

COLLEGE for Creative STUDIES



2024 – 2025 Academic Catalog

Office of Academic Advising & Registration
313.664.7672

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Purpose

The CCS Academic Catalog provides a general overview of institution guidelines, policies and procedures for student enrollment, records and registration; academic programs; course information; and student access at the College for Creative Studies (CCS). This catalog includes general information for both Undergraduate & Graduate level academic programs.

Additional policies are located in the CCS Policy Database accessible online through the college website and/or student portals. Course information is also available through the Guest view on Self-Service.

Academic Programs and Courses are reviewed for updates annually. Academic Policies that are updated during an active Academic year will be noted in the Addenda section.

The Academic Catalog is updated each year and is archived annually. Archives are accessible online or by contacting the Academic Advising & Registration Office (313.664.7672 or email aaro@ccsdetroit.edu).

A Brief History

For more than a century, the College for Creative Studies (CCS) has distinguished itself as one of the premier institutions of higher learning in the world. The current College traces its heritage back to 1906 when a group of local civic leaders, inspired by the English Arts and Crafts movement, formed the Detroit Society of Arts and Crafts. The Society's mission was to keep the ideals of beauty and craftsmanship alive in what was rapidly becoming an industrialized world. At their original location on Farmer Street, Society members began teaching informal classes in basic design, drawing, and woodcarving. In 1911, they opened a gallery where students, as well as prominent modern artists, displayed and sold their work.

As Detroit's creative community continued to take root, the Society recognized the need to expand. They moved to a larger location on Watson Street (1916), and 10 years later became one of the first arts and crafts organizations to offer a formal, four-year program in Art (1926). Within a year, the Art School of the Detroit Society of Arts and Crafts grew to an enrollment of 280 students.

Much of the school's success was attributed to its close integration of rigorous courses with the progression of the art and design movements and world-class, contemporary exhibitions—a tradition that continues to prevail. In addition to hiring talented, local artists and designers, the school sought renowned painters, sculptors, and craftspeople from around the world to teach courses. In 1933, the Society's gallery garnered national media attention as one of the first art institutions to recognize the automobile as an art form. This was around the same time that programs in industrial design and commercial art were introduced to the school's curriculum.

The school relocated for a third time in 1958 to its current location near the city's cultural center. The move provided students with more convenient access to the Detroit Institute of Arts' impressive collection. All classes and offices were initially housed in the Arts & Crafts building designed by Minoru Yamasaki.

In 1962, the school officially became a college when the Michigan Department of Education authorized the institution to offer a Bachelor of Fine Arts in Industrial Design. Eight years later, the College was awarded the right to provide degrees in all of its major programs. The National Association of Schools of Art and Design (NASAD) granted original accreditation in 1972, and the North Central Association of Colleges and Schools (NCA) granted regional accreditation in 1977.

The next four decades brought about several improvements and significant changes to the campus. In 1975, construction of the architectural award-winning Kresge-Ford Building was completed, and the Detroit Society of Arts and Crafts changed its name to the Center for Creative Studies—College of Art and Design. The school acquired an apartment building adjacent to campus (the Art Centre building) in 1988 that serves as the main dormitory on campus and the building that formerly housed Detroit’s African American Museum of History in 1997 that was later transformed into the Academic Resource Center (now the Manoogian Visual Resource Center), which contains the Center Galleries and library. A parking structure was added to the campus in 1999, and in the fall of 2001, the College inaugurated the Walter B. Ford II building for design and technology-driven disciplines. The donation to fund this project was the largest ever given to an art college at the time. That year, two historic homes on the northern side of campus were also renovated to accommodate administration and admissions offices.

The year 2001 brought about a milestone critical to the future of the school. Results of a research study led to the Board of Trustees’ decision to change the school’s name to the College for Creative Studies (CCS) to more clearly communicate its identity as an accredited, degree-granting “college.”

The Josephine F. Ford Sculpture Garden was added in the fall of 2005 to provide a gathering place for the campus community, and 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 significant project to date—a \$145 million redevelopment of the 760,000 sq. ft. historic Argonaut Building (formerly General Motors first research and design studio). Located in Detroit’s New Center district (about a mile from the original Walter and Josephine Ford Campus), the building serves as the A. Alfred Taubman Center for Design Education.

The Taubman Center is home to the College’s five undergraduate design departments, graduate degree programs in design and transportation design and the Henry Ford Academy: School for Creative Studies, an art and design charter school for middle and high school students. This site has enabled CCS to expand its curriculum to include new areas of the creative industries, improve facilities for all of its departments and connect with the local community through the Design Core Detroit. It represents the College’s commitment toward accelerating metro Detroit’s transition to an innovation-based economy by renewing the infrastructure of an important urban neighborhood; attracting, developing and retaining talent in the creative industries; spurring research in sustainable product development; and creating jobs and new business opportunities. The original Ford campus continues to house arts and crafts disciplines as well as the majority of administrative offices.

The College’s legacy has contributed to its recognition as an international leader in art and design education. In 2007, Bloomberg Business Week listed CCS among the top design schools in the world. The college now enrolls more than 1,400 students seeking undergraduate degrees across twelve majors and four graduate degrees. CCS also offers non-credit courses in the visual arts through its Precollege and Continuing Studies programs and annually provides over 4,000 high-risk Detroit youth with art and design education through the Community Arts Partnerships programs.

A century of tradition shaped by some of the most brilliant minds in the world has culminated in a truly unsurpassed institution of higher learning—a community where the creative spirit is free to soar.

Mission Statement

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.

Purposes and Goals

The College strives to be a creative institution, consistent with its name and mission. To that end, it periodically examines itself through a strategic planning process that clarifies its purposes and articulates its goals for the future. The 2012 Strategic Plan identified, and the 2017 Strategic Plan reaffirmed, a vision and four principles that guide the College's activities. Following are those vision and goals statements:

Vision

Through relentless creativity, we will educate students to be the best artists and designers in the world.

By expanding our collaborative commitment to quality, innovation, financial soundness, social responsibility and ethical practice, we will enhance the College's contributions to our students and the community and assure its long-term vitality.

Guiding Principles

Student Experience

We will provide an exceptional supportive experience to all students at every touchpoint, to enable and encourage them to reach their highest potential.

Faculty/Staff

We will create an environment that attracts, supports, develops and inspires a world-class faculty and staff.

Programs

We will develop and sustain innovative academic programs to ensure CCS is always at the forefront of creative education and practice.

Social Responsibility/Community

We will expand upon our culture of engagement with diverse constituencies to enable our students, employees, alumni, partners and community to flourish.

Institutional Student Learning Outcomes

The faculty of the College have articulated the general objectives of a CCS education in the form of Institutional Student Learning Outcomes and the criteria of the various majors have been aligned with these Institutional Outcomes. Institutional Learning Objectives are as follows:

CCS graduates will be able to:

- **THINK:** Demonstrate critical thinking characterized by experimentation, inquiry, and theoretically informed social, cultural, and historical awareness.
- **CREATE:** Synthesize knowledge and skills in the conceptualization and realization of creative expression.
- **COMMUNICATE:** Articulate ideas and visual concepts in writing, presentations, and professional practice.
- **INNOVATE:** Frame visionary responses to evolving social, cultural, and economic needs and opportunities.
- **CONNECT:** Engage as responsible and ethical citizens of diverse, local, global and professional communities.
- **LEAD:** Demonstrate leadership through appropriate research, methods, design, and professional conduct.

Program Learning Outcomes – Graduate Studies

- Color and Material Design
- User Experience Design
- Transportation Design

Program Learning Outcomes – Undergraduate Studies

- Advertising Design
- Art Education
- Communication Design
- Entertainment Arts
- Fashion Design
- Film
- Illustration
- Interdisciplinary Art and Design
- Interior Design
- Liberal Arts
- Photography
- Product Design
- Studio Art and Craft
- Transportation Design

Accreditation

The College for Creative Studies is a nonprofit, private college authorized by the Michigan Education Department to grant Bachelor's and Master's degrees.

CCS is accredited by the Higher Learning Commission (HLC), CCS' institutional accreditation body. HLC evaluates educational institutions in terms of mission and HLC criteria and is one of six regional accrediting commissions.

CCS is an accredited member of the National Association of Schools of Art and Design (NASAD), an organization that establishes national standards for undergraduate and graduate degrees for art and design related disciplines.

CCS holds Interior Design Accreditation from the Council for Interior Design Accreditation (CIDA), an accrediting body for interior design education programs that identifies, develops, and promotes quality standards for the education of interior designers.

