hand scrolls and manuscripts that have more limited and private audiences and viewing protocols. This course examines each work of art in its particular cultural contexts, including its patron, maker, and original consumers. Students study the use of visual narratives in the construction of ideals by emperors, religious devotees and scholars construct. In this light we will study visual narratives that have accompanying verbal texts as well as those that stand alone. A grade of 'C' or better is required.

*PREREQUISITE(S):* DFS 100, DEN 108

#### **DAH 201 VISUAL NARRATION: AFRICA/AMERICA**

This course is an introduction the visual cultures of Africa and its Diasporas, through a series of case studies in visual narration in a wide variety of media and formats from Africa, the Caribbean, the US, Brasil, and indeed throughout the Black Atlantic. The case studies range from altar-making to filmmaking, and from ?sculpture? to pageantries of carnival. The course seeks to locate these individual images-texts-objects in the larger narrative and performance traditions, as well as the socio-political and historical contexts, from which they emerge. But the course also asks where these forms are going, and how historical memory works now, always in motion. What, then, are the theoretical and practical implications for establishing origins, authenticity, and the future? A grade of 'C' or better is required.

*PREREQUISITE(S):* DFS 100, DEN 108

#### **DAH 301 CLASSICAL ART AND EARLY MEDIEVAL**

Students explore the roots of Western civilization in the classical Greco-Roman tradition. Since architecture and sculpture are the hallmarks of this period, major Greek and Roman monuments will be highlighted. The course will also discuss this classical tradition as the source of early Christian art, Byzantine art and early medieval art, including Romanesque.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

#### **DAH 305 19TH CENTURY EUROPEAN ART**

This course is a study of Neoclassicism, Romanticism, Realism, Impressionism, and Post-impressionism, including such artists as David, Delacroix, Courbet, Monet, Manet, Van Gogh, and Gauguin.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

#### **DAH 306 HISTORY OF AMERICAN ILLUSTRATION**

This course focuses on printed art in America from pre-1890 through the 1950's. The influence of illustrators on the attitudes and customs of their times is the focus. Using a format of study by decade, the course explores the making of pictures to tell a story regardless of medium. A more theoretical approach is used in discussions of the great teachers and of women in illustration.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 307 20TH CENTURY ART IN EUROPE**

This course focuses on artists' response to the sweeping social, philosophical and political changes that began in the late nineteenth century, including Expressionism, Cubism and Futurism. Students explore the work of modernists who affronted their audiences in order to bring about changes in perception, including the artists of the Dada movement, who mocked art and society, and the Surrealists, who explored the unconscious as a resource for art. Artists studied include Henri Matisse, Wassily Kandinsky, Franz Marc, Pablo Picasso, Marcel Duchamp, Salvador Dali and Max Ernst.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 308 SURVEY OF AMERICAN ART**

This course covers American artists of the eighteenth and nineteenth centuries, including the limner painters and the gravestone sculptors, the Hudson River School, the expatriates and the American impressionists. Artists studied include James McNeill Whistler, John Singer Sargent, Winslow Homer and Thomas Eakins.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 310 RENAISSANCE AND MANNERIST ART**

In the sixteenth century, as ancient manuscripts began to be rediscovered, translated and made available to European humanists such as Petrarch, society turned in a more worldly direction. Artists began adding classical themes to their devotional repertoires and more frequently directed their attention to the problems of life on earth. This class covers painters, architects and sculptors, including Botticelli, Leonardo da Vinci and Michelangelo in Italy, and Jan Van Eyck, Hieronymous Bosch, Albrecht Durer and Hans Holbein in northern Europe. Mannerism as an outgrowth of the Renaissance is also discussed.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 311 GO FIGURE: 20TH CENTURY FIGURATIVE ART**

This course is a survey of the diverse forms of figuration that have emerged in the 20th century (1900-2000). Through a chronological survey of various figural styles, such as Cubism, Surrealism, Figurative Expressions, and Photo-realism, the aesthetic, social, and political intentions of many 20th century artists are set forth. In a century seemingly dominated by the emergence of abstraction, this survey presents the history and centrality of figuration in sculpture, painting, photography, and performance art.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 312 BAROQUE AND ROCOCO**

The Baroque style is a reaction to the balance and harmony of the Renaissance. Baroque introduces drama and complex movement in painting, sculpture, and architecture. In this course, works by Bernini, Caravaggio, El Greco, Rembrandt and Rubens are considered. Rococo, in turn, responds to Baroque by introducing a light and playful mood in art. The paintings of Boucher, Fragonard, and Watteau are also examined.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 314 HISTORY OF ANIMATION AND DIGITAL MEDIA**

This two-part course includes seven weeks devoted to animation and seven weeks to digital media. The animation portion covers the origins, history and techniques of traditional, puppet, 3D and experimental animation. All genres are explored with an emphasis on the creators and their innovations in their particular political and professional context. The digital media portion covers the emergence of digital media as an innovative means of expression, reviews the work of major artists working in the field today and illustrates how the digital media are influencing the social and the cultural character of our society.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 318 CONTEMPORARY ART HISTORY**

This course is a broad survey of current issues in painting, sculpture, performance art, film, poetry, photography, music and other crossover art forms. Artists and their works are presented through slides, tape recordings, films, videos, and readings.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 321 HISTORY OF INTERIOR DESIGN**

This course is comprehensive survey of the historical development of interior design with emphasis on furniture and the decorative arts. The course explores the designs and materials of Egypt, the Classical Mediterranean, the Medieval World and Tudor-Elizabethan England. Students examine the influence of Islam on Spanish design and that of the French monarchy on Baroque, Rococo, and Neo-classical styles. The course concludes with the technological developments and their impact on designs of the late 19th and 20th centuries. Lectures and on-site study of museum collections provide direct experience of the decorative arts.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 325 GERMAN EXPRESSIONISM**

Banned and condemned as 'degenerate' by the Nazis, German Expressionism survived to become one of the most important art movements of the twentieth century. This course examines the movement from its beginnings as a reaction against Impressionism and realism to the almost total deathblow it was dealt by Hitler. Artists studied include Ernst Kirchner, Emil Nolde, Wassily Kandinsky, Hans Beckmann, Kathe Kollwitz, Paula Modersohn-Becker and Oskar Kokoschka.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 330 20TH CENTURY ART IN AMERICA**

This course covers such movements as the Ash Can School, the Regionalists and the Social Realists, who focused on representing American urban and rural environments, as well as the Abstract Expressionists and color-field painters, who left behind the world of traditional representation for explorations of energy and the quietude of meditation. Students also explore the interaction of American and European artists as evidenced in such movements as Minimalism, Photo-realism, Conceptualism, and Neo-Expressionism.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 336 FROM DAWN TO DECADENCE: THE ART AND ARCHEOLOGY OF ANCIENT EGYPT**

This course examines the history of Egyptian art and architecture from the Predynastic period to the Roman occupation and the beginning of Christianity, with an additional focus on the methods and achievements of the archaeologists and Egyptologists who have discovered and studied the ancient remains.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 339 HISTORY OF DETROIT ARCHITECTURE**

For over three hundred years Detroit has reflected the major movements in American architecture. This course examines the evolution of architectural styles from French Colonial, the 'Revivals' during the nineteenth century, Detroit's Golden Age of Art Deco and Post-Modernism through slide- illustrated lectures, museum visits and on site tours.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 341 HISTORY OF MODERN DESIGN**

This course examines the social, economic, political, and cultural forces that influence modern design. Beginning with the Industrial Revolution and continuing to present day, this course introduces the prominent designers, their ideas, their influences, and the historical context in which they worked. The course covers a variety of media and discusses design in the United States, Europe, and Asia.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 344 WOMEN IN THE VISUAL ARTS**

This course explores the various roles of women in the art world, both as artists and subjects, from 1550 to the present. Figures studied include Artemisia Gentileschi, Elisabeth Vigee-Lebrun, Angelica Kauffmann, Mary Cassatt, Georgia O'Keeffe, Louise Nevelson and Judy Chicago. Topics include feminist imagery, politics and contemporary feminist criticism.

*PREREQUISITE(S):* DEN 239

**DAH 347 HISTORY OF GRAPHIC DESIGN**

This course surveys the historical and non-historical innovations that have taken place in graphic design from 1850 to the present. Students discuss the impact of various technologies and their influence on the resulting forms and functions of the objects/images presented. The social and political climate of past cultures and their contextual relationship with design are considered. Thus, students come to understand design as visual communication that speaks of its time and place.

*PREREQUISITE(S):* DEN 239

**DAH 351 HISTORY OF CRAFTS**

This course surveys the major developments within the craft tradition that have influenced contemporary studio practices and cultural acceptance. Emphasis is on the many social and cultural contexts that have shaped the path of artistic production. Particular focus will center on nineteenth and twentieth century innovations and their impact on today's craft, craftsman and culture.

*PREREQUISITE(S):* DEN 108, DAH 200, DAH 201, DEN 239

**DAH 355 ART COLLECTING, PATRONAGE AND CONNOISSEURSHIP**

In this course, students will gain a broad appreciation of how the issues surrounding art collecting, patronage and connoisseurship affect artists, culture, commerce and society. The potential impact upon emerging careers are explored. Using the tools of critical thinking and basic research across disciplines and explore how knowledge and information spill from one discipline to another. New learning is demonstrated by class participation, occasional papers, oral presentation and an individual Project Demonstrating Excellence (PDE).

*PREREQUISITE(S):* DEN 239

**DAH 357 ICONOGRAPHY AND MYTHOLOGY**

In this course, students explore key figures of the Bible and Greek and Roman mythology, including Zeus, Jesus, Romulus and Remus, the apostles, the saints and the prodigal son, and the works of art they have inspired.

*PREREQUISITE(S):* DEN 239

**DAH 359 NORTHERN RENAISSANCE ART**

This course is a survey of the art of northern Europe from the end of the Gothic era, ca. 1330, through the High Renaissance of the 1570's. While the primary emphasis is on oil painting, the graphic arts, manuscript illumination and sculpture are also studied.

*PREREQUISITE(S):* DEN 239

**DAH 361 HISTORY OF ADVERTISING**

This course explores the evolution of advertising throughout the 20th century. From the creative revolution in the 60's to the proliferation of alternative media and the World Wide Web, students study the trends, technology, agencies and people in this creative industry.

*PREREQUISITE(S):* DEN 239

**DAH 371 ARCHITECTURE**

This course introduces a broad cross section of architectural styles and designs and the architects who created them. The personal philosophies of particular American architects will be also discussed. The course begins with revival architecture in United States during the eighteenth and nineteenth centuries and ends with Post-Modernism.

*PREREQUISITE(S):* DEN 239

**DAH 372 TWENTIETH CENTURY ARCHITECTURE**

This course explores the major developments in Western architecture from the beginning to the end of the twentieth century. Domestic, corporate, educational and cultural structures are discussed and analyzed as examples of modernist and post-modernist aesthetic and social practice. Among notable architects to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Mies van der Rohe, Eero and Eliel Saarinen, Albert Kahn, Minoru Yamasaki, Philip Johnson, Robert Venturi and Frank Gehry.

*PREREQUISITE(S):* DEN 239

**DAH 373 ARTS AND CRAFTS MOVEMENT: GREAT BRITAIN AND THE UNITED STATES WITH A FOCUS ON DETROIT**

This course surveys the philosophical underpinnings and social implications as well as the artistic and cultural climate of the international Arts and Crafts Movement as it emerged in Great Britain during the last quarter of the nineteenth century and then took hold in the United States in the late 1890's. The course examines the movement's influence on architecture, furniture, bookbinding, textiles, glass, metalwork, clothing, graphics, theater and ceramics. Detroit played a critical role in the arts and crafts movement in the United States. The College for Creative Studies, Pewabic Pottery, The Players and the Cranbrook Educational Community are all evidence of its impact on American culture.