Freedom Of Expression

The mission of the College for Creative Studies asserts that we embrace excellence, ethical action, and social responsibility in all aspects in the practice of art, design, and scholarship. To adequately support this mission, CCS must preserve freedom of expression in all its forms. Freedom of expression is essential to basic human dignity. It ensures that members of the CCS community (students, faculty, staff and guests invited by the College) are at liberty to develop their creative abilities to the fullest extent.

CCS supports the rights of its community members to research and create using all forms of expression. It supports the right to express one's views publicly as well as privately at venues and in activities both on and off campus.

The CCS community recognizes that creative expression by its very nature may be provocative. To encourage healthy debate, members of the CCS community and guests must demonstrate respect for the right of others to express views which they find disagreeable or offensive. Likewise members of the CCS community must be sensitive to the various audiences who may encounter their work.

That being said, CCS also notes that this freedom is not absolute. In certain circumstances, the institution may restrict expression, for example, that violates the law, is harassing or defamatory, invades substantial privacy or confidentiality interests, or does not meet curatorial standards. Moreover, the institution may reasonably regulate the time, place, and manner of expression to ensure that it does not disrupt the ordinary activities of the College.

Nondiscrimination

Notice Of Nondiscrimination

The College for Creative Studies subscribes to the principle of equal opportunity in its employment, admissions, educational practices, scholarship and loan programs and other school-administered programs, and strives to provide an educational environment and workplace free from unlawful harassment or discrimination.

Discrimination, including harassment, because of age, race, color, national or ethnic origin, religion, sex, sexual orientation, gender identity or expression, veteran status, physical attributes, marital or familial status, disability or any other characteristic protected by law is strictly prohibited.

Questions, comments, and reports about harassment or discrimination based on any of these characteristics can be directed to one of the following administrators:

Assistant Dean for Institutional Equity and Inclusion and Title IX Coordinator Institutional Equity and Inclusion
Taubman Center, 9th Floor
460 W. Baltimore Ave.
Detroit, MI 48202 313-664-1489
diversity@collegeforcreativestudies.edu or ddyoung@collegeforcreativestudies.edu

Human Resources
Director Office of Human Resources
201 E. Kirby
Detroit, MI 48202
313-664-7651
rdirhoff@collegeforcreativestudies.edu

Further inquiries can be directed to:
The Assistant Secretary for Civil Rights
U.S. Department of Education
1-800-421-3481

Related federal and state laws:

- Titles VI and VII of the Civil Rights Act of 1964
- Title IX of the Education Amendments of 1972
- Title III of the Americans with Disabilities Act
- Section 504 of the Rehabilitation Act
- the Age Discrimination Act
- the Equal Pay Act
- the Age Discrimination in Employment Act
- the Elliott-Larsen Civil Rights Act

Diversity, Equity & Inclusion

Diversity, Equity, and Inclusion are Core Institutional Values. The College for Creative Studies strives to make our campus a welcoming and inclusive environment for everyone. CCS fosters a community of inclusion that is free from harassment and discriminatory practices built on a foundation of respect, empathy, and knowledge.

Statement Of Commitment

We are dedicated to creating an environment that supports and advances a diverse and equitable campus culture. We value our rich campus diversity and strive to cultivate an environment where ideas and contributions can flourish. The Office for Institutional Equity & Inclusion is committed to advancing efforts that enrich our campus community and build stronger communities.

Land Acknowledgment Statement

The College for Creative Studies respectfully acknowledges that we are on the traditional, contemporary, and ancestral homelands of the Anishinaabe – Council of Three Fires: the Ojibwe/Chippewa, Odawa/Ottawa, and Potawatomi/Bodéwadmi along with their neighbors the Seneca, Delaware, Fox, Shawnee, Loups, Miami and Wyandot who maintained, and continue to preserve lifeways along Detroit’s river banks and throughout the Great Lakes region. Through signing the Treaty of Detroit in 1807, Anishinaabek tribes ceded the land now occupied by the city we stand on. We recognize Michigan is home to 12 federally recognized tribes who continue to steward this land, in remembrance of their ancestors and thinking of future generations.

The CCS Covenant: A Commitment To Civility

The College for Creative Studies nurtures the creativity that is vital to the enhancement of modern culture. This is best accomplished in an atmosphere of mutual respect and civility, self-restraint, concern for others, and academic integrity. By choosing to join this community, I accept the obligation to live by these common values and commit myself to the following principles:

As a CCS Student, Staff, or Faculty Member:

- I will embrace the concept of a civil community that abhors violence, theft, and exploitation of others;
- I will commit myself to the pursuit of knowledge, excellence in art & design with personal integrity, and academic honesty;
- I will respect the sanctity of the learning environment and avoid disruptive and deceitful behavior toward other members of the campus community;
- I will support a culture of diversity by respecting the rights of those who differ from myself;
- I will contribute to the development of a caring community where compassion for others and freedom of thought and expression are valued;
- I will honor, challenge and contribute to the scholarly heritage left by those who preceded me and work to leave this a better place for those who follow.

By endorsing these common principles, I accept a moral obligation to behave in ways that contribute to a civil campus environment and resolve to support this behavior in others. This commitment to civility is my promise to the College for Creative Studies community.

Our Community

The College for Creative Studies represents a diverse community composed of individuals with many perspectives, personal experiences, values, identities, and worldviews that recognize differences of culture and circumstance. Diversity, Equity and Inclusion are interlaced into our Mission, Vision, and Strategic Plan.

[Diversity, Equity, & Inclusion Advisory Group](#)

[Student Organizations](#)

[Community Arts Partnerships](#)

[Design Core Detroit](#)

[Kresge Arts In Detroit](#)

[Academic Departments](#)

Programs

Degree Programs

CCS offers a Bachelor of Fine Arts degree in 12 majors, Certification in Art Education, Master of Arts in Art Education (MAAE), Master of Fine Arts (MFA) degree and Master of Arts (MA) degree in 4 areas. In addition, the College offers Precollege and Continuing Studies courses for youth, adults, and high school students.

Bachelor Of Fine Arts Degrees

The College offers a BFA degree in Advertising Design, Communication Design, Entertainment Arts (Emphasis in Animation, Concept Design or Game), Fashion Design (Emphasis in Apparel or Accessories), Film, Illustration, Interdisciplinary Art & Design, Interior Design, Photography, Product Design, Studio Art & Craft and Transportation Design. The BFA degree requires completion of 120 credit hours. Required major studio credits, general education credits and electives are indicated on the curriculum charts for each major. The certification in Art Education requires 27 credits to complete.

In addition to coursework in their chosen major, first-year students take courses in the Foundation Department, where they study drawing, 2D and 3D design, and an introduction to digital tools. Students in all majors also take courses in the Liberal Arts Department, designed to help them develop critical thinking skills and 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 Color and Materials Design, Transportation Design, User Experience Design and Interdisciplinary Design Studies 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 and focuses on fostering critical thinking in a design context while keeping contemporary business reality in mind. CCS graduate classes are taught by industry leaders and an internationally recognized roster of visiting designers and artists with experience in design strategy, user-centric research, design execution and presentation, as well as entrepreneurial practices.

Master Of Arts

The 30-credit MA (initial degree) focuses on professional and technical skills and knowledge. MA programs are available in the following areas: Color and Materials Design, Transportation Design, User Experience Design and Interdisciplinary Design Studies.

Master Of Arts In Art Education

The 30-credit MA focuses on professional and technical skills and knowledge. Students in this low-residency, hybrid program are able to maintain their current teaching position while earning their master's degree in 25-months. The curriculum gives graduates the necessary skills to participate in highly collaborative, interdisciplinary settings.

2024-2025 Academic Minors

Undergraduate Minors – 15 Credits

Liberal Arts Minors

- Art History
- Art Therapy
- Creative Entrepreneurship
- Creative Writing
- Critical Theory
- Sustainability & Social Responsibility
- Visual Culture

Studio Minors

- Advertising & Communication Design
- Advertising & Communication Design/UXD
- Entertainment Arts
- Fashion Design
- Film
- Footwear Design
- Illustration
- Interior Design
- Photography
- Product Design
- Product Design For EA & ILL Majors
- Product Design For Transportation Majors
- Transportation Design
- Transportation Design - Automotive Digital Modeling
- Transportation Design - Automotive Clay Modeling

Graduate Minors – 9.0 Credits

- Sustainability & Design
- Footwear Design

Precollege and Continuing Studies

The Precollege and Continuing Studies (PCCS) department at CCS offers art and design courses for people of all ages; pre-college programs such as Precollege Summer Experience, Teen Summer Camps, Dual Enrollment, youth programs such as Second Saturdays and Summer youth day camps; adult non-credit courses, certificate programs; and professional development programs.

Community Arts Partnerships

Community Arts Partnerships program develops and maintains collaborations between the College and community organizations to bring educational experiences in art, design, and new technologies to underserved populations. The Director acts as a resource for faculty and programs within the College that seek to develop community partnerships.

Faculty 24-25

Advertising Design

Susan LaPorte
MFA, California Institute of the Arts
BFA, University of Illinois at Chicago

Philip McAvoy
BA, Michigan State University

Art Education

Amy Ruopp
Ph.D., EDS, University of Missouri
MAT, BFA, Maryland Institute College of Art

Communication Design

Susan LaPorte
MFA, California Institute of the Arts
BFA, University of Illinois at Chicago

Matt Raupp
MFA, Eastern Michigan University
BFA, Eastern Michigan University

Chad Reichert
MFA, Minneapolis College of Art and Design
BSFA, Valparaiso University

Entertainment Arts

David Bentley
BFA, Brigham Young University

Tim Flattery
BFA, Center for Creative Studies

David Gazdowicz
MFA, Eastern Michigan University
BFA, College for Creative Studies

Josh Harrell
MFA, University of Southern California
BA, University of the South

Chase Holton
BFA, College for Creative Studies

Steven Stanchfield

Dylan Vanwormer
BFA, Ringling College of Art & Design

Fashion Design

Aki Choklat
MA, Royal College of Art
BA, Brigham Young University

Rey Pador
MA, Royal Academy of Fine Arts Antwerp
BA, Royal Academy of Fine Arts Antwerp

Film, Interdisciplinary Art & Design

Scott Northrup
MA, The New School
BFA, College for Creative Studies

Foundation

Elena Arnaoutova
MFA, Moscow Institute of Art & Industry
BFA, Orst Art Institute

Peter Dunn
MFA, University of Michigan
BFA, Wayne State University

Jennifer Fitzpatrick
MFA, School of the Art Institute of Chicago
MFA, Wayne State University
BFA, University of Michigan

Michelle Lannoo
BFA, College for Creative Studies

Joshua Mulligan
BFA, College for Creative Studies

Dan Stewart
MFA, Eastern Michigan University
BFA, The Ohio State University

Graduate Studies

Ian Lambert
MA, Central St Martins
Ph.D., University of Edinburgh

Melanie McClintock
MFA, College for Creative Studies
BFA, Virginia Commonwealth University

Raphael Zammit
MFA, University of Cincinnati
BFA, University of Michigan
BS, Art Center College of Design

Illustration

Gil Ashby
MFA, School of Visual Arts
BFA, School of Visual Arts

Elizabeth Bauer
MFA, University of Notre Dame
BFA, Ringling College of Art and Design

Don Kilpatrick
BFA, University of Georgia

Erik Olson
MFA, Wayne State University
BFA, Art Center College of Design

Francis Vallejo
MA, Savannah College of Art and Design
BFA, Ringling College of Art & Design

Interior Design

June Gardner
BFA, College for Creative Studies

Sandra Olave
MFA, College for Creative Studies
BFA, Universidad Autonoma Del Caribe

Liberal Arts

Myrtle Brooks
MBA, Madonna University
BA, Sienna Heights University

Lisa Catani
Ph.D., MA, BA, Wayne State University

James Garvey
PhD, University College London
MA, Michigan State University
BA, Wake Forest University

Laura Kovick
MA, Eastern Michigan University
BA, Central Michigan University

Caleb Lalinsky
MFA, Temple University
BA, Michigan State University

Photography

Scott Northrup
MA, The New School
BFA, College for Creative Studies

Eleanor Oakes
MFA, Stanford University
BFA, Princeton University

Bill Valencenti
BFA, Columbia College

Product Design

Greg Darby
BFA, College for Creative Studies

John Kaloustian
BFA, College for Creative Studies

Studio Art & Craft

Ebiyeneyefa Baralaye
MFA, Cranbrook Academy of Art
BFA, Rhode Island School of Design

Valerie Jenkins
MFA, University of Minnesota
BFA, Grand Valley State University

Chido Johnson
MFA, University of Notre Dame
BFA, University of Georgia

Thomas Madden
MFA, Bowling Green State University
BFA, Kansas State University

Jeremy Noonan
MFA, Cranbrook Academy of Art
BFA, College for Creative Studies

Kimberly H. Scott
MFA, School of the Art Institute of Chicago
BFA, Rhode Island School of Design

Tonja Torgerson
MFA, Syracuse University
BFA, University of Minnesota

Transportation Design

Hoon Kang
BS, Art Center College of Design
BS, St. Paul Rikkyo University

David Smith
BFA, College for Creative Studies

Paul Snyder
MFA, New York Academy
BFA, College for Creative Studies

Anthony Reale
BFA, College for Creative Studies

Stephen Schock
MFA, Wayne State University
BFA, Center for Creative Studies

Cleber Vieira
BFA, MacKenzie University
BFA, Instituto Europeo di Design

Jason White
BFA, College for Creative Studies

Suven Young-Harper
BFA, College for Creative Studies

Board Of Trustees 24-25

James M. Nicholson, Chair

Lynn F. Alandt Vice, Chair

James H. Vandenberghe, Treasurer

Robert H. Bluestein

Thomas C. Buhl

Darrell Burks

Moray S. Callum

Frank Campanale

Thomas Celani

Lois Pincus Cohn

KC Crain

Matthew P. Cullen

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Alburn H. Elvin, Jr.

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Don Manvel

William U. Parfet

Stephen R. Polk

Waltraud E. Prechter

Sydney L. Ross

Michael P. Simcoe

William S. Taubman

Donald L. Tuski, President

Molly P. Valade

Fall 2024 (09/03/24 – 12/14/24) – ACADEMIC CALENDAR

August 23	<u>LATE FALL 2024 GRAD APP FINAL DEADLINE</u>
August 24	<u>NEW INT STUDENT HOUSING MOVE-IN</u>
August 25	<u>NEW STUDENT HOUSING MOVE-IN</u>
August 26	<u>NEW STUDENT ORIENTATION (NSO)</u>
August 27	<u>NEW INTERNATIONAL STUDENT CHECK-IN</u>
August 30	<u>RETURNING STUDENT HOUSING MOVE-IN</u>
September 3	<u>ADDITIONAL \$25 LATE FEE</u>
September 3	<u>FALL 2024 SEMESTER CLASSES BEGIN</u>
September 10	<u>FINAL DEADLINE FOR FALL 24 REGISTRATION</u>
September 10	<u>LAST DAY TO ADD/CHANGE/REGISTER FALL 24</u>
September 10	<u>LAST DAY TO ADJUST FA 24 MEAL PLAN</u>
September 10	<u>LAST DAY TO DROP FOR 100% REFUND</u>
September 11	<u>GRADE OF W BEGINS</u>
September 11	<u>WITHDRAWAL PERIOD BEGINS FOR FALL 24</u>
September 16	<u>LAST DAY FOR 80% REFUND</u>
September 20	* <u>FALL 1-MINI SESSION 50% REFUND</u>
September 23	<u>LAST DAY FOR 60% REFUND</u>
September 30	<u>LAST DAY FOR 40% REFUND</u>
October 1	<u>\$75 DELINQUENCY FEE ASSESSED</u>
October 1	<u>FULL CHARGES APPLY-NO REFUNDS</u>
October 1	<u>GRADE OF WN BEGINS</u>
October 4	<u>WINTER 25 GRADUATION APPLICATION OPEN</u>
October 14	<u>MIDTERM WEEK</u>
October 14	<u>WINTER 25 NEW STUDENT ADVISING SESSIONS</u>
October 21	<u>FACULTY: MIDTERM GRADES DUE</u>
October 23	<u>STUDENTS: MIDTERM GRADES AVAILABLE</u>
October 28	* <u>FALL 2-MINI SESSION 100% REFUND</u>

November 1	<u>PAYMENT PLANS OPEN FOR WINTER 2025</u>
November 4	<u>LATE WINTER 25 GRAD APP PERIOD</u>
November 8	* <u>FALL 2-MINI SESSION 50% REFUND</u>
November 18	<u>FINAL DEADLINE FOR WINTER 25 GRAD APP</u>
November 22	<u>LAST DAY TO WITHDRAW FALL 24 CLASSES</u>
November 27	<u>NO CLASSES THANKSGIVING BREAK NOV 27-30</u>
December 2	<u>CLASSES RESUME</u>
December 11	<u>DECEMBER COMMENCEMENT CEREMONY</u>
December 13	<u>WINTER 2025 \$25 LATE FEE ASSESSED</u>
December 13	<u>WINTER 25 TUITION & HOUSING PAYMENTS DUE</u>
December 14	<u>LAST DAY OF FALL 24 SEMESTER</u>
December 16	<u>FACULTY: FINAL GRADES DUE</u>
December 18	<u>STUDENTS: FINAL GRADES AVAILABLE</u>