*PREREQUISITE(S):* DEN 239

**DAH 375 AFRICAN AMERICAN ART HISTORY**

This course introduces art produced by African-American artists from the 1770's to the late 1940's, including the music and literature of the Harlem Renaissance. Visual image lectures, videos and other forms of presentation, along with gallery and museum visits are used to present a vast store of art that has been largely ignored.

*PREREQUISITE(S):* DEN 239

**DAH 410 EARLY ITALIAN RENAISSANCE**

This course is a survey of the architecture, sculpture and painting in Tuscany during the 13th, 14th and 15th Centuries, with particular attention to the works produced in Pisa, Lucca, Siena and Florence.

*PREREQUISITE(S):* DEN 239

**DAH 485 SPECIAL PROJECT 300/400**

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

FALL 2012 PYRAMIDS, PARTHENON, PANTHEON: IMAGES AND IDEAS FOR ARTISTS TODAY Our culture today continues to be intrigued by and to actively explore the images and ideas of the ancient world from Egypt to Rome. This course will look at selected topics such as the sacred and the profane, the common man and the kings, new archeological finds, and some images and ideas of interest not often covered in surveys.

*PREREQUISITE(S):* DAH 200, DAH 201, DEN 239

**DAH 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

**DAH 510 STUDY ABROAD: RENAISSANCE-20TH CENTURY**

This course allows students to visit major monuments and art sites in global cities (as appropriate). Contemporary art galleries flourish in these cities and are visited as possible. Although a variety of artistic periods are studied on the trip, the relationship of ideas and styles is an ongoing topic of discussion.

*PREREQUISITE(S):* DEN 239

**GENERAL STUDIES****DAS 213 BUSINESS PRACTICES PRESENTATION**

This course prepares students to function as professional artists and/or designers. It provides an introduction to contemporary business theories, trend analysis, and branding techniques and practices. As well, students learn and use basic project management principles, project costing models, and the elements of business plan design.

*PREREQUISITE(S):* DEN 108, DFS 100

**DAS 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 239, DAH 200, DAH 201

**DAS 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

**ENGLISH****DEN 107 COMPOSITION I: WRITING WORKSHOP**

An introductory composition course, DEN 107 Composition I: Writing Workshop challenges students to write a well planned cogent, college-level essay in standard English. The course stresses foundational skills including brainstorming, drafting, composing introductions and conclusions, editing for surface grammatical errors, revising essay content, and presenting before a group. Placement is through ACT, SAT score results or the English Placement Exercise. One must pass DEN 107 with a grade of 'C' or higher.

**DEN 108 COMPOSITION II: THE ART OF ARGUMENTATION**

This course challenges students to read and assess a variety of written and visual texts and then respond in a college-level essay incorporating carefully crafted research and argumentation. The course stresses important academic skills including essay planning and organization, researching and citing sources in the MLA (Modern Language Association) style, composing introductions and conclusions, revising, and presenting before a group. Placement is through ACT or SAT score, English Placement Exercise or the successful completion of DEN 107 or ELS 107. One must pass DEN 108 with a grade of 'C' (2.00) or higher.

**DEN 239 SURVEY OF WORLD LITERATURE**

This course offers a rich, multicultural perspective on literature - from classic American and European texts, to important works from Asian, African, and Middle Eastern cultures. Students are challenged to read and analyze for content, style, and form, investigate texts through library research, learn to apply literary terminology, and compose critical essays utilizing primary and secondary sources.

*PREREQUISITE(S):* DEN 108, DFS 100

**DEN 303 POETRY WRITING WORKSHOP**

This workshop focuses primarily on the art and craft of generating strong poems. Students review each others' work with revision and ultimately publication as a goal. The course also includes discussion of the current poetry market, literary journals etc., and how the new poet can break into the market.

*PREREQUISITE(S):* DEN 239

**DEN 305 CONTEMPORARY POETRY**

This course introduces the basic elements and forms of poetry, as well as major poets, with an emphasis on contemporary works.

*PREREQUISITE(S):* DEN 239

**DEN 306 INTRODUCTION TO FILM**

This course is designed to give students an introduction to film as an art worthy of critical attention. Students develop the ability to think, discuss and write about film in an academic context.

*PREREQUISITE(S):* DEN 239

**DEN 307 CREATIVE WRITING WORKSHOP**

In this course students are encouraged to take a professional attitude toward their own writing and that of others, experimenting with language and forms in terms of public audiences. The works of published writers, like the exhibits of artists, are used as models and resources.

*PREREQUISITE(S):* DEN 239

**DEN 309 MODERN AMERICAN DRAMA**

Since the Greek tragedies, dramatists have explored the dynamics of family life under the pressures of external forces, whether these are the Gods, the State, or society. Twentieth century American playwrights have similarly dealt with these forces. In this course, students study works by: Eugene O'Neill, Tennessee Williams, Clifford Odets, Arthur Miller, Edward Albee, August Wilson, David Mamet, and Sam Shepard.

*PREREQUISITE(S):* DEN 239

**DEN 310 THE FAIRY TALE: ART, LITERATURE & FILM**

In this course students study saga, folktale, Marchen, ethnic, third world and 'classic' forms. Students also examine visual and filmic interpretations. Works examined include: The Brothers Grimm, Hans Christian Andersen, Charles Perrault and several modern adaptations. Some attention is paid to illustrative art.

*PREREQUISITE(S):* DEN 239

**DEN 311 SHAKESPEARE**

This upper-level course on Shakespeare and the Emergence of the Early Modern Self seeks to explore the ways in which the language of Shakespeare - in sonnet sequence, in comedy and tragedy - allows a site for the study of the struggles, conflicts and anxieties in the emergence of what may be called early modern subjectivity. Through close attention to the language and conventions of Elizabethan writing and staging, students are encouraged to formulate their own historical yet creative reading of self and subjectivity in Shakespeare's art and work. A special section on Shakespeare and Film is used to open discussion on the uses and re-interpretation of Shakespeare's works for modern and contemporary audiences (in terms of gender, race and class).

*PREREQUISITE(S):* DEN 239

**DEN 312 IMAGINING THE SHORT STORY**

This course is devoted to conceptualizing and writing the short story. Students work on both formulating and visualizing unique and original plot, character and setting through various writing and meditation exercises. The course uses existing work that best demonstrates archetypal themes, such as fairy tales and Shakespearean plays, as a springboard for the first illustrated short story. Students also study the short stories of Magical Realist writers and of contemporary authors known for their imaginative skill and exuberant way with language. Students develop specific skills for illustrating each of the stories written for the course.

*PREREQUISITE(S):* DEN 239

**DEN 314 MEMOIR WRITING WORKSHOP (ONLINE)**

Memoir is literature generated from personal experience; it is truth made into art. This online course closely examines the genre of memoir, sometimes known as creative non-fiction or literary/personal essay. As a workshop class, our primary focus is in the writing of manuscripts to be critiqued and improved. As such, this class requires students to share their writing, questions and opinions. As an online workshop class, students will interact almost entirely through the medium of Blackboard, posting work and responses weekly or bi-weekly. Throughout the semester, students will study various examples of memoir, both book and essay length, in order to determine some of the structures and methods of this relatively open genre, and in turn, to apply them to their own work. On a deeper level, students will consider the sometimes slippery nature of truth as it applies to this most personal of writing forms, looking for consensus on the boundaries they can push, vs. those they must maintain in order for memoir to maintain its authority. Students are required to check their CCS email and sign into this course once they enroll.

*PREREQUISITE(S):* DFS 100, DEN 239

**DEN 325 WOMEN'S LITERATURE**

This course looks at some of the dilemmas facing women as writers, artists and individuals, based upon the literature written both by and about them. Readings include novels and a series of short fiction, essays, poetry, etc.

*PREREQUISITE(S):* DEN 239

**DEN 327 FILM AND LITERATURE**

This course investigates the relationship between select major American novels and the films based on them. The course examines the alterations involved in the transition from novel to movie, emphasizing both literary and cinematic values: light design, landscape and location, art direction, costuming, characterization, music, pace, and ideas. Possible novels include: *The Great Gatsby*, *Being There*, *Lolita*, *Remains of the Day*, *Enemies*, and *A Love Story*.

*PREREQUISITE(S):* DEN 239

**DEN 330 THE PSYCHOLOGICAL NOVEL**

Students read fiction that explore the landscapes of characters' minds from works of Fyodor Dostoyevsky, Virginia Wolff, James Joyce, William Faulkner, and others.

*PREREQUISITE(S):* DEN 239

**DEN 340 HEMINGWAY AND SALINGER**

The course offers in depth examination of the lives and works of two of the most well loved and influential writers of the twentieth century. Nobel laureate Hemingway wrote extensively about his experiences abroad and in Michigan. His stylistic innovations have influenced countless contemporary American authors. The reclusive J.D. Salinger is also an American author of mythic proportions. Students examine each author's biography, short stories, and novels as well as literary criticism and interviews. What exactly makes their reputations so remarkable?

*PREREQUISITE(S):* DEN 239

**DEN 345 ART, LANGUAGE AND LITERATURE**

Will explore the various links between the visual and literary arts through readings of plays, poems, stories, novels, letters, manifestoes, etc. that have been written by and/or about artists and designers.

*PREREQUISITE(S):* DEN 239

**DEN 360 TOLKIEN: LORD OF THE RINGS**

This course is intended to be a close examination of the contexts in which they are written. Peter Jackson's films are viewed and discussed.

*PREREQUISITE(S):* DEN 239



**DEN 375 CROSSING CULTURES / CONTEMPORARY WORLD LITERATURE**

This course focuses on the 'outsider', the individual who makes his/her way through a sometimes hostile world, as seen through the eyes of authors for outside the 'mainstream' of American culture and around the world. Students study various literary individuals within the worlds of fiction, poetry and creative non-fiction.

*PREREQUISITE(S):* DEN 239

**DEN 401 WONDROUS MACHINE: CARS IN AMERICAN LITERATURE & FILM**

This course explores the myriad and changing roles of the automobile in American culture. Through numerous examples of car culture in literature and film, this course interrogates, celebrates and ponders both the past and future of one of modern technology's most remarkable and influential inventions. A survey of literary and cinematic case studies are used in the course to establish an ongoing, theoretically geared discussion of the Wondrous Machine.

*PREREQUISITE(S):* DEN 239

**DEN 402 THE AMERICAN NOVEL**

We orient ourselves, we define ourselves, in emotional, temporal, physical space. This course explores important American texts which convey a strong sense of place, or, in other words, emotional, political and/or cultural environments, from the early urbanism and social realism of *Sister Carrie*, to the rise of modernism, urban anonymity, and apocalyptic fantasies in *The Day of the Locust*, and ultimately, to post modern experiments, including the graphic novel, which test the boundaries of our accepted notions of time and space and identity.

*PREREQUISITE(S):* DEN 239

**DEN 410 AFRICAN AMERICAN AUTHORS**

This course introduces students to major African American authors of the 20th and 21st centuries, including Morrison, Ellison, Wright, Hurston, Mosley, and Gaines.

*PREREQUISITE(S):* DEN 239

**DEN 411 RUSSIAN LITERATURE**

This course introduces students to the great literature of Russia, through the writings of one of its most well known and beloved literary craftsmen, Leo Tolstoy (Count Lev Nikolayevich Tolstoy). Students review selections from his short fiction, the novel *Anna Karenina*, and entries from his *Calendar of Wisdom*. Selected documents of historical, social, and critical significance, as collected in the Norton Critical Editions of his work are also examined.