Winter 2025 (01/13/25-05/10/25) – Academic Calendar

January 8	<u>NEW STUDENT HOUSING MOVE-IN</u>
January 9	<u>NEW INTERNATIONAL STUDENT CHECK-IN</u>
January 10	<u>NEW STUDENT ORIENTATION</u>
January 12	<u>RETURNING STUDENT HOUSING MOVE-IN</u>
January 13	<u>WINTER 2025 SEMESTER CLASSES BEGIN</u>
January 14	<u>\$25 LATE FEE ASSESSED</u>
January 20	<u>Martin Luther King Jr. Day-Campus Closed</u>
January 21	<u>LAST DAY TO ADJUST MEAL PLAN</u>
January 21	<u>LAST DAY TO DROP FOR 100% REFUND</u>
January 21	<u>LAST DAY TO MAKE COURSE ADDITIONS</u>
January 27	<u>LAST DAY FOR 80% REFUND</u>
January 31	* <u>WINTER 1-MINI SESSION 50% REFUND</u>
February 3	<u>LAST DAY FOR 60% REFUND</u>
February 10	<u>LAST DAY FOR 40% REFUND</u>
February 11	<u>\$75 DELINQUENCY FEE ASSESSED</u>
February 11	<u>FULL CHARGES APPLY- NO REFUNDS</u>
February 11	<u>GRADE OF WN BEGINS</u>
February 24	<u>MIDTERM WEEK 2/25-3/01</u>
March 3	<u>FACULTY: MIDTERM GRADES DUE BY NOON EST</u>
March 5	<u>STUDENTS: MIDTERM GRADES ARE AVAILABLE</u>
March 10	<u>NO CLASSES- SPRING BREAK MARCH 10-15</u>
March 17	<u>CLASSES RESUME</u>
March 25	* <u>WINTER 2-MINI SESSION 100% REFUND</u>
March 28	<u>LAST DAY TO WITHDRAW FROM WINTER 2025</u>
April 2	<u>FA 25/ WI 26 PRIORITY REG- SENIORS</u>

April 2	<u>FA 25/ WI 26 PRIORITY REG- VETERANS</u>
April 2	<u>FA 25/WI 26 PRIORITY REG- GRADUATE</u>
April 4	<u>FA 25/ WI 26 PRIORITY REG- JUNIOR</u>
April 4	<u>SU 25 & FA 25 GRAD APP SUBMISSION PERIOD</u>
April 4	* <u>WINTER 2- MINI SESSION 50% REFUND</u>
April 9	<u>FA 25/ WI 26 PRIORITY REG- SOPHOMORES</u>
April 11	<u>ADD/DROP PERIOD BEGINS</u>
April 11	<u>FA 25/ WI 26 PRIORITY REG- FRESHMAN</u>
April 11	<u>OPEN REGISTRATION FOR CURRENT STUDENTS</u>
May 3	<u>LAST DAY OF WINTER 2025 CLASSES</u>
May 5	<u>MANDATORY REVIEW WEEK</u>
May 10	<u>LAST DAY OF WINTER 2025 SEMESTER</u>
May 12	<u>FACULTY: FINAL GRADES DUE NOON EST</u>
May 12	<u>LATE SUMMER 2025 GRADUATION APP PERIOD</u>
May 14	<u>STUDENTS: FINAL GRADES AVAILABLE</u>
May 15	<u>MAY COMMENCEMENT CEREMONY</u>
May 16	<u>STUDENT EXHIBITION OPENING</u>

Summer (06/09/25 – 08/02/25) 2025

May 23	<u>SUMMER 2025 GRAD APP FINAL DEADLINE</u>
June 1	<u>PAYMENT PLANS OPENS FOR FALL 25</u>
June 6	<u>SUMMER 25 TUITION & HOUSING PAYMENTS DUE</u>
June 9	<u>SUMMER 2025 CLASSES BEGIN</u>
June 16	<u>LAST DAY FOR 100% REFUND FOR SUMMER 2025</u>
June 16	<u>LAST DAY TO MAKE COURSE ADDITIONS SU 25</u>
June 17	<u>GRADE OF W BEGINS</u>
June 17	<u>SU 25 WITHDRAWAL PERIOD BEINGS</u>
June 19	<u>NO CLASSES- JUNETEENTH OBSERVANCE</u>
June 27	<u>LAST DAY FOR 50% REFUND</u>
June 30	<u>FULL CHARGES APPLY</u>
June 30	<u>GRADE OF WN BEGINS</u>
July 4	<u>NO CLASSES-INDEPENDENCE DAY OBSERVED</u>
July 7	<u>CLASSES RESUME</u>
July 11	<u>\$75 DELINQUENCY FEE ASSESSED</u>
July 18	<u>LAST DAY TO WITHDRAW FROM SUMMER CLASSES</u>
August 2	<u>LAST DAY OF SUMMER 2025 SEMESTER</u>
August 4	<u>FACULTY: FINAL GRADES DUE NOON EST</u>
August 6	<u>STUDENTS: FINAL GRADES AVAILABLE</u>
August 11	<u>LATE FALL 25 GRADUATION APP PERIOD</u>
August 22	<u>FALL 25 GRAD APP FINAL DEADLINE</u>

Academic Policies

Academic Integrity

Introduction

College for Creative Studies adheres to the highest standards of academic integrity throughout a student's educational experience, in both academic writing and research and in studio work. Students who violate the standards of academic integrity face serious disciplinary consequences, including letters documenting the incident in their permanent record, failure of the assignment, immediate course failure, and/or dismissal from the College.

Faculty members have a responsibility to foster a culture of creative honesty, freedom, and intellectual expression for all students. Promoting and cultivating an environment of integrity reinforces that mandate and upholds the reputation of the College and its students.

Students should make sure they that have a clear understanding of these important issues and how they apply to both Liberal Arts and studio classes. The instructor or Department Chair should be consulted for clarification on how this relates to their discipline or project.

Scope And Purpose

This statement on academic integrity applies to all undergraduate and graduate students at College for Creative Studies. Students are responsible for seeking clarification on assignments to ensure full understanding of what practices might be deemed an incidence of academic misconduct, including unethical use of language, ideas, or creative expression.

The purpose of this statement is to:

1. Clarify the College's expectations of academic integrity, and
2. Outline the process to be followed if this policy is violated.

Definition

The College condones no form of dishonesty in any academic activities, whether in academic writing and research or studio work. Academic dishonesty is defined as the use of a third party's words, ideas, visual material, or physical artifacts as one's own original work without proper permission, citation, or other appropriate recognition of source. Any act that assists academic dishonesty is itself a violation of the academic integrity policy.

Artists, designers, and writers draw on the work of others for reference, inspiration, and understanding. However, there is a difference between creative exploration, seeking inspiration, and considering the work of other creatives, and presenting language or ideas that are not your own without proper acknowledgement. Students are ultimately responsible for the creative integrity of their own work. Referencing or appropriating ideas may be part of an assignment, especially for written works, but it is always up to the student to include proper citation of the original material. That said, the College understands that new technologies might provoke further questions of boundaries. Students should consult faculty members for clarification as to what practices do and do not constitute creative dishonesty.

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Types Of Violations

While this list is meant to address broad categories of violations, it is not meant to be exhaustive and there may be other examples deemed as violations in respect to the written policy herein.

- Buying papers or using a third party* to write a paper, or produce a studio project Submitting the same work in two courses without explicit permission. This could take the form of presenting all or part of work done from one course or independent study to another course requires permission of the instructor in the current course.
- Unauthorized collaboration with other people or third party* tools. Many course activities permit and encourage collaboration. Course syllabi and in-class instructions will usually identify situations where collaboration on assignments is allowed. The student is responsible for determining whether collaboration is approved by seeking clarification from the instructor.
- Cheating. This is a very broad category encompassing a variety of unfair or dishonest methods to gain an advantage. Examples include: copying another student's work, unauthorized usage of third party* tools, using "crib notes" on tests, and accepting from or giving aid to another student unless authorized by the instructor.
- Misrepresenting experience or ability. This includes providing false information concerning academic and creative achievement or background. For example: misrepresentation of technical abilities through the use of third party* tools, falsely reporting the substance of an internship, omitting transcripts, or otherwise providing false information, including submitting a falsified portfolio as part of the admission process.
- Falsifying data or records.
- Deleting/Destroying Student Work. All students must refrain from altering work that does not belong to them, regardless of the date the piece was created or its location. Destruction or deliberate inhibition of the progress of another student's work is also strictly prohibited. This includes the deletion or destruction of digital files, sabotaging another student's artwork, or destroying College property, including library materials, lab materials, and computer software, hardware, or studio space.

*Third party tools are defined as a person or artificial intelligence tool/system

Statute Of Limitations

There is no statute of limitations on academic integrity violations. Academic integrity violations may be discovered and acted upon at any time during the course of a semester, after a semester has ended, and even after a student has graduated. Academic dishonesty that occurred prior to a student being admitted to CCS, and which has a bearing upon their status as a student in good standing, may also be discovered and acted upon, including but not limited to falsification of transcripts, portfolio work, or relevant experience.

Reporting Misconduct

Faculty, students, exam proctors, and administrative staff all share responsibility ensuring the honesty and fairness of the intellectual environment at CCS. It is the responsibility of every individual to report incidents of academic dishonesty to the appropriate faculty, Department Chair, exam proctor, and/or College officer.

Processes, Procedures, And Potential Outcomes

- Faculty or staff who suspect a violation of academic integrity should immediately inform the student of the nature of the violation and advise him/her that they will not be able to withdraw from the course until the case is reviewed and resolved.

- Faculty or staff should complete an online [Academic Integrity Violation Report](#) documenting the alleged violation. The report is sent automatically to the Office of Academic Affairs and the Academic Advising and Registration Office for recording.
- The faculty member or staff member should identify and collect supporting evidence of the alleged violation, such as comparisons of writing samples or creative processes, witness statements, and/or forensic investigations.
- Within seven business days of receiving the report, the chairperson of the department in which the alleged violation occurred, will notify the Office of Academic Affairs. The Office of Academic Affairs will appoint a Hearing Officer and will schedule an academic hearing to be attended by the instructor, the student, the Department Chair, and the Hearing Officer. The [Student Advocate](#) may attend the hearing, at the student's request. No other persons will be allowed in the hearing. The Hearing Officer will chair the hearing.
- All relevant factors, including the nature of the offense, the severity of any damage, injury or harm resulting from the offense, and the student's statement will be taken into consideration in the hearing.
- Outcomes of the hearing will be determined by the instructor, the Department Chair, and the Hearing Officer, who will communicate the findings to the student.

Potential Outcomes

Charged Dropped- Insufficient Evidence

- In the case of denial by the student and the impossibility of determining adequate support of the violation, the charge will be dismissed. (Determination of adequate support may include but is not limited to comparisons of writing samples or creative processes, witness statements, and/or forensic investigations.)

First Offense

- If the work is determined or affirmed by the student to be in violation, an academic sanction will be imposed and a letter placed in the student's file. First offense sanctions may be but are not limited to:
 - Repeating the assignment
 - Failure of the assignment
 - Failure of the course
 - Academic probation
 - Suspension
 - Dismissal from the College

Second Offense

- Second offense sanctions may be but are not limited to:
 - Academic probation
 - Suspension
 - Dismissal from the College

Process Of Record Keeping

If the work is determined or acknowledged by the student to be in violation, a letter will be placed in the student's file in the Registrar's Office.

Student Rights And Responsibilities

A student accused of an academic integrity violation is entitled to:

- Review the evidence prior to the academic hearing.
- Offer an explanation as to what occurred and present any supporting material.
- Determine the validity of the charge without reference to any past record of misconduct.
- Have the Student Advocate present in the hearing to ensure a fair process is granted (optional).

Appeals

Students have the right to appeal the results of an academic hearing. Appeals must be initiated in writing either via email or in hardcopy to the Office of Academic Affairs within seven business days following the findings of the academic hearing and imposition of a sanction.

The appeal will be submitted to the Committee on Academic Performance who will review it and render a final decision or conduct an appeal hearing before reaching a final decision. If the Committee is unable to meet in a timely manner, the appropriate Dean or the Provost may serve as the Hearing Officer. The appeal decision will be communicated to the student in written form and documentation will be placed in their file. The ruling of Committee on Academic Performance (or the Provost or appropriate Dean, as applicable) is final.

Assigning Academic Credit

College for Creative Studies uses credit hours as a general measure of academic work and progress toward degrees at both the Undergraduate and Graduate level. The College's use of credit hours complies with standards established by our accrediting bodies and is consistent with generally accepted practices of peer institutions across the nation.

At CCS, one credit hour represents an average of at least three hours of work each week for a period of 15 or 16 weeks. Most classes offered award three credit hours upon successful completion, hence an average of at least nine hours per week of classroom and outside work, totaling 135 hours in a 15-week semester is expected.

- For studio courses, three credit hours represents six hours of class time with an average of at least three hours of work outside of class each week.
- For lecture classes, including Liberal Arts, three credit hours represents three hours of class time with an average of at least six hours of work outside of class each week.

Workloads may vary from class to class, depending upon the period during the semester, but students should expect to commit to an average of at least nine hours of classroom and outside work per week for every three credit hour class taken.

During a 15 or 16-week semester students enrolled in a three credit hour independent study or a three credit fully online course are expected to commit to at least nine hours of work per week or 135 hours. Summer courses that are offered in a condensed term are scheduled to have the same number of classroom hours as a lecture or studio class of equal credit would have over a 15-week semester. Likewise, the weekly expectation of outside of class work is adjusted so that the classroom and outside work totals at least 135 hours.

Students in the undergraduate program may complete more than 3 hours of effort per credit during an elective internship, a CCS travel class or Directed Teaching.

Attendance

Regular class attendance is essential for learning and academic success. Students are expected to attend all class meetings, on time and for the full duration, and be prepared to work on that day's assignment. Faculty are responsible for establishing an attendance policy for each of their classes and for outlining that policy on the course syllabus. Students are responsible for knowing the attendance policy for their class and adhering to those requirements. Exceptions to an instructor's attendance policy should be discussed with that instructor.

CCS Students using veterans' benefits will have attendance monitored throughout the semester for reporting purposes to the Department of Veterans Affairs (DVA).

Departmental Review Attendance

The academic programs at CCS are designed to challenge students, prepare them for careers in the visual arts and design, 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. Students who do not attend the review at the scheduled date and time and have circumstances that are beyond their control, should immediately contact the department. Documentation regarding the circumstances may be required from the student. The department will reschedule the review at a time mutually agreeable 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, she, or they will be removed from the registered courses. A departmental hold will be placed on the student's record until the matter is resolved with the department.

Grading

Grading is based on performance in coursework, growth in ability, and professionalism. 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 the College's learning management system the week after classes end. Faculty must enter midterm and final grades into Canvas.

CCS uses the following grading system:

Undergraduate Grading Scale

Grade	Rating	GPA	Description
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
NC	No Credit	0.00	no grade point value
P	Passing	0.00	no grade point value
I	Incomplete	0.00	no grade point value
W	Withdrawal	0.00	second through fourth week of class
WN	Withdrawal	0.00	after the fourth week of class
WF*	Withdrawal	0.00	stopped attending course without official withdrawal

Graduate Grading Scale

Grade	Rating	GPA	Description
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	Below Graduate	2.00	grade point (minimum required standard)
F	Failing	0.00	grade point
NC	No Credit	0.00	no grade point value
P	Passing	0.00	no grade point value
I	Incomplete	0.00	no grade point value
W	Withdrawal	0.00	second through fourth week of class
WN	Withdrawal	0.00	after the fourth week of class
WF*	Withdrawal	0.00	stopped attending course without official withdrawal

Incomplete Grades

This policy details the criteria and process for an “I” or Incomplete grade.

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 (i.e., injury, hospitalization, jury duty, death of a family member, or other reasons beyond a student’s control). Completion of at least 75% of course work at passing levels is recommended before an “I” grade is assigned.

Unless otherwise indicated, students have one semester to finish any work necessary to complete the course (i.e. Incompletes assigned for the fall semester must be completed by the winter semester; Incompletes assigned for the winter/summer semester must be completed by the fall semester). If work is not completed within this timeframe the Incomplete Grade will default to the grade earned. Any student receiving an “I” grade in their anticipated semester of graduation, will graduate in a later semester after all unsatisfied credits are confirmed.

Important: Faculty may exercise the grade change form for situations where the incomplete grade is not warranted, but late assignments have been approved ([see Grade Change policy](#)).

Incomplete Grade Verification

The Instructor should submit the current “grade earned” (A-F) for their student during final grading submissions for their course, in the grading module.

- For students approved to receive an “I” grade: the instructor must submit a completed Incomplete Grade Verification Form to the Academic Advising & Registration Office (AARO).