*PREREQUISITE(S):* DEN 239

**DEN 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored. FALL 2012 FILM STUDIES; SCIENCE FICTION AND THE ANXIETY OF CHANGE In this course students will explore the ways in which science fiction films have represented contemporary cultural trends such as fear of the other and cold-war paranoia in *Invasion of the Body Snatchers*, the terror of the body in *Alien*, and transhumanism in *District 9*. Course readings will examine the development of the science fiction film as a distinct genre from a variety of viewpoints including historical analysis, race and gender studies, and critical theory.

*PREREQUISITE(S):* DEN 239

**DEN 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

**ELS 107 COMPOSITION FOR NON-NATIVE ENGLISH SPEAKERS**

An introductory composition course, ELS 107 Composition for Non-Native Speakers of English, challenges non-native speakers of English to write a well planned, cogent college-level essay in Standard English. The course stresses basic foundational skills in writing, with an integrated focus on strengthening English reading, listening, and speaking skills. Students must pass ELS 107 with a grade of 'C' or higher.

## **FRESHMAN SEMINAR**

### **DFS 100 WAYS OF KNOWING**

This required freshman seminar is the gateway to liberal arts courses at CCS. It provides the entering college student with the necessary skills and methodologies to discover the pleasure, and challenge, of inquiry (asking compelling questions), research (investigating answers from many sources: academic, professional and personal), and inter-relationship (discovering that all knowledge, all 'ways of knowing' may be intricately connected in a balanced synthesis.) The ultimate goal is to become inspired and, in turn, inspire others with thoughtful reading, writing, and presenting.

*PREREQUISITE(S):* DEN 108

### **DFS 100 DETROIT THE MODERN CITY IN HISTORICAL CONTEXT**

Detroit's shocking decline since the Second World War has inspired a lament not only for this particular city, but for the modern American city. Born in the moment when young, industrial capitalism shaped urban landscapes and forged significant local relationships between capital and the community, the modern city seemed to promise a wonderful, ordered future. A veritable symbol of the progress of the nation, the modern city was characterized by the architectural and technological triumphs broadly construed as signs of the progress of American civilization. Deindustrialization, social inequality, and infrastructure decline have left many modern cities unable to manage basic urban operations much less 'retool' for the contemporary world. Detroit is a modern city and students explore what that means not only in Detroit's past but for Detroit's future.

*PREREQUISITE(S):* DEN 108

### **DFS 100 THE CONCEPT OF CULTURE**

According to Raymond Williams, culture is one of the two or three most complicated words in the English language. The term culture describes a broad range of activities, from the most refined and privileged forms of high art to the most common aspects of everyday life. This course considers several of the major perspectives (i.e., ways of knowing) used to analyze culture and its social, aesthetic, economic, and political dimensions. Readings are intended to raise questions about the ways in which culture both binds some people together and differentiates them from others, the role it plays in promoting social stability and fostering change, and the appropriate methods for its study. Particular emphasis is placed on the role played by visual culture producers?artists, craftspersons, designers, illustrators, photographers, etc. The course is a discussion-driven seminar with substantial reading, researching, and writing requirements. Students are expected to participate in all discussions, present readings to one another, and lead discussion where appropriate.

*PREREQUISITE(S):* DEN 108

### **DFS 100 INTRODUCTION TO DADA AND SURREALISM**

The end of the nineteenth-century in Europe saw the emergence of many movements in literature and art which, curiously, wished to deny the validity of art and literature and the attraction to established standards and principles of beauty and elegance. Sometimes this denial became quite violent and took many forms, most importantly the form called avant-garde in the context of experimental cultures. This course on Dada and Surrealism seeks to introduce students to the understanding of the culture of the avant-garde through accessible presentations of the ideas, works, and performances of the thinkers, poets and artists who identified around the world, the French West Indies, Japan, New York, etc. as Dadaists and Surrealists. Especially this course will try to introduce students to the interdisciplinary nature of avant-garde practices to enable an understanding of how the study of avant-garde art subsequently shaped the study of literature and art from the latter part of the twentieth-century. A significant part of this course will be teaching students how to write Surrealist automatic and dream texts as well as Dada sound poems.

*PREREQUISITE(S):* DEN 108

### **DFS 100 AN INTERDISCIPLINARY SEMINAR IN LITERATURE & CULTURE/ART HISTORY (FILM)**

This introductory class is devoted to the theme of encounters. There is no culture whose literature does not accord foundational importance to the experience of encounter. To give some examples of the ways and forms of the encounter in the Western tradition: the meeting of Spirit or Form with the indeterminate or what is formless/without form (God's breath in Genesis); the experience of the divine (the Bacchae of Euripides, or Maya Deren's experience of the white darkness); the meeting of different languages in History and Myth (the Tower of Babel) and in translation with the remnants, residues and echos of a living culture (Dictie); even madness (Mrs. Dalloway). Through an exploration of literature (poetry and the novel), anthropology and film, this course seeks to explore the way in which the experience of encounter not only facilitates an understanding of literary experience but facilitates an understanding of cultural experience in transition.

*PREREQUISITE(S):* DEN 108

### **DFS 100 MEANING AND MEDIATION**

In communications theory, a medium is defined generally as a means or mechanism for producing, distributing, and accumulating meaning. Traditional theory (for example, William Laswell's formula 'Who's says what to whom in what channel to what effect?') presumes optimum communication as being transparent, that is, minimizing the distortion of the intervening mechanism, thereby allowing the receiver to understand the sender's true message. In contrast, this class presumes that there is no meaning outside of mediation, that message and medium are necessarily interdependent. Particular emphasis is placed on the role of visual culture producers, animators, artists, cinematographers, craftspersons, designers, illustrators, photographers, etc. in the communications process. The course is a discussion-driven seminar with substantial reading, researching, and writing requirements. Students are expected to participate in all discussions, present readings to one another, and lead discussion where appropriate.  
*PREREQUISITE(S):* DEN 108

### **DFS 100 INTRODUCTION TO AMERICAN CULTURE**

This is an interdisciplinary investigation into American history, culture, and identity. As a seminar, it will be a small, discussion-driven learning environment with substantial reading, researching, and writing requirements. Students will be expected to participate in all discussions, present readings to their colleagues, and lead discussion where appropriate.

*PREREQUISITE(S):* DEN 108

### **DFS 100 BUT IS IT TRUE? LOOKING FOR THE FICTION IN TRUTH AND THE TRUTH IN FICTION**

Students explore the many ways history is recorded and created by various types of media as well as literature. Students look at the often hazy line separating fiction from nonfiction and how the two are used to 'tell history' or 'tell the truth'. Students also look at the process of recording history from its moment of occurrence to its written recorded form and what happens when journalists, photojournalists, and fiction writers get a hold of an event and write it down. Finally, students look at the perspective of the reader of such histories. How much of what we understand about a moment in history is determined by our own perspectives as gendered, raced, classed citizenized readers of the 21st century?

*PREREQUISITE(S):* DEN 108

### **DFS 100 WAYS: FROM FAIRY TALES TO GENOCIDE**

This introductory class is devoted to the theme of encounters. There is no culture whose literature does not accord foundational importance to the experience of encounter. To give some examples of the ways and forms of the encounter in the Western tradition: the meeting of Spirit or Form with the indeterminate or what is formless/without form (God's breath in Genesis); the experience of the divine (the Bacchae of Euripides, or Maya Deren's experience of the white darkness); the meeting of different languages in History and Myth (the Tower of Babel) and in translation with the remnants, residues and echos of a living culture (Dictie); even madness (Mrs. Dalloway). Through an exploration of literature (poetry and the novel), anthropology and film, this course seeks to explore the way in which the experience of encounter not only facilitates an understanding of literary experience but facilitates an understanding of cultural experience in transition.

*PREREQUISITE(S):* DEN 108

### **DFS 100 WAYS OF KNOWING: IMAGE AND TEXT**

This course explores relationships between image and text, utilizing a range of methods of reading, analyzing, and writing about visual culture. The course is designed to provide an introduction to the academic world of theory and criticism (literary, visual, social and political) through a consideration of a variety of perspectives and approaches. No prior knowledge of theory and criticism or visual culture is required; however, students often come to class knowing more than they realize or already possessing some familiarity with visual culture. The course centers on the development of three primary skills: interpretation, synthesis, and application. These skills are developed through a series of projects involving critical reading, research, and argumentation (both written and verbal). Students finish the course with a set of strategies for articulating their views and ideas in scholarly ways appropriate for academic, professional, and other meaningful social contexts.

*PREREQUISITE(S):* DEN 108

### **DFS 100 WAYS OF KNOWING: EMBODIED FORM & MOVEMENT**

Through rich class discussions and individual consultation with the instructor, students begin to develop their own research and scholarly interests within ways of knowing embodied form and movement. To spark those interests, students explore three sub topics as routes into developing ones individual inquiry. Through collective discussions and sharing results of individual inquiries, students ultimately begin to etch out a possible understanding of how our ideas about how who we are shape the way we ?move? in the world, and, in turn, how we ?move? in the world, and the ways we think about movement itself, reflect back to us the ideas/ideals we hold of ourselves.

*PREREQUISITE(S):* DEN 108

### **DFS 100 WAYS OF KNOWING: FOUR TRIALS**

FOUR TRIALS: SOCRATES, JESUS, GALILEO, AND EICHMANN Through an examination of four trials that have shaped and informed the western intellectual and philosophical tradition students will ask the big questions. Is there any such thing as justice? Do human beings have any particular moral obligation to one another? Do goodness and badness really exist? How about evil? And if evil exists then how could there be a good and just God? Does God exist? And why is it that these very important questions are precisely the kinds of questions that everyone knows are to be avoided in polite conversation? Does the stability of society itself depend upon the suppression of certain truths? Who wants the truth anyway? Let's find out what happens when we ask the big questions.

*PREREQUISITE(S):* DEN 108

## **HISTORY**

### **DHS 276 AMERICAN HISTORY TO 1865**

This lecture-discussion course surveys U.S. political, social and economic history from the founding of indigenous cultures to the end of the Civil War. The course focuses on nation-building, examining the effects of economic growth, an increasingly diverse population, territorial expansion, political culture and sectional conflict on national development. Students examine whether by 1865 America constituted a nation or merely a collection of separate ethnic, religious enclaves coexisting in the same boundaries. Additionally, the course explores ideas about freedom, and how those ideas changed in the first three centuries of U.S. history and investigates debates about freedom and how the same word could convey very different meanings to different groups of people.

*PREREQUISITE(S):* DEN 239

### **DHS 277 MODERN AMERICA:1863 - PRESENT**

This survey course explores the major themes, topics and developments in Modern American history, including the growth of the modern State, changes in the meaning of equality, the role of the United States in the world, and immigration and growth of a pluralist nation.

*PREREQUISITE(S):* DEN 239

### **DHS 285 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DEN 108

### **DHS 301 FROM THE PURITANS TO PUNK AND BEYOND CONSUMPTION AND AMERICAN CULTURE**

This course focuses on the interdisciplinary study of aspects of American culture through its music. We will explore the cultural interrelationship of the social, political, economic, historical and aesthetic influences that have formed the context and development of American music genres. Throughout we emphasize popular, innovative and sometimes experimental musical forms and their basis in individual communities. In that process we explore what seems to have made musical forms 'speak' to our ancestors and to us. We also explore how the rise of mass-market music and the music industry has effected this history. Classes combine discussion of reading materials, discussion of films and videotapes, presentations from guest musicians and music historians, and, above all, listening to music.

*PREREQUISITE(S):* DEN 239

### **DHS 302 WAR TO END ALL WARS**

This course will focus on the causes and aftermath of World War I. While the war itself was fought between 1914-1918, consideration of the causes and aftermath widens our exploration from 1848 (the 'year of revolutions') to 1939 (the Spanish Civil War). Sometimes called 'The War to End all Wars' or 'The Great War', the catastrophic events of WWI changed the modern world. These causes and changes extend from the middle of the 19th to the middle of the 20th century, and into our own 21st century. This is why this war can be considered an endless war. In virtually every field and discipline - from the arts and science, politics and ideology, geography and anthropology, finance and popular culture, and, the ways we consider the process of History itself - the effects of that World War and its causes are still apparent.

*PREREQUISITE(S):* DEN 239

### **DHS 303 MODERN WORLD HISTORY**

This course will introduce students to key themes in the social, political, and cultural history of Europe and the world after WWI. Topics include how WWI and the peace settlement gave birth to models of democracy and social equality but also to dictatorship, Fascism, terror and social inequality, the post-war modern temper, and the decline of Europe and the ascendancy of America in the twentieth century. Considerable attention will be given to post-war cultural and social movements, WWII, the Cold War between the United States and Russia, political conflict in the Middle East, and Asia's growing prominence on the global stage.

*PREREQUISITE(S):* DEN 239

**DHS 304 SLAVERY IN AMERICA CONSUMPTION AND AMERICAN CULTURE**

America is a nation that was founded on the concept that 'all men are created equal,' yet it enslaved millions of people and defended the institution both as economic necessity and as part of a natural racial hierarchy. This course examines how America's 'peculiar institution,' slavery, developed, was institutionalized, and then was abolished. Topics will include the different stages and forms of slavery in America; slavery and the Constitution; the defense of slavery; the rise of the antislavery and abolitionist movements; slavery as a cause of the Civil War; and the lasting effect of slavery on American society and race relations.

*PREREQUISITE(S):* DEN 239

**DHS 305 SAY YOU WANT A REVOLUTION? CONSUMPTION AND AMERICAN CULTURE**

Throughout history the term revolution has been applied broadly to political, social, cultural, and intellectual change. This course will examine the anatomy of a revolution and ask how far social protest must go before it can be considered a revolution. By using the French, American, and Russian Revolutions as examples of 'real' revolutions, students will explore pre-revolutionary engines of social and political change, how these revolutions unfolded, and their lasting effects. Also, students will explore whether other popular protests such as movements in art, thought, politics, and society might be considered revolutions.

*PREREQUISITE(S):* DEN 239

**DHS 330 THE EXPERIENCE OF WAR**

In this course, students examine the experience of war in the twentieth century and how it has been treated by numerous writers and artists. Novels, films, and a number of art works provide the materials for discussion.

*PREREQUISITE(S):* DEN 239

**DHS 338 SHOPPERS, ADVERTISERS AND RETAILERS: CONSUMPTION AND AMERICAN CULTURE**

This course offers students an introductory survey to the cultural, intellectual, social, and institutional histories of consumption in the United States. In particular students focus on four issues: the development of the mass market at the end of the nineteenth century, the cultural and institutional histories of advertising and marketing, consumption and the construction of gender, race and sexuality and the long-running debate over the social effects of consumption.

*PREREQUISITE(S):* DEN 239

**DHS 341 RELIGION AND AMERICAN CULTURE**

This course examines the place of religion in the history of American culture. However, rather than focusing on 'official' religious history, this course focuses on religion as a lived experience. Through music, literature, oration, film, mass media, material culture and vernacular practices, students consider how Americans have used religion to negotiate race, class, gender, sexuality, ethnicity, and nationality throughout our nation's history.

*PREREQUISITE(S):* DEN 239

**DHS 345 20TH CENTURY AMERICAN HISTORY**

This course examines the main events and movements in America during the 20th century. Topics such as civil rights, student protests, the depression and the Vietnam war are covered. Texts include both imaginative and analytical works. Lecture and discussions are supplemented by films and videos.

*PREREQUISITE(S):* DEN 239

**DHS 351 WOMEN IN HISTORY**

In this course, students examine American women's lives, patterns of thought, values, experiences, and social and political action from the colonial period to the present. Required readings are wide-ranging, from literary works to feminist theory.

*PREREQUISITE(S):* DEN 239

**DHS 352 HISTORY OF MASS MEDIA**

This course seeks to introduce students to the institutional and social history of mass media in the United States. Beginning with the emergence of the Colonial press, this course examines the ways in which the mass media have been active participants in the construction of social reality. In doing so, this course attempts to balance history of media technology with that of its perception, all the while paying special attention to its identity as a profit-making industry.

*PREREQUISITE(S):* DEN 239

**DHS 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 239

**DHS 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

**DHS 500 A CULTURAL HISTORY OF DETROIT**

Detroit holds a unique position in the collective imagination of Americans. From frontier outpost to 'arsenal of democracy', Detroit has been both a romantic symbol of the struggle for national sovereignty and the icon of U.S. industrial supremacy. The birthplace of important cultural and social movements, Detroit's shocking decline since the Second World War alternately has been seen as a warning and a challenge to various urban stakeholders. This graduate-level course introduces students to the city's past through a critical reading of a variety of texts, both literal and visual.

*PREREQUISITE(S):* DEN 239

**LIBERAL ARTS ELECTIVE****DLE 185 SPECIAL PROJECT**

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

**DLE 285 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DEN 108, DFS 100

**DLE 310 INTRODUCTION TO CRITICAL THEORY**

The seminar will proceed through close reading of key texts of philosophy in relation to competing readings of literary works - for example, Beckett's *Endgame* as interpreted by Cavell and Adorno. The course will also pay attention to the role of film in the development of avant-garde and feminist critical theory - Debord's *The Society of the Spectacle* and Akerman's *Jeanne Dielman*. (There will be screenings of *Endgame* and *The Society of the Spectacle* in class, and *In girum nocte et consumimur igni*, and *Jeanne Dielman* will be outside class at MOCAD.) The course is not a survey, but an introduction, and so seeks to provide students with a vocabulary historically situated to enable independent work; to this end the emphasis will be upon close attention to texts and works.

*PREREQUISITE(S):* DEN 239

**DLE 322 CONSCIOUSNESS, CREATIVITY AND IDENTITY**

Drawing inspiration from filmmaker David Lynch, this innovative course offers students an opportunity to dive within discovering and exploring their own boundless creative potential. Consider this course an experimental incubator for the creation of ideas, images and artistic motivation. Emphasis will be placed on process with student's journaling, discussing and meditating together. This unique course offering hopes to investigate new methods of inquiry, pushing students to re-integrate their own creativity and imagination. All students will have the opportunity to be trained by professional transcendental meditation teachers during the first week of class and have an opportunity to submit work to David Lynch Television.

*PREREQUISITE(S):* DEN 239

**DLE 385 SPECIAL PROJECT 300**

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

*PREREQUISITE(S):* DEN 239, DAH 200, DAH 201

**DLE 400 WHAT MAKES MODERN ART MODERN**

This seminar explores the following: (i) art becomes modern when art is rejected; (ii) there is no modern art without poetry, philosophy, ethics or the political; (iii) art becomes modern when the poet Charles Baudelaire realizes the city as an active subject in art; (iv) the city and anti-art produce an avant-garde which claims to refuse art. Broadly speaking, the course is not concerned with the claim of a particular movement or artist as the beginning of modern and/or avant-garde activity; instead the course is concerned with the practices, attitudes and values that make for distinctively modern conceptions of artistic activities, of which the following are emphasized: the city, poetry, spectacle and performance. There is a special section in the course devoted to the city and film. Students will be encouraged to devise creative responses in film, photography, digital media, drawing, painting, sculpture etc. to their environment.

*PREREQUISITE(S):* DEN 239

**DLE 401 ART & MADNESS IN MODERN CULTURE**

Madness has been of interest to philosophers, psychologists, social scientists - as well as to artists. The history of art, culture and literature is filled with 'mad or romantic geniuses.' This course proposes a comparative examination of the transition of 'marginalized' forms of representation from 'insanity' into the field of aesthetic and cultural practice by a consideration of the art and drawing of the insane (from asylums), short story (Edgar Allen Poe), poetry (Sylvia Plath), painting (Van Gogh, Surrealism, de Kooning), and film (Ingmar Berman's 'Through a Glass Darkly'). The course seeks a balance between critical theory (Plato, Romanticism, Avant-Garde, Feminism), close reading (engaging each person's affective response), and developments in the changing status of the scientific, social and intellectual situation of works. Course credit may be used for an English or Philosophy requirement.

*PREREQUISITE(S):* DEN 239

**DLE 410 PHILOSOPHY AND POETRY**

Since classical antiquity in the Western tradition there has been a central dialogue between philosophy and poetry on the question of genre: What is philosophy? What is poetry? In what way might philosophy and poetry be related? Do philosophy and poetry point to different kinds of experience or different kinds of knowledge? Through a selection of texts from Plato and Aristotle to Heidegger, Derrida, Lacoue-Labarthe along with the poetry of Surrealism, Paul Celan, J.H. Prynne and Anne Carson, this course will look at the way in which the mutual interrogation of poetry and philosophy has been central to the thinking about modernity and the nature of experience as social or resistant to the claims of the social.

*PREREQUISITE(S):* DEN 239

**DLE 411 CARE OF THE CITY**

Care of the City explores new ways of thinking about the philosophy and poetics of the late modern city, concentrating on contemporary Detroit. Through an exploration of new art practice, along with the development of urban gardening as a form for what Mary Caroline Richards called the renewal of art through architecture, this class will explore contemporary art in the city of Detroit as part of a developing ethics of care. Readings in philosophy, theology and psychology will complement cultural, historical and aesthetic texts in an attempt to develop a critical vocabulary distinctive to the new art experiences emerging in Detroit. This course may apply toward an upper level the upper level Visual Arts requirement as well as English, Art History and Social Science.

*PREREQUISITE(S):* DEN 239

**DLE 485 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DEN 239, DAH 200, DAH 201

**DLE 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

## NATURAL SCIENCE

### **DNS 230 BASIC MATH SKILLS**

This course gives students a basic understanding of the skills required for arithmetic operations, beginning algebra, fundamentals of geometry and mathematical problem solving approaches. This selection of topics is designed to develop students' mathematical reasoning skills with an emphasis on problem solving. Course content may be applied to analysis of data in the social sciences and K-12 education arenas, and throughout the art and design fields.

*PREREQUISITE(S):* DFS 100

### **DNS 285 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DEN 108

### **DNS 320 MEMORY, SLEEP AND DREAMS**

In this course, students study topics that include dreams as forecast, *deja-vu* vs. precognition, differing memory abilities, Soviet sleep research, the importance placed on dreams by other cultures, and how artists are influenced by sleep and dreams. Memory studies include theories of brain activity and computer stimulation, including their application to personal memory habits.

*PREREQUISITE(S):* DEN 108

### **DNS 321 THE BRAIN: PSYCHOLOGY, ART & BEHAVIOR**

Does it matter how your brain produces the rich sensory array of the world surrounding you? As an artist, what can you control of the visual activities that seem so automatic? This course examines the experimental steps leading up to the most recent model of brain function, including information from MRI imaging, questions about brain plasticity (the ability to re-program cell functions), and the ways experience change the brain. Most major systems in the brain are present, focused on the behaviors in everyday life and art they support.

*PREREQUISITE(S):* DEN 108

### **DNS 326 TECHNOCULTURE**

In this course, students follow the history of technology as it emerges from scientific discoveries such as quantum and subatomic particle changes and capitalizes on the new means they have made available. These include aleatory and electronic music and the new combination of sounds made possible by sampling.