- The reason for the incomplete grade and outstanding assignments must be identified on the form and agreed upon by the student.
- The instructor, student and department chairperson must sign the form.
- All forms must be received by the final grading deadline of the current semester for “I” grade processing. Incomplete grade submissions will be entered/updated by AARO staff.
- Forms not received by the deadline will maintain records displaying the “grade earned”.

Updating An Assigned “I” Grade

- Once the required coursework is completed by the student, the instructor must submit a Grade Change Form with all required signatures, to the AARO, by the “I” Grade Expire Date (or by the final grade due date for the subsequent semester).
- Assigned “I” grades that do not have grade change submissions , will revert back to the student’s original “grade earned”.
- The Office of Academic Affairs must approve all standard [grade changes](#) beyond a 60-day period and any grade changes for Incompletes.
- The final assigned grade is calculated into the student’s cumulative GPA and SAP (see [Satisfactory Academic Progress for Undergraduate Students](#) and [Satisfactory Academic progress for Graduate Students](#)).

Resolving “I” Grades if the faculty is no longer teaching at CCS:

Incomplete Grades assigned by a former faculty member will be handled by the Department Chair of the course; who will review the required assignments and submissions to determine a final grade. The required grade change form must be completed and submitted by the Department Chair to the AARO.

Campus And Facility Access

Students working on Incomplete Grades are not granted automatic access to CCS facilities (studios, labs or classrooms). Departments are not obligated to ensure access to CCS facilities if a student is not registered and/or if a registered student has day/time conflicts during hours of facility open access.

If access to a CCS facility is required (or desired) to complete coursework for an incomplete grade, it is the student’s responsibility to:

- communicate with the Instructor to understand expectations for completing the coursework;
- and to confirm If open access to facilities are available through the affiliated department, before agreeing to the incomplete grade.

If campus facilities are approved for use, each department can determine arrangements for reasonable access, which should be verified in advance with appropriate campus offices as required (i.e. registration, security, etc); and included on the Incomplete Grading Form.

Grade Appeal Process

Students who have concerns about their grades should discuss those concerns with the instructor who issued the grade. If a solution cannot be reached, the student should meet with the appropriate Department Chair to discuss and resolve the issue. If resolution still cannot be reached, students may then submit a written request for an

appeal to the Office of Academic Affairs identifying the course and instructor, along with an explanation of the circumstances and reason for the request. Students must submit this documentation within 60 days after the last day of the semester in which the student was enrolled in the course. The Office of Academic Affairs will appoint a Hearing Officer (an academic Dean, the Provost, or a Department Chair other than the Department from which the appeal originates) and will schedule an academic hearing to be attended by the instructor, the student, the Department Chair, and the Hearing Officer. The Student Ombudsman may attend the hearing, at the student's request. No other persons will be allowed in the hearing. The Hearing Officer will chair the hearing.

Students have the right to appeal the results of this hearing. These appeals must be initiated in writing either via email or in hard-copy to the Office of Academic Affairs within seven business days following the findings of the hearing. The appeal will be submitted to the Academic Performance Committee who will review it and render a final decision or conduct an appeal hearing before reaching a final decision. If the Committee is unable to meet in a timely manner, the appropriate Dean or the Provost may serve as the Hearing Officer. The appeal decision will be communicated to the student in written form and documentation will be placed in their file. The ruling of the Academic Performance Committee (or the Provost or appropriate Dean, as applicable) is final.

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 a 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.

Students who have a grade change or incomplete grade changed after Satisfactory Academic Progress (SAP) has already been processed for any semester must notify Academic Advising and Registration of the change. At that time SAP will be recalculated to determine if the SAP status needs to be modified and the Office of Academic Advising and Registration will notify the Office of Financial Aid.

Undergraduate Academic Policies

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 social interaction with faculty, staff and upper class students.

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

Transfer Credits – Undergraduate

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. The College makes every effort to ensure you get credit for your past college-level work, subject to the following conditions:

- Coursework must have been completed at a college or university accredited by one of the following regional associations of schools and colleges—Middle States (MASAC), New England (NEASC),

Higher Learning Commission (HLC), Northwest (NWCCU), Southern (SASAC), Western (WASC)—or by the National Association of Schools of Art and Design (NASAD). International programs and institutions with non-regional accreditation will be evaluated on an individual basis.

- For coursework completed outside of the United States, College for Creative Studies requires all transfer students to obtain a professional course-by-course evaluation of all college or university-level work from a professional credential evaluation service like [*National Association of Credential Evaluation Services*](#) (NACES) membership.
- Courses noted on a transcript as transferred from prior institutions will not be applicable for transfer credit. An official transcript must be submitted to CCS from any institution(s) attended or by the examination agency (for credit by examination) before transfer credit can be awarded.
- Coursework must meet the majority of the learning outcomes required by the equivalent course at CCS to be approved.
- CCS reserves the right to limit the transfer of credit to courses completed within the past ten years.
- Credit will not be awarded for remedial coursework.
- Courses awarded transfer credit are recorded in permanent academic records. Grades of approved courses are not factored into the calculation of a student’s cumulative grade point average at CCS.
- Only courses completed with a grade of “C” (2.0) or better will be accepted for transfer credit. If the courses were taken on a Pass/Fail basis, a grade of Pass must be equivalent to a “C” or better.
- Students may transfer up to 72 credit hours – approximately 60% of their BFA degree requirements from another college or university. On occasion, students transferring to CCS utilizing an established and current articulation agreement, transfer pathway, or matriculating from a similar program at another AICAD institution, may be eligible for additional credit.
- Students may be awarded up to 30 credits through Prior Learning. This includes any and all combinations of Credit by Examination: Advanced Placement, International Baccalaureate, A-Levels, as well as Military Credit.
- Courses taken at an institution on a quarter or term academic calendar are converted to semester hours before being applied to CCS course requirements.
- CCS must receive all official final transcripts, test scores or work examples that students wish to have considered for transfer credit
 - before the end of the student’s 1st week of classes (for new/incoming students)
 - within a month of completing the course(s) intended for transfer (for current students)

Areas Of Emphasis And Minors

Emphasis

An emphasis is a required focused area of study within a major and is part of the 60 credits required for the major courses within an undergraduate program. Enrolled students are required to meet the current emphasis credit requirements, which range from 12 to 30 credits depending on the major and emphasis.

The following undergraduate departments have a required area of emphasis:

Major	Emphasis Area Options
Advertising Design	Advertising or Copywriting
Craft & Material Studies	Ceramics, Glass, Fiber & Textiles or Metalsmithing/Jewelry
Fashion	Fashion Design or Fashion Accessories
Entertainment Arts	Animation, Concept Design, or Game

The emphasis appears on the final official transcript but does not appear on the diploma.

Minors

Liberal Arts and Studio minor options are available to undergraduate level students. A **Studio Minor** is an area of study outside the major that provides students the ability to customize their studies by gaining knowledge and proficiency in a different discipline. A **Liberal Arts Minor** is a focused area of study within the Liberal Arts subjects.

Studio and Liberal Arts minors require 15.0 credits to complete. A list of available minor options is published on the [CCS Website](#) and provided with the associated form (see the [Liberal Arts Minor Declaration Form](#) and/or [Studio Minor Declaration Form](#)) that can be found on the [Campus Offices site](#) under the [Academic Advising and Registration Office](#). Students must consult with the Department Chair of the minor for detailed information and minor expectations. Some minors are customized based on students' interest and/or skill. Designated major departments will allow a minor within the same major if the minor's emphasis (or specialized area of focus) is "different" from emphasis outlined in the major. *Example: Transportation Design major can minor in Automotive Clay Modeling; Crafts/Ceramics major can minor in Crafts/Glass; Entertainment Arts/Animation major can minor in Entertainment Arts/Game, etc.*

- Declaring a minor is not required to earn a Bachelor of Fine Arts degree.
- Minors can only be attempted while pursuing a BFA and cannot be attempted post graduation.
- Once a minor is added to the student's record, all requirements for the existing minor must be satisfied in order to graduate (along with the general degree requirements).
- Adjustments to minor requirements are based on department approval.
- Adding a minor may extend the expected graduation timeline and students should consult with an Academic Advisor to review degree timeline details.
- Some limitations or restrictions may apply when choosing a minor within the same major department.
- Minors appear on the final official transcript but do not appear on the diploma.

Transfer Credits For A Minor

A maximum of six (6.0) transfer credit earned from an accredited institution may be applied to a minor in any area of study. Students may be asked to submit documentation or work samples for transfer credit requests in question. See [Transfer Credits – Undergraduate](#) policy for additional details.

Credit Sharing

No more than nine (9) credits between the general degree requirements and the minor can be shared. Credit sharing is not automatic and should be discussed with an Academic Advisor to confirm steps and/or requirements for placement. Department Chair approval may be required for courses that are not pre-approved for placement. Credit sharing can be applied to General Electives without Department Chair approval. *See section on “Adding Multiple Minors” for policy on credit sharing with more than one minor.**

Adding A Minor

Students must sign and submit the appropriate minor form to the Department Chair of the minor. A Liberal Arts Minor Declaration form must be signed by the Liberal Arts Department Chair. A Studio Minor Declaration form must be signed by the Department Chair of the studio minor. Completed forms must be submitted to the Academic Advising & Registration Office for processing and to officially add the minor to degree requirements. Once a minor is added to a student’s degree program, all major and minor credits must be satisfied in order to graduate. It is the student’s responsibility to 1) complete all required minor credits or 2) initiate a request to remove the minor if no longer planning to attempt the credits.

Students close to graduation must have all minor forms completed and submitted before applying for graduation (see Academic Calendar for deadlines).

Adding Multiple Minors

Students may choose to minor in multiple Studio/Major Departments or Liberal Arts subject areas (or a combination of both). A minor form is required for each intended minor. “Credits Sharing” and “Transfer Credit for Minors” will apply to each minor separately (as outlined in above policies). Additionally, up to 9.0 credit hours can be shared “between minors”, if applicable or due to “like” courses.

Credit Sharing With More Than One Minor:

- Share max of 9.0 credits between minors is allowed
 - up to 9.0 credit hours can be applied/shared from the 1st minor with the 2nd minor, if courses are applicable.
 - Up to 9.0 credit hours can be shared with the major/general degree requirements.
 - Remaining credits for the minor(s) must be fulfilled with courses different from any attempted credits within the major/general degree requirements and cannot be shared.

Removing Or Changing A Minor

A minor may be removed at any time if a student no longer wishes to pursue the minor or satisfy the requirements. Students must indicate their intent to drop the minor on the appropriate Minor Declaration Form. Department Chair signature (of the removed minor) is not required on the form.

If a student wishes to switch to a different minor, the Department Chair of the new minor will evaluate the student’s course work for placement or transferability of any courses previously taken or in-progress. The new minor should be indicated on the Minor Declaration form and the Department Chair of the new minor must sign the form to change the minor. The completed form must be submitted to the Academic Advising & Registration Office to have the minor removed.

- If credits were taken/completed towards the “removed” minor, students should meet with an Academic Advisor to discuss courses that no longer apply to degree requirements.

Students who are graduating and intend to remove (or add) a minor, must do so prior to submitting the application for graduation (see the Academic Calendar for deadlines).

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 must:

1. Meet with a staff advisor in the Academic Advising and Registration Office (AARO) to discuss your plans. Complete and sign the [Change of Major 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 Change of Major Form.

The Program Manager will forward the completed form to the Academic Advising and Registration Office.

If a student decides to change majors, all classes already taken will count in the maximum timeframe [SAP evaluation](#). It is possible a change of major could impact your SAP standing.

Double Majors

Students seeking a double major must meet studio requirements for both majors. Courses, including foundations (18 credits), liberal arts (42 credits), studio electives (9 credits), and general electives (6 credits) as part of one major, may be used, when appropriate, to satisfy the requirements of the second major. 75 credit hours may be shared between the two majors.

Each plan for the major must be developed in consultation with and approved by a Department Chair. Students wishing to declare a double major must complete the Double Major Declaration form that is available in the Academic Advising and Registration Office (AARO). Students must submit the completed form to AARO with the approval of the second major's Department Chair. One of the majors must be designated as the primary program of study on the form.

Second Major After Graduation

Students may complete a second major after graduation by applying through the CCS Admissions Office. Requirements from the first major are evaluated, and when appropriate, foundations, studio, and liberal arts coursework from the first major may be applied to the second major. Admitted transfer students are sent a potential Transfer Credit Evaluation (TCE) and curriculum chart via email shortly after being admitted. The TCE outlines which courses have been accepted for transfer credit and how they apply toward your CCS degree.

Dean's And President's List

Undergraduate students who complete a minimum of 12 credits during a given semester with a grade point average (GPA) of 3.50 to 3.799 are placed on the Dean's List. Undergraduate students who achieve a GPA of 3.80 or above are placed on the President's List. A notation will be placed on the student's transcript for each semester that Dean's List status is achieved.

Junior Status

Students are required to complete all 15-18 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 are placed into ELS 107 are not subject to the same Junior Status Policy requirements.

Students who fail to complete Junior Status requirements by the end of their sophomore year will receive a “Junior Status hold” and may need registration approval.

Foundation Courses Required

For Advertising, Communication Design, Photography, Film, and Interior Design Majors	For Art Practice, Craft & Material Studies, and Fashion Design* Majors	For Entertainment Arts (Concept, Game, Animation), Illustration, Product Design, Transportation Design
DFN 135 Image Concepts I	DFN 103 Drawing I: Materials & Methods	DFN 101 Drawing I: Rapid Concept
DFN 136 Image Concepts II	DFN 104 Drawing II: Drawing as a Practice	DFN 112 Drawing II: Style & Skill
DFN 137 2D & 3D Integrated Design Studio	DFN 116 3D Techniques* (Fashion does not require DFN 116 due to the nature of its program.)	DFN 117 2D Design Principles
DFN 138 4D Design Studio	DFN 120 Design Color & Context	DFN 118 3D Design Form & Space
DFN 139 Color & Light Studies	DFN 121 3D Design Material Manifestation	DFN 119 Digital Techniques
DFN 142 Performance Spaces	DFN 119 Digital Techniques	DFN 132 Process & Making

Liberal Arts Courses Required

- DEN 101, Composition I
- DEN 102, Composition II
- DEN 239, Survey of World Literature (catalog year, 2021 or earlier)
or
DAH —, History of Major (i.e. History of Advertising, Photography etc.) (catalog year, 2022 or later)
- DAH 200, Art & Culture: Ages of Discovery
- DAH 201, Visual Narration: Asia or Africa/America

Academic Probation And Suspension – Undergraduate Students

Academic progress is monitored at the end of each semester. Students must maintain a minimum cumulative grade point average (GPA) of 2.0 to be considered in good academic standing.

If a student has less than a cumulative 2.0 GPA, he/she/they is placed on academic probation for a period of one semester. If the student fails to achieve a 2.0 cumulative grade point average at the end of the academic probation semester, he or she is suspended from the College.**

Grade Point Average 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 at the end of each term. 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. Students not meeting the Art Ed GPA requirements should meet with the Chair and the appropriate instructor to evaluate progress and identify areas for support. Additionally, the [Center for Tutoring and Writing](#) is available for all students seeking assistance with any course content. The higher grade is always recorded for purposes of calculating cumulative GPA.

Notification Of Unsatisfactory Academic Progress

Students who do not meet the College's academic standards will be notified, by the Registrar, in writing via a letter sent to the preferred address on file. This letter will provide information about the requirements for students placed on academic probation or the process for readmission if the student has been suspended from the College.

Academic Probation Policy

*Exceptions to credit load restrictions will be determined upon review.

Academic Suspension Policy

Students suspended for failing to meet the cumulative GPA requirements, must adhere to the "academic suspension restrictions". Students on academic suspension have the option to appeal by submitting an application for readmission to the Academic Advising & Registration Office (see full details under *Appeal Process for Readmission*).

Students suspended for disciplinary reasons or who have exhausted appeal submissions, will not be considered for reinstatement through an academic appeal process.

Academic Suspension Restrictions

Students on Academic Suspension are restricted from the following as long as the suspension status is active:

- Registration of any CCS Course(s), including non-credit and/or continuing education courses.
- Use of Campus facilities. Students with "I" grades and previous approved campus access, will need to contact the assigning Instructor to confirm alternative options for assignment completion (outside of CCS facility use).
- Living in or maintaining CCS Housing and/or Meal Plans. Contracts will be canceled or deactivated until the suspension status is resolved. The CCS Housing Office will confirm all exit and cancellation procedures.

- Student Aid may be discontinued and loan repayments may be required after 6 months away from college. The Financial Aid Office will verify Student Aid status and requirements.
- Veteran, dependents and/or GI Bill benefits will not be certified. VA Certifying Official will confirm additional requirements.

****Academic Suspension Exceptions:**

Students who do not obtain the minimum cumulative 2.0 GPA, but have achieved the following at the end of the probation semester, may be granted “Continued Academic Probation” by the Registrar’s Office for displaying substantial improvement:

- 1) successfully completed 67% of attempted credits in the probation semester (and)
- 2) obtained a semester GPA of 2.0 or higher at the end of the probation semester.