*PREREQUISITE(S):* DEN 108

### **DNS 345 EARTH SCIENCE**

Earth, though a very small part of a vast universe, provides the resources that support our modern society and the ingredients necessary to maintain life. This course is designed to introduce students to the basic principles and contemporary advances in Earth Science through four units that emphasize broad and up-to-date coverage of basic topics and principles in geology, oceanography, meteorology, and astronomy.

*PREREQUISITE(S):* DEN 108

### **DNS 370 SCIENCE AND LITERATURE IN 20TH CENTURY**

This course examines the relationship between changes in world view resulting from twentieth-century scientific discoveries and innovations in literature, and other artistic forms. Issues include relativity, quantum theory, uncertainty principle, and problems in logic and mathematics. Literature includes works by Joyce, Burroughs, T.S. Eliot, Italo Calvino, and Gabriel Garcia Marquez.

*PREREQUISITE(S):* DEN 108

### **DNS 380 THE EXPERIENCE OF TIME**

In this course, students examine the personal experience of time as it is measured and defined in the various scientific disciplines. Students then study the differing roles that time plays within various art forms, including film, photography, music, dance, and the visual arts.

*PREREQUISITE(S):* DEN 108

### **DNS 382 OPTICS, COLOR AND LIGHT**

This course charts the development of current light and color theory from the Greek philosophic tradition, the Latin and Arabic Middle Ages, the Renaissance, and the Enlightenment to the present. In accordance with the Greek approach to the study of light, which was based on physical, philosophical and physiological concepts, this course examines the eye, the physical qualities of light and the philosophical explanations for nature of light. Contemporary color theories in painting, photography and graphics are discussed, as well as recent technologies (holography, lasers, fiber optics and computer imaging) and their ethical implications.

*PREREQUISITE(S):* DEN 108



**DNS 383 MATH AND THE IMAGINATION**

This course includes an overview of mathematical concepts, especially those important for the arts. The history of the number system, Euclidean and non-Euclidean geometries, color problems, topology, symbolic logic and computer graphics are considered. Designed for novices and those with solid computational skills, this course includes a special section on math anxiety.

*PREREQUISITE(S):* DEN 108

**DNS 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 108

**DNS 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 108

**PHILOSOPHY****DPL 331 PHILOSOPHY OF THE ARTS**

The purpose of this course is to take the student on an in-depth tour of some of the major philosophical issues concerning art. Students examine and criticize theories about the nature of art and about its role in human society. Students gain new insights about art, an understanding of philosophical method, and especially, an appreciation for how and why art is a proper object of philosophical inquiry. No prior background in either philosophy or art is presupposed.

*PREREQUISITE(S):* DEN 239

**DPL 350 CONTEMPORARY MORAL ISSUES IN ART**

The course first examines such important theoretical questions in ethics as: Is morality objective or relativistic? Are there real moral truths and are they knowable to us? What, if anything, justifies our moral judgments? Students also investigate normative theories including Utilitarianism, Egoism and other Consequentialist views along with the relationship of art to society.

*PREREQUISITE(S):* DEN 239

**DPL 351 AMERICAN POLITICAL PHILOSOPHY**

American political and cultural identity finds its roots on the ideas and writings of great historical thinkers trying to make sense of the world. This class provides an extensive overview of Western political thought and the European and American philosophers who contributed to what is now considered the 'common sense' of our political and cultural system. Readings include: Machievelli, Nietzsche, John Locke, Thomas Jefferson, W.E.B. Dubois and more contemporary thinkers such as John Rawls, Susan Okin and Dr. Martin Luther King Jr. Through them, students trace the evolution of American political thought and ideals.

*PREREQUISITE(S):* DEN 239

**DPL 352 ISSUES IN CONTEMPORARY AMERICA: STUDIES IN ETHICS AND PHILOSOPHY**

This class provides a forum in which students can participate in an open discourse on current political, social and cultural issues. Students research and apply ethical and philosophical theories to important issues in contemporary society. The ability to develop and articulate views on critical issues is necessary to function effectively in the world community.

*PREREQUISITE(S):* DEN 239

### **DPL 355 SOCIAL STRATEGIES AND PHILOSOPHIES**

What is the role and responsibility to society of the artist who is equipped with the skills to create an alternative reality? In a rapidly changing postmodern world in which there are few absolutes on which to rely, it is often difficult to determine who we are and where we fit in society. The class creates the space for a thoughtful examination of various theories of reality, ethics and justice as they apply to the visual arts. Students explore the writings of such diverse theorists as Umberto Eco, Jean Baudrillard and John Rawls. Attention is given to all popular mediums which provide the language for the visual text in our culture in transition.

*PREREQUISITE(S):* DEN 239

### **DPL 370 THE PURSUIT OF MEANING**

This course explores the question of what is meaning in the human experience. Reading and discussion embrace an interdisciplinary investigation of the philosophical, anthropological, educational, sociological, and psychological dimensions of this pursuit.

*PREREQUISITE(S):* DEN 239

### **DPL 430 POLITICS AND POPULAR CULTURE**

Political and social movements are often represented in symbols and images. The course examines these symbols in art, film and literature and determine their impact in political action and attitudes.

*PREREQUISITE(S):* DEN 239

### **DPL 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 239

### **DPL 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

## **SOCIOLOGY**

### **DSS 211 INTRODUCTION TO SOCIOLOGY**

This course introduces basic issues in the study of human groups such as socialization and the family, social mobility and stratification, the effects of technology and revolution, and the functioning of political systems.

*PREREQUISITE(S):* DEN 239

### **DSS 221 INTRODUCTION TO PSYCHOLOGY**

This course introduces students to basic principles and theories of human growth, motivation, action, cognition, personality, and social interaction.

*PREREQUISITE(S):* DEN 239

### **DSS 230 BASIC MATH SKILLS**

This course gives students a basic understanding of the skills required for arithmetic operations, beginning algebra, fundamentals of geometry and mathematical problem solving approaches. This selection of topics is designed to develop students' mathematical reasoning skills with an emphasis on problem solving. Course content may be applied to analysis of data in the social sciences and K-12 education arenas, and throughout the art and design fields.

*PREREQUISITE(S):* DFS 100

### **DSS 251 MEDIA STUDIES**

In this course, students are exposed to theories, philosophies, aesthetics, techniques, historical issues and contemporary conditions influencing film, video and digital motion message making.

*PREREQUISITE(S):* DEN 239

**DSS 285 SPECIAL PROJECT**

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

*PREREQUISITE(S):* DEN 239

**DSS 310 ART THERAPY MODELS**

In this course, students explore theoretical approaches to art therapy historically and the role of the art therapist in assisting others to reach their highest potentials. Visual and diagnostic components, levels of expression and influences of imagery are addressed through case studies and art therapy.

*PREREQUISITE(S):* DEN 239

**DSS 311 EXPRESSIVE ART THERAPY**

Visual art making, music and dance can all be used in therapeutic settings to enhance treatment for mentally, physically, and emotionally impaired populations. This course presents theories and concepts of expressive arts therapies through lectures and experiential activities. Participation in various therapeutic modalities is required.

*PREREQUISITE(S):* DEN 239

**DSS 316 CHILDHOOD AND THE IMAGINATION**

This course combines a study of literary works in which children or childhood plays a significant role with a history of attitudes and ideas about children from the ancient world to the present, from the child as object of sciences to the occasion for fantasy. Children's drawings and recent medical discoveries regarding the development of children are included.

*PREREQUISITE(S):* DEN 239

**DSS 320 PSYCHOLOGY OF PERCEPTION**

How do we see and what are we seeing? What are the mechanics of the eye, the activities of the brain, the roles of illusion, and the function of images in the mind and in communication? This course uses the neuro-biological model of the brain to explore discoveries in perception and Rudolf Arnheim's Visual Thinking to explore the complexities of visual imagery.

*PREREQUISITE(S):* DEN 239

**DSS 324 PSYCHOLOGY OF CREATIVITY**

In this course, students explore the psychology of the creative process, the psychology of the creative artist, and the interaction between the two.

*PREREQUISITE(S):* DEN 239

**DSS 328 GENDER AND SOCIETY**

This course is an examination of gender and social life including the impact of gender roles on men and women and the collective creation and maintenance of a gendered society.

*PREREQUISITE(S):* DEN 239

**DSS 330 PSYCHOLOGY OF ADJUSTMENT**

In this course, students explore what psychologists have learned about issues including stress, anxiety, self-esteem, problem-solving, and decision-making. Emphasis is placed on an accurate perception of reality and a positive self-concept.

*PREREQUISITE(S):* DEN 239

**DSS 337 ABNORMAL PSYCHOLOGY**

In this course, students explore the nature of abnormal psychology and human behavior. Students examine the major psychological disorders, their symptomatic criteria and treatment.

*PREREQUISITE(S):* DEN 239

**DSS 350 DEVELOPMENTAL PSYCHOLOGY**

This course covers physical, intellectual, emotional and social patterns of human development throughout the life span. It includes the study of the full breadth of human experience from infancy to old age and the major psychological theories for describing, explaining, and predicting developmental changes.

*PREREQUISITE(S):* DEN 239

**DSS 375 THEORIES OF PERSONALITY**

This course examines the theories of major figures in psychology, including Freud, Jung, Rogers, Adler and Skinner, and the therapeutic applications developed from their theories.

*PREREQUISITE(S):* DEN 239

### **DSS 383 MATHEMATICS AND THE IMAGINATION**

This course includes an overview of mathematical concepts, especially those important for the arts. The history of the number system, Euclidian and non-Euclidian geometries, color problems, topology, symbolic logic, and computer graphics are considered. Designed for novices and those with solid computational skills, this course includes a special section on math anxiety.

*PREREQUISITE(S):* DEN 239

### **DSS 420 ART THERAPY EXPERIENTIALS**

This course includes a survey of varied populations and art therapy applications. Defined art therapy processes are experienced to expand self-awareness on an individual and group basis. Each student develops and implements an art therapy intervention with the class. This course develops the student's ability to incorporate new ideas into their chosen art field, as well as an understanding of individual group roles.

*PREREQUISITE(S):* DEN 239

### **DSS 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 239

### **DSS 490 INDEPENDENT STUDY**

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

*PREREQUISITE(S):* DEN 239

## **VISUAL CULTURE**

### **DVC 200 CONCEPTS AND METHODS OF VISUAL CULTURE**

This course examines the role of the visual in theory and practice. The approach taken is both structural and historical, presenting various critical frameworks and then using them to analyze specific examples of visual culture and their time periods. The course considers the visual through multiple dimensions--aesthetics, economics, politics, sociology, etc. It also reflects on the development of visual culture studies as an interdisciplinary field. A range of visual media --painting, photography, design, digital, etc.--and their cultural environments are examined. Heavy emphasis is placed on the student's ability to absorb visual culture theory and apply it to written assignments and other research. This course may be used for Social Science credit.

*PREREQUISITE(S):* DEN 108, DFS 100

### **DVC 485 SPECIAL PROJECT 300/400**

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

*PREREQUISITE(S):* DEN 239, DAH 200, DAH 201, DVC 200

# Photography

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design	3
	DFN 119	Digital Fundamentals	3
	DFN 140	Elements of Drawing	3
	DPH 111	Photo Practice: From Halide to Pixel	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DPH 151	Black & White Photography	3
	DPH 155	Digital Imaging for Photographers	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 141	Fundamentals of Imaging	3
	DPH 209	Intermediate Photo Digital Methods*	3
	DPH 211	Studio Lighting I	3
	DPH 214	Color Theory & Practices I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 210	Photo Fine Arts Concepts*	3
	DPH 251	Studio Lighting II	3
	DPH 254	Color Theory & Practices II	3
	DAS 213	Business Practices	3
	DAH 201	Art History Survey	3
	DVC 200	Concepts & Methods/Visual Culture	3

\*Students may alternate between DPH 209 and DPH 210 in the Fall/Winter semesters

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 311	Adv. Studio Lighting I	3
	DPH 353	Adv. Photo Fine Art Forms	3
	DPH 340	History of Photography	3
	DAH 341	History of Modern Design	3
	DNS 300	Natural Science	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 351	Adv. Studio Lighting II	3
	DPH 313	Adv. Photo Fine Arts Concepts	3
	DPH 358	Advanced Digital Photo Media	3
	D - - 300	Liberal Arts Elective	3
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 411	Photo Thesis Project I	3
	DPH - - -	Photo Elective	3
	DPH - - -	Photo Elective	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	3
	D - - - - -	Elective	3

### Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 451	Photo Thesis Project II	3
	DPH - - -	Photo Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## PHOTOGRAPHY

### **DPH 111 PHOTOGRAPHIC PRACTICE: FROM HALIDE TO PIXEL**

The course addresses the historical, cultural and artistic significance of photography as a medium. It also examines the many roles that photography plays in mass media, both in art and commerce. It introduces students to the technology of photography, from traditional to digital processes. Through lectures, demonstrations, field trips, shooting assignments and critiques, this course addresses both the complexity of, and opportunities in, the field of photography.

### **DPH 151 BLACK AND WHITE PHOTOGRAPHY**

This course emphasizes visual communication through creative black and white photography. Camera technique, composition and darkroom skills are addressed. Attention on the interrelationship of subject, technique and intent is stressed.

*PREREQUISITE(S):* DPH 111

### **DPH 155 BASIC DIGITAL IMAGING FOR PHOTOGRAPHERS**

Using the computer as a tool, students develop an understanding of digital photographic imaging capabilities and related outsourcing options.

### **DPH 209 INTERMEDIATE PHOTOGRAPHIC DIGITAL METHODS**

This course explores more advanced applications of Photoshop, as well as more creative options for output of digital images. The expressive possibilities of digital photo-manipulation are emphasized, and technical problem solving regarding scanning and output are addressed.

*PREREQUISITE(S):* DPH 111, DPH 151, DPH 155

### **DPH 210 PHOTOGRAPHIC FINE ART CONCEPTS**

Through assignments, readings, discussions and critiques, the student is encouraged to explore and experiment with image making strategies that derive from a personal perspective. Readings introduce the student to issues and ideas surrounding the practice and critical understanding of fine art photography.

*PREREQUISITE(S):* DPH 111, DPH 151, DPH 155

### **DPH 211 STUDIO LIGHTING I**

This course addresses the fundamentals of photography using controlled lighting both within a studio context and on location. Students are introduced to aesthetic, technical and creative problem solving strategies, within a controlled lighting context. This is accomplished through intensive hands-on experience, the history of applied and fine art photography, lectures, demonstrations, shooting assignments and critiques.

*PREREQUISITE(S):* DPH 151, DPH 155

### **DPH 214 COLOR THEORY & PRACTICES I**

This course introduces students to theories of color use and the practical applications as it is related to traditional and digital photography. Through oral and slide lectures, the history of color theory and color photography are addressed. Assignments are based on digital input, digital printing and traditional RA-4 printing, to illustrate the principles of color theory.

*PREREQUISITE(S):* DPH 111, DPH 151, DPH 155

### **DPH 251 STUDIO LIGHTING II**

This course is a continuation of Studio Lighting I, which utilizes controlled lighting both in the studio and on location. Students perfect view-camera techniques and continue their exploration of controlled studio lighting techniques. Emphasis is on achieving a high level of technical, aesthetic and conceptual excellence. Note: Students are required to use a 4X5 camera for this course.

*PREREQUISITE(S):* DPH 111, DPH 151, DPH 155

### **DPH 254 COLOR THEORY & PRACTICES II**

This course, a continuation of DPH 214, focuses on color management and color output as related to the digital print. Assignments continue to deepen the students understanding of aesthetics as it applies to the color image. Additional assignments emphasize 4x5 transparency film and its role in commercial photography.

*PREREQUISITE(S):* DPH 214

### **DPH 285 SPECIAL PROJECT 100/200**

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

*PREREQUISITE(S):* DPH 111

### **DPH 304 ALTERNATIVE VIEWS**

This class is designed to expand the scope of a student's creative image-making abilities through an introduction to various camera/media types that are not in general use. Students have an opportunity to explore a variety of cameras, applying the unique characteristics of each to specific assignments. Students explore both digital and traditional methods of printing with various paper types and scale. The class provides a historical framework for both the cameras and the output options through discussion and excursions.

*PREREQUISITE(S):* DPH 151, DPH 211, DPH 214, DPH 251, DPH 254

### **DPH 306 PHOTOJOURNALISM**

Both the journalistic and illustrative approaches to picture making is addressed through slide lectures, videos, demonstrations, critiques and field trips. This course begins a concentrated study of the genre through history, practice, and through instructor and student initiated assignments.

*PREREQUISITE(S):* DPH 251

### **DPH 307 SOCIAL DOCUMENTARY PHOTOGRAPHY**

Social documentary is a long-standing tradition within the medium of photography, ranging from the first uses of the objective photograph as document to contemporary uses of the straight photograph. In this course fine black and white printing and exposure techniques are emphasized, as well as the archival printing process.

*PREREQUISITE(S):* DPH 251

### **DPH 308 PLATINUM/PALLADIUM PRINTING**

The image produced by this nonsilver technique has unparalleled beauty and offers infinite control over image characteristics. The course also covers the process of making enlarged negatives and the use of highlight/shadow masks for a wide range of contact printing processes.

*PREREQUISITE(S):* DPH 251

### **DPH 311 ADVANCED STUDIO LIGHTING I**

This course emphasizes the commercial and conceptual issues related to making images in a controlled lighting context. Advanced creative problem-solving strategies are introduced to foster consistency in terms of style, lighting, craft, camera, technique, etc. Lectures, studio and location demonstrations, shooting assignments and critiques are included.

*PREREQUISITE(S):* DPH 251

### **DPH 313 ADVANCED PHOTOGRAPHIC FINE ART CONCEPTS**

This course continues the student's concentrated study in personal fine art photography. A greater emphasis is placed on the development of a personal perspective and philosophy as it relates to the student's work. Through lectures, readings, discussions and field trips the student is encouraged to develop a greater understanding of the creative, conceptual and technical characteristics of their work, and to place that work within a contemporary context. The required readings focus on Post-Modernism and other contemporary movements in photography and art.

*PREREQUISITE(S):* DPH 210

### **DPH 323 CONTEMPORARY COMMERCIAL PORTRAITURE**

This course explores the creation of photographic portraits in a variety of environments using various imaging tools for use in commercial applications. The class will explore the techniques used that connect the photographer with subject to produce images that reveal the most about the subjects true character with identifiable emotional appeal to the viewer. The course is structured to emulate real world business expectations and practices of estimating, budgeting, deadline delivery and billing of photographic projects.

*PREREQUISITE(S):* DPH 251

### **DPH 324 LIGHTWRITING AND LETTERPRESS**

This class is intended as a collaboration among photography, illustration and fine arts students. Instruction and student projects concentrate on combining photographic, letterpress and printmaking techniques.

*PREREQUISITE(S):* DFN 119

### **DPH 340 HISTORY OF PHOTOGRAPHY**

This course concentrates on significant social and political events that occurred from the invention of photography in 1839 through its many stages of development to the present day. The course further reflects on how photography continues to influence cultures globally.

*PREREQUISITE(S):* DEN 108, DEN 239, DAH 200, DAH 201

**DPH 351 ADVANCED STUDIO LIGHTING II**

In this course, students are introduced to advanced applied photography problem-solving strategies to foster consistency in terms of style, lighting, craft camera technique, etc. Lectures, studio and location demonstrations, shooting assignments and critiques are utilized to foster the student's ability to assemble a professional applied photography portfolio.

*PREREQUISITE(S):* DPH 311

**DPH 353 ADVANCED PHOTOGRAPHIC FINE ART FORMS**

This course continues the student's development in personal fine art photography through lectures, field trips and critiques. An emphasis is placed on the development of a personal artistic language through the introduction to photo sculpture, performance, installation, etc. Students are encouraged to explore nontraditional approaches to photography outside the two dimensional format.

*PREREQUISITE(S):* DPH 210, DPH 251

**DPH 358 ADVANCED DIGITAL PHOTO MEDIA**

This course emphasizes creative image making using Photoshop, and other image-making software. Image output and an introduction to interactive environments including websites and CD-ROM are covered.

*PREREQUISITE(S):* DPH 209

**DPH 411 PHOTOGRAPHY THESIS PROJECT I**

In this course, students must demonstrate proficiency in their specific area of photography by producing a cohesive portfolio. Each student works under the guidance of his or her chosen faculty mentor. A comprehensive description of the intended work schedule must be submitted by the student and approved by the mentor and the department chair. It is the student's responsibility to adhere to the agreed upon work schedule and meet with his/her mentor on a regular basis and to attend all group meetings and seminars.

*PREREQUISITE(S):* DPH 313, DPH 351, DPH 353

**DPH 451 PHOTOGRAPHY THESIS PROJECT II**

This course is a continuation of DPH 411, Photography Thesis Project I. Students must demonstrate proficiency in a specific area of photography by producing a cohesive body of work. It is the student's responsibility to strictly adhere to the agreed upon work schedule and meet with his or her advisor on a regular basis and attend all group meetings and seminars which the advisor or department chair schedules.

*PREREQUISITE(S):* DPH 411

**DPH 475 PHOTOGRAPHY INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

**DPH 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to Photo majors.

FALL 2012 THE EMULSIVE IMAGE Unleash your creative voice through the rich contrast of photography and form. Tell a story, create icons of enduring significance using clay, metal and photography. The class is your opportunity to realize how the photographic image in combination with finely crafted objects can transform your imagination towards a new and exciting potential. This multi disciplinary course draws from photographic tradition and advanced photo technology to create ceramic decals as well as etched and electroformed images on metal. The resulting objects advance a new tradition, explore new combinations in form. Objects that echo your voice rich with narrative and intimacy. Participants explore and utilize the following materials and processes: pattern design, stencil techniques, fresco transfers, ceramic, glass, photo resists, digital decal transfer, bimetal surfaces, patination and finish.

*PREREQUISITE(S):* DPH 251, DPH 254



**DPH 490 INDEPENDENT STUDY**

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

**DPH 500 NEW YORK STUDIO PROGRAM**

Students in good standing have the opportunity to study in New York City through the Association of Independent Colleges of Art and Design's New York Studio Program. Further details are available from the Photography Department and the Academic Advising and Registration Office.

**DPH 505 MOBILITY**

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

**DPH 515 STUDY ABROAD**

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

# Product Design

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DPR 125	Introduction to Product Design	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DPR 113	Visual Communication I	3
	DPR 126	Product Design I	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DPR 213	Visual Communication II	3
	DPR 225	Product Design II	3
	DPR 261	3D Modeling & Rendering I	3
	DAH 200	Art & Culture: Ages of Discovery	3
	DEN 239	Survey of World Literature	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 214	Visual Communication III	3
	DPR 220	Design Research	3
	DPR 226	Product Design III	3
	DPR 262	3D Modeling & Rendering II	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 357	Human Factors	3
	DPR 325	Advanced Product Design I	3
	DPR 362	3D Modeling & Rendering III	3
	DPR 333	Presentation Techniques	3
	DNS 300	Natural Science	3
	D - - 300	Liberal Arts Elective	3

### Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 371	Science & Technology	3
	DPR 326	Advanced Product Design II	3
	DAH 341	History of Modern Design	3
	D - - 300	Liberal Arts Elective	3
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 425	Professional Development Studio I	3
	DPR - - -	Product Design Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - - -	Elective	3

### Eighth Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 426	Professional Development Studio II	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	DPR - - -	Product Design Elective	3
	D - - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## PRODUCT DESIGN

### **DPR 113 VISUAL COMMUNICATION I**

In this course, students are taught how to communicate their design ideas in an efficient way. Emphasis is on sketching techniques and exploring various analog media. Attention is placed on sketchbooks and their vital role in the design process.

### **DPR 125 INTRODUCTION TO PRODUCT DESIGN**

This course introduces students to the fundamentals of the design process. Students are exposed to social, economic and market needs, along with sustainable processes. Students should demonstrate a basic understanding of problem solving methodology and their application to user needs.

### **DPR 126 PRODUCT DESIGN I**

This course orients students to the fundamentals of design process focusing on three major areas of design: aesthetics, function and branding. Projects are organized in phases: research and analysis, concept exploration, ideation sketching, form development, orthographic projection, 3-D study models and finished models.

*PREREQUISITE(S):* DPR 125

### **DPR 213 VISUAL COMMUNICATION II**

In this course, students learn to communicate their design work in a clear and effective manner. Advanced rendering techniques are explored with a focus on complex compositions, design elements, 'story telling' and selling ideas.

*PREREQUISITE(S):* DPR 113

### **DPR 214 VISUAL COMMUNICATION III**

This advanced visual communication course covers design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a compelling way using various analog and digital methods.

*PREREQUISITE(S):* DPR 113, DPR 201, DPR 213

### **DPR 220 DESIGN RESEARCH**

This course will help to develop student's understanding of the innovation process by highlighting the ever-changing role of design, the value of research/analysis and the importance of packaging and presenting information and ideas.

*PREREQUISITE(S):* DPR 113, DPR 125, DPR 126

### **DPR 225 PRODUCT DESIGN II**

This comprehensive course covers the product development process based on exploring creative solutions to consumer and/or social needs. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models.

*PREREQUISITE(S):* DPR 113, DPR 125, DPR 126

### **DPR 226 PRODUCT DESIGN III**

This comprehensive course covers the product development process applied to the common real-world problem of designing around simple package constraints. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models.

*PREREQUISITE(S):* DPR 113, DPR 125, DPR 126, DPR 225

### **DPR 231 2D/3D MODELING & RENDERING**

This course is an introduction to computer modeling. Students learn to translate their designs from a 2D form into a 3D digital environment.

*PREREQUISITE(S):* DPR 125, DPR 126

### **DPR 261 3D MODELING & RENDERING I**

This course is an introduction to computer modeling. Students learn to translate their designs from a 2D form into a 3D digital environment.

### **DPR 262 3D MODELING & RENDERING II**

This course teaches students the tools and processes involved in creating complex and visually compelling 3D digital models in the context of realizing product design solutions.

*PREREQUISITE(S):* DPR 231

### **DPR 325 ADVANCED PRODUCT DESIGN I**

This comprehensive course reinforces earlier teachings on the product development process and applies them to the major social and/or economic issues, which are heavily dependent upon research. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and digital models and renderings. Many of these studio classes are sponsored by industry.

*PREREQUISITE(S):* DPR 201 OR DPR 213, DPR 202 OR DPR 214, DPR 232 OR DPR 225, DPR 233 OR DPR 226

### **DPR 326 ADVANCED PRODUCT DESIGN II**

This comprehensive course reinforces earlier teachings on the product development process and applies the methodology to projects that emphasize the investigation of ergonomics and manufacturing methods. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and digital models and renderings. Many of these studio classes are sponsored by the industry.

*PREREQUISITE(S):* DPR 201 OR DPR 213, DPR 202 OR DPR 214, DPR 232 OR DPR 225, DPR 233 OR DPR 226

### **DPR 333 PRESENTATION TECHNIQUES**

This course develops a student's ability to package their collective body of work into a family of marketing tools representing their strength and skills. Based on personal goals, students develop strategies for personal promotion; these would include resume, portfolio, website, blog, digital presentations, videos and other appropriate marketing materials.

*PREREQUISITE(S):* DPR 201 OR DPR 213, DPR 202 OR DPR 214, DPR 232 OR DPR 225, DPR 233 OR DPR 226

### **DPR 334 DIGITAL TOOLS FOR PRODUCT DESIGN**

This course teaches how to use digital tools to communicate design concepts and processes integrating a variety of software to produce compelling presentations.

*PREREQUISITE(S):* DPR 201 OR DPR 213, DPR 202 OR DPR 214, DPR 232 OR DPR 225, DPR 233 OR DPR 226

### **DPR 335 EXPERIENCE DESIGN**

Experience design combines elements of industrial design with environmental, experiential, brand identity, and interface design, to influence meaning and affect human behavior. Short-term projects could involve products, environments and events. Project considerations may include physical, cultural, psychological and informational design (along with a heavy dose of story-telling), and other elements that affect the overall quality of the user experience.

*PREREQUISITE(S):* DPR 225, DPR 226

### **DPR 357 HUMAN FACTORS**

This course covers research methods applied to human physical and behavioral characteristics with the objective of designing effective and safe products and environments.

*PREREQUISITE(S):* DPR 232 OR DPR 225, DPR 233 OR DPR 226

### **DPR 362 3D MODELING & RENDERING III**

This course blends the previous digital modeling approaches taught in Modeling & Rendering I with more advanced methodologies applied to parametric modeling tools. In addition, students will learn how their digital models will be integrated into downstream processes such as engineering analysis, rapid prototyping and manufacturing.

*PREREQUISITE(S):* DPR 262

### **DPR 371 SCIENCE & TECHNOLOGY**

This course covers the fundamentals of materials and manufacturing processes relevant to mass production, with a specific focus on metals and plastics. Emphasis is placed on eco-design, and the adoption of sustainable materials and processes.

*PREREQUISITE(S):* DPR 225, DPR 226

### **DPR 425 PROFESSIONAL DEVELOPMENT STUDIO I**

This course requires students to apply themselves to projects that require advanced system solutions outcomes that push the boundaries of traditional product design.

*PREREQUISITE(S):* DPR 331 OR DPR 325, DPR 332 OR DPR 326

**DPR 426 PROFESSIONAL DEVELOPMENT STUDIO II**

This comprehensive course reinforces earlier teachings of the product development process and allows students to apply the methodology to individual projects that support personal interest and development. Successful completion of this demanding course requires self-motivation and a professional discipline. The work from the course becomes a capstone project in the student's portfolio.

*PREREQUISITE(S):* DPR 331 OR DPR 325, DPR 332 OR DPR 326

**DPR 431 SENIOR PRODUCT DESIGN STUDIO**

This course comprehensively covers design processes and combines skills learned in supporting courses to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio courses are sponsored by industry.

*PREREQUISITE(S):* DPR 331 OR DPR 325, DPR 332 OR DPR 326

**DPR 432 SENIOR PRODUCT DESIGN STUDIO**

This course comprehensively covers design processes and combines skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models through presentations. The work from the studio becomes capstone projects in the students portfolio and is exhibited in the student show. Many senior studio courses are industry sponsored.

*PREREQUISITE(S):* DPR 331 OR DPR 325, DPR 332 OR DPR 326

**DPR 475 PRODUCT DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

**DPR 485 SPECIAL PROJECT 300/400**

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

SUMMER 2012 STUDY ABROAD - FLORENCE, ITALY Students will live and study in the city Florence, the birthplace of the Renaissance era. They will take this unique opportunity to use this incredible location, and its culture as the basis for their design projects. The course runs from June 28th - July 28th and is being offered in collaboration with SACI University. Selective Enrollment.

*PREREQUISITE(S):* DPR 201, DPR 202, DPR 232, DPR 233

**DPR 490 INDEPENDENT STUDY**

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

**DPR 505 MOBILITY**

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

**DPR 515 STUDY ABROAD**

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

# Transportation Design

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DTR 125	Freshman Trans Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DTR 113	Visual Communication I	3
	DTR 126	Freshman Trans Design Studio II	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DTR 201	Visual Communication II	3
	DTR 257	Human Factors & Vehicle Packaging	3
	DTR 232	Sophomore Trans Design Studio	3
	DEN 239	Survey of World Literature	3
	DAH 200	Art & Culture: Ages of Discovery	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 202	Visual Communication III	3
	DTR 221	Design Theory	3
	DTR 233	Sophomore Trans Design Studio	3
	DTR 231	2D/3D Modeling & Rendering	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 320	Junior Transportation Design Studio	3
	DTR 361	3D Modeling & Rendering I	3
	DTR 302	Visual Communication IV	1.5
	DTR 304	Portfolio Development	1.5
	DNS 300	Natural Science	3
	D - - 300	Liberal Arts Elective	3

### Sixth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 321	Junior Transportation Design Studio	3
	DTR 362	3D Modeling & Rendering II	3
	DTR 371	Science & Technology	3
	DTR 303	Visual Communication V	1.5
	DTR 305	Vehicle Systems	1.5
	DAH 341	History of Modern Design	3
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 420	Senior Transportation Design Studio	3
	DTR 461	3D Modeling & Rendering III	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

### Eighth Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 421	Senior Transportation Design Studio	3
Choose	DAH 400	Art History	3
One	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

# Transportation Design Automotive

## Freshman Year

### First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Design Techniques	3
	DFN 118	3D Design Concepts	3
	DFN 101	Foundation Drawing I	3
	DTR 125	Freshman Trans Design Studio I	3
	DEN 108	Comp II: The Art of Argumentation	3

### Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 117	2D Design	3
	DFN 102	Foundation Drawing II	3
	DTR 113	Visual Communication I	3
	DTR 126	Freshman Trans Design Studio II	3
	DFS 100	Ways of Knowing	3

## Sophomore Year

### Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 119	Digital Fundamentals	3
	DTR 201	Visual Communication II	3
	DTR 257	Human Factors & Vehicle Packaging	3
	DTR 232	Sophomore Trans Design Studio	3
	DEN 239	Survey of World Literature	3
	DAH 200	Art & Culture: Ages of Discovery	3

### Fourth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 202	Visual Communication III	3
	DTR 221	Design Theory	3
	DTR 233	Sophomore Trans Design Studio	3
	DTR 231	2D/3D Modeling & Rendering	3
	DAH 201	Art History Survey	3
	DAS 213	Business Practices	3

## Junior Year

### Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAU 320	Junior Automotive Design Studio	3
	DTR 361	3D Modeling & Rendering I	3
	DTR 302	Visual Communication IV	1.5
	DTR 304	Portfolio Development	1.5
	DNS 300	Natural Science	3
	D - - 300	Liberal Arts Elective	3

### Sixth Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DAU 321	Junior Automotive Design Studio	3
	DTR 362	3D Modeling & Rendering II	3
	DTR 371	Science and Technology	3
	DTR 303	Visual Communication V	1.5
	DTR 305	Vehicle Systems	1.5
	DAH 341	History of Modern Design	3
	D - - 300	Liberal Arts Elective	3

## Senior Year

### Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAU 420	Senior Automotive Design Studio	3
	DAU 461	3D Modeling & Rendering III	3
	D - - 400	Liberal Arts Elective	3
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

### Eighth Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
	DAU 421	Senior Automotive Design Studio	3
Choose One	DAH 400	Art History	3
	DVC 400	Visual Culture Elective	
	D - - 400	Liberal Arts Elective	3
	D - - - -	Elective	3

Catalog Year 12/13

Total Credits

126-127

## TRANSPORTATION DESIGN

### AUTOMOTIVE

#### **DAU 307 AUTO DESIGN STUDIES**

This course focuses on the design of vehicle's interior and exterior and looks in-depth at the many complex elements that are inherent in these products; project theme will vary by semester. The deliverables for this studio will consist of a product plan, sketches and high quality renderings. The students select their own vehicles to design.

#### **DAU 320 JUNIOR AUTOMOTIVE DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this course. Projects cover both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

#### **DAU 321 JUNIOR AUTOMOTIVE DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. Projects cover both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DAU 320

#### **DAU 357 HUMAN FACTORS**

This course covers methods of researching and applying information about human physical and behavioral characteristics in order to design safer and more effective products and environments.

*PREREQUISITE(S):* DTR 232, DTR 233

#### **DAU 402 ADVANCED VISUAL COMMUNICATION (ALIAS)**

This course is designed to strengthen the automotive design student's electronic drawing and rendering skills to a professional level while at the same time fostering conceptual thinking. The work from this course becomes an important part of the student's portfolio. Students use Alias software.

*PREREQUISITE(S):* DAU 320, DAU 321, DTR 362

#### **DAU 420 SENIOR AUTOMOTIVE DESIGN STUDIO**

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by automotive companies and automotive component suppliers are a regular part of this class.

*PREREQUISITE(S):* DAU 321

#### **DAU 421 SENIOR AUTOMOTIVE DESIGN STUDIO**

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by automotive companies and automotive component suppliers are a regular part of this class.

*PREREQUISITE(S):* DAU 420

#### **DAU 461 3D MODELING & RENDERING III**

This course is designed to strengthen the automotive design student's electronic drawing and rendering skills to a professional level while at the same time fostering conceptual thinking. The work from this course becomes an important part of the student's portfolio. Students use Alias software.

*PREREQUISITE(S):* DTR 362

#### **DAU 475 AUTOMOTIVE DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.



**DAU 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.  
*PREREQUISITE(S):* DTR 202, DTR 231, DTR 257

**DAU 490 INDEPENDENT STUDY**

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

**DAU 505 MOBILITY**

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

**DAU 515 STUDY ABROAD**

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

**TRANSPORTATION****DTR 113 VISUAL COMMUNICATION I**

In this course, students are instructed how to express their design ideas in a concise, compelling and efficient way. Emphasis is on dry media such as pen, markers and colored pencils. The importance of accurate perspective and clear rendering of form is stressed.

*PREREQUISITE(S):* DTR 125

**DTR 125 FRESHMAN TRANSPORTATION DESIGN STUDIO I**

This course orients students to the fundamental design process used by transportation designers. Problem identification, concept development, ideation sketching, form development, orthographic projection and mock-up building are introduced. Students will develop and practice a basic understanding of the methodology used in transportation design.

**DTR 126 FRESHMAN TRANS DESIGN STUDIO II**

The course focuses the process on more specific design problems. Transportation studio emphasizes the importance of understanding proportion and the aesthetics of innovation form; special emphasis is also placed on the ability to efficiently communicate ideas in 2D sketches. This course emphasizes the importance of creativity, idea generation and visual communication.

*PREREQUISITE(S):* DTR 125

**DTR 201 VISUAL COMMUNICATION II**

This course covers advanced industrial design 2D visualization techniques for sophomore-level transportation design students.

*PREREQUISITE(S):* DTR 113

**DTR 202 VISUAL COMMUNICATION III**

This advanced visual communication course covers many traditional and digital design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a convincing manner using perspective, color, value and lighting to define form.

*PREREQUISITE(S):* DTR 201

**DTR 221 DESIGN THEORY**

This course helps students understand the complexity of the design process with exploration and ideation methodologies. Written, verbal and graphic presentation techniques are used to develop design concepts. Emphasis is placed on the generation of ideas and concepts. Students then focus on a design problem or opportunity and communicate a solution.

*PREREQUISITE(S):* DTR 113, DTR 125, DTR 126

**DTR 231 2D/3D MODELING & RENDERING**

This course introduces orthographic drawing on the computer leading to basic 3-D computer modeling and rendering. It is extremely important that Transportation Design students comprehend the principles of orthographic projection.

*PREREQUISITE(S):* DTR 125, DTR 126

**DTR 232 SOPHOMORE TRANS DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in transportation design or the design of transportation industry related products. Projects sponsored by transportation industry companies are a regular part of this course. There are projects covering both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DTR 126

**DTR 233 SOPHOMORE TRANSPORTATION DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in transportation design or the design of transportation industry related products. Projects sponsored by transportation industry companies are a regular part of this course. There are projects covering both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DTR 232

**DTR 257 HUMAN FACTORS & VEHICLE PACKAGING**

This course introduces students to the application of Human Factors/Ergonomics as an important element underlying industrial design work. Topics covered include applied anthropometry, vehicle packaging, cognitive behavior and the user interface, as well as product safety considerations.

*PREREQUISITE(S):* DTR 126

**DTR 302 VISUAL COMMUNICATION IV**

The class will begin with an introduction to the basic tools of a specific digital visualization program including supporting hardware such as digital drawing tablets. A series of initial assignments will focus on forms using lighting, reflections and color to define the forms with digital tools. The second series of assignments will involve rendering increasingly more complex forms. The final half of the semester will be spent completing renderings to support the student's studio class.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 233, DTR 257

**DTR 304 PORTFOLIO DEVELOPMENT**

This course develops a student's ability to package their collective body of work into a family of marketing tools representing their abilities as a designer. The course focuses on the review, analysis, preparation and/or improvement of the student's portfolio. Based on faculty assessment and personal goals, students will develop mechanisms to pursue employment in the professional market. These would include resume, websites, print, communications, and other appropriate personal marketing material.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

**DTR 305 VEHICLE SYSTEMS**

This course is designed to introduce students to the systems involved in the development of modern vehicles, and the role of that systems play in influencing design outcomes. Subjects to be covered will include powertrain, suspension, safety and electrical systems, as well as the engineering sciences of aerodynamics and manufacturing/assembly.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

**DTR 307 AUTO DESIGN STUDIES**

This course focuses on the design of vehicle's interior and exterior and looks in-depth at the many complex elements that are inherent in these products; project theme will vary by semester. The deliverables for this studio will consist of a product plan, sketches and high quality renderings. The students select their own vehicles to design.

**DTR 309 PORTFOLIO PRESENTATION**

This course helps students develop their collective body of work into a focused portfolio representing their abilities as designers. Students concentrate on the review, analysis, preparation and improvement of their portfolio. Based on personal goals and faculty assessment, students develop their portfolio to position themselves in the professional market.

**DTR 320 JUNIOR TRANSPORTATION DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and model construction for students concentrating on pursuing a career in transportation design or the design of transportation industry related products. Projects sponsored by transportation industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DTR 202, DTR 231, DTR 233, DTR 257

**DTR 321 JUNIOR TRANSPORTATION DESIGN STUDIO**

This course covers design principles, drawing, rendering techniques and model construction for students concentrating on pursuing a career in transportation design or the design of automotive industry related products. Projects sponsored by transportation industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

*PREREQUISITE(S):* DTR 320

**DTR 361 3D MODELING & RENDERING I**

In this course, students learn to utilize a 3-D software package. Students create basic objects, display and render models, export and import models and modify objects.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

**DTR 362 3D MODELING & RENDERING II**

This course introduces students to advanced 3D modeling and rendering techniques using ALIAS software on the Silicon Graphics platform. The class expands the student's knowledge of nurb tools, extrusions, patches, skinning and surface treatments. Models are rendered using full-color palettes, multi-source lighting and texture mapping. Basic animation is covered to prepare the student for advanced skills.

*PREREQUISITE(S):* DTR 262 OR DTR 361

**DTR 371 SCIENCE & TECHNOLOGY**

This course covers the fundamentals of materials and manufacturing processes. Mass production methods in metal and plastic are the focus, including the fabrication of individual parts and the assembly of completed products. Students are taught a basic understanding of the limitations and possibilities of modern manufacturing methods.

*PREREQUISITE(S):* DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

**DTR 402 ADVANCED VISUAL COMMUNICATION (ALIAS)**

This course is designed to strengthen the transportation design student's electronic drawing and rendering skills to a professional level while at the same time fostering conceptual thinking. The work from this course becomes an important part of the student's portfolio. Students use Alias software.

*PREREQUISITE(S):* DTR 320, DTR 321, DTR 362

**DTR 420 SENIOR TRANSPORTATION DESIGN STUDIO**

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by transportation companies and transportation component suppliers are a regular part of this class.

*PREREQUISITE(S):* DTR 321

**DTR 421 SENIOR TRANSPORTATION DESIGN STUDIO**

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by transportation companies and transportation component suppliers are a regular part of this class.

*PREREQUISITE(S):* DTR 420

**DTR 461 3D MODELING & RENDERING III**

This course is designed to strengthen the transportation design student's electronic drawing and rendering skills to a professional level while at the same time fostering conceptual thinking. The work from this course becomes an important part of the student's portfolio. Students use Alias software.

*PREREQUISITE(S):* DTR 362

**DTR 475 TRANSPORTATION DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one

**DTR 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.  
*PREREQUISITE(S):* DTR 232, DTR 233

**DTR 490 INDEPENDENT STUDY**

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

**DTR 505 MOBILITY**

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

**DTR 515 STUDY ABROAD**

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

## **STUDENT AFFAIRS PROGRAMS**

### **SLP 007 CCS FIRST YEAR EXPERIENCE**

The CCS Experience course is designed to acclimate new CCS students to campus culture, academic expectations and life as a college student. The course strives to equip new students with the skills needed to be successful students and artists/designers while providing the support needed to meet the challenges set before them by CCS. Students will be required to make weekly entries into a sketch book and journal, participate in a group research project and community service project and other assignments. Topics for this course will include career exploration, transitioning into college life, Blackboard skills, technology on campus, presentation skills, personal budgeting, and community service. The course will also strive to assess student strengths and weaknesses relative to college success and to act as a support system for new CCS students.

## FACULTY AND ADMINISTRATION

---

### ADVERTISING DESIGN

Mark Zapico  
BFA, College for Creative Studies

Ryan Ansel  
BFA, Savannah College of Art & Design

### ART EDUCATION

Nancy Vanderboom Lausch  
Ph.D, Union Institute  
MA, Grand Valley State University  
BFA, Cardinal Stritch University

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MFA, Ohio State University  
MA, New York Unibersity  
BS, Nyack College

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BS, Wayne State University

Herb Babcock  
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BFA, Cleveland Institute of Arts

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BFA, Southern Illinois University

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BFA, Kansas State University

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BFA, Eastern Michigan University

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BFA, State University College at Buffalo

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MA, The New School

Steven Stanchfield

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BFA, University of Georgia

Gilda Snowden  
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BFA, Wayne State University

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BA, The College of William & Mary

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BFA, Society of Arts and Crafts

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BFA, University of Illinois at Chicago

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BS, Valparaiso University

## **ILLUSTRATION**

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BFA, School of Visual Arts

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BFA, Utah State University

Erik Olsen  
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MFA, Wayne State University

Casey Wise  
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BA, Ringling School of Art

## **INTERIOR DESIGN**

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## **LIBERAL ARTS**

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MA, Wayne State University  
BA, Wayne State University

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MA, Wayne State University  
BA, University of Michigan

Michael Stone-Richards  
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BA, University of Warwick

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