***Students granted “Continued Academic Probation” must also confirm status of Financial Aid eligibility before choosing to enroll in the approved semester. Satisfactory Academic Progress (including cumulative GPA requirements) is evaluated to determine Financial Aid.*

Students granted “Continued Academic Probation” will be required to follow the probation policy requirements for an additional semester. Students who do not meet the cumulative GPA requirements at the end of the semester, are suspended from the college.

Appeal Process For Academic Suspension

Students who have been confirmed and notified of their suspension may appeal their “academic suspension” from the College by submitting the following to the Academic Advising & Registration Office:

1. **Submit [Application for Readmission](#):**
 - For readmission to a Winter term, must reapply by October 31 deadline
 - For readmission to a Fall term, must reapply by July 31 deadline
2. **Submit Explanation of Suspension**
3. **Pay \$50 Readmission Fee**

Appeals should be based on circumstances beyond the student’s control such as, injury or illness, death of a relative, or other special circumstances. The appeal must explain the failure to make satisfactory progress and what has changed that will allow satisfactory progress in the future (address the problems that led to the academic suspension and put forth the case outlining success upon returning to CCS). This information must be provided in the “Student Explanation” section of the [Application for Readmission](#).

The faculty Academic Performance Committee will review appeal submissions during the next academic semester. After the review is completed, students will receive a letter from the Registrar’s Office, on behalf of the Academic Performance Committee, stating the outcome of the appeal hearing.

Appeal Approved

A student who successfully appeals the status of suspension and whose appeal is granted will be placed on “Continued Academic Probation” and will be required to follow all standard probation requirements in addition

to requirements outlined by the Academic Performance Committee. Academic Progress is reviewed again at the end of the Continued Academic Probation semester, in which the student must meet the academic standards.

If a student fails to meet the academic standards after the appealed suspension, the student is returned to the status of suspension indefinitely and dismissed from the college.

Graduate Academic Policies

Change Of Graduate Program

This policy is to guide CCS Graduate students seeking to change programs at the graduate level. Graduate students wishing to transition into an undergraduate degree should seek further guidance from the Admissions team and their Academic Advisor.

This policy refers to procedures for changing graduate degree subject disciplines, changing modes of study, and changing from one Graduate degree type to another (i.e. MA to MFA; MFA to MA).

Changing Graduate Degree Subject Discipline

MA / MFA Color and Materials Design

MA / MFA Transportation Design

MA / MFA User Experience Design

A student seeking to change from one of the above listed programs to another must do so by the first day of week 2 of the first semester, and must have been accepted by the receiving program chair.

Those seeking to change programs after this date, will be required to restart the program in the following academic year. Students cannot switch programs midway through the academic year. All in-person graduate degrees start in the Fall Semester. Students are unable to commence their studies in the Winter Semester.

MA / MFA Interdisciplinary Design

Graduate students can transfer into MA / MFA Interdisciplinary Design Studies at any time, with approval of Chairs and the Dean of Graduate Studies. A student seeking to transfer out of this program must do so by the first day of week 2 of the first semester, and must have been accepted by the receiving program chair. This does not apply to the MA in Art Education (see below).

MA Art Education

Students wishing to transfer into this program, or from it, will need to reapply through the Graduate Admissions Office.

Note: A student who is in the process of completing a CCS graduate degree and wishes to immediately start another in a different discipline, must apply through Graduate Admissions.

Changing Study Modes

MA / MFA Degrees (Design Programs)

All MA and MFA Design degrees are offered in both full- and part-time mode. However, only US citizens and permanent residents can study part-time. Eligible students can transfer from full-time to part-time mode, or vice versa through an approval process, and degree planning negotiation with the Program Chair and Academic Advisor.

MA User Experience Design (Online)

The MA in User Experience Design (Online) is structured and sequenced differently to the in-person MA degree. Transferring between these programs is not possible (a student may apply for direct entry to the MFA in Interdisciplinary Design Studies). International students taking this program must reside outside of the US.

Changing Graduate Degree Program (MA And MFA)

MA to MFA

A student may transfer from the MA to the MFA of the same program at any time during the first semester, with the approval of the program chair. Students transferring in the second semester will be required to complete specific courses for the MFA before starting their second year.

MFA to MA

A student may transfer from the MFA to the MA version of the same program at any time during the first semester. Students enrolled on the MFA may not transfer to the MA after the first day of week 2 of the Winter semester.

Graduation from the MA or MFA graduate design degrees requires the completion of a *capstone* project course(s). **Capstone project courses cannot be replaced with other classes, including internships.**

Two-year MA and three-year MFA in Transportation Design

A two-year MA and three-year MFA is offered in Transportation Design, providing a preliminary year of skills development. Students taking either the one-year MA or the two- and three-year MFA may change to the two-year MA under advice and guidance at any juncture deemed appropriate by the Department Chair. Students on the two-year MA may advance to the final year of the MFA, having met prerequisites with the agreement of the department chair.

Students on the two-year MA may not change to the one year MA. Students on the three-year MFA may not change to the two-year MFA.

Attendance Regulations For Graduation

Students must be enrolled and attending CCS* in the semester in which they plan to graduate (*unless on an online degree)

International Students

International Students are reminded that any change to their program of study, subject matter, degree type or duration needs to be reflected in their SEVIS record and printed on their I20 Form. Please contact the Global Engagement Office **within 10 days** of any change for an updated I20 Form, and to officially report the change. global@ccsdetroit.edu

Graduate Student Readmission

Graduate students returning to College for Creative Studies (CCS) after an absence of more than two consecutive academic years or students who seek readmission after suspension, must complete the [Application for Readmission](#). Please check the [Graduate Student Readmission Policy](#) for further details.

Transfer Of Credit Earned Outside Of CCS

Please refer to the [Graduate Credit Transfer Policy](#).

Change Of Academic Level

Changing Academic Level From Graduate To Undergraduate

In order to be eligible for a change of academic level (from Graduate level to Undergraduate level) students must be in good academic standing (2.0 cumulative grade point average and meet satisfactory academic progress). Students, along with their Academic Department Chair, must complete the [Change of Academic Level form](#) for processing.

Students pursuing a second Bachelor's degree who would like to be considered for the Master of Fine Arts program must go through the admissions process.

Academic Probation and Suspension – Graduate Students

Academic progress is monitored at the end of each semester. Students must maintain a minimum cumulative grade point average (GPA) of 3.0 to be considered in good academic standing.

If a student has less than a cumulative 3.0 GPA, he/she/they is placed on academic probation for a period of one semester. If the student fails to achieve a 3.0 cumulative grade point average at the end of the academic probation semester, he or she is suspended from the College.

***NOTE:** Due to the COVID-19 Pandemic, students have the option to request that their grade(s) be changed to P/NC (Pass/No Credit) for the Winter 2020, Fall 2020, and Winter 2021 semesters. Please see the [Pass/No Credit – Winter 2020](#) and [Pass/No Credit – 2020 – 2021 Academic Year](#) policies for more details.*

Notification Of Unsatisfactory Academic Progress

Students who do not meet the College's academic standards will be notified, by the Registrar, in writing via a letter sent to the preferred address on file. This letter will provide information about the requirements for students placed on academic probation or the process for readmission if the student has been suspended from the College.

Academic Probation Policy

Students, who fail to meet the 3.0 cumulative grade point average requirement, are placed on academic probation for one semester. Students on academic probation will be required to follow an Academic Success Plan. Students who do not exit academic probation status at the end of the subsequent semester will be suspended from the College.

Appeal Process For Academic Suspension

Students may appeal their academic suspension from the College by submitting an appeal letter to the Registrar. Appeals should be based on circumstances beyond the student's control such as, injury or illness, death of a relative, or other special circumstances. The appeal must explain the failure to make satisfactory progress and what has changed that will allow satisfactory progress in the future.

The faculty Academic Performance Committee will review the appeal and within 30 days, the student will receive a letter from the Registrar, on behalf of the Academic Performance Committee, describing the outcome of the appeal hearing.

Appeal Approved

A student who successfully appeals the status of suspension and whose appeal is granted will be placed on Continued Academic Probation and will be required to follow an Academic Success Plan. This status is limited to one semester only. At the end of that semester, a student on Continued Academic Probation will have his/her academic progress reviewed and must be meeting the academic standards. If a student fails to meet these standards, the student is returned to the status of suspension.

Readmission After Academic Suspension

Students applying for readmission after academic suspension, must complete the Application for Readmission, attach the \$50 Readmission Fee, and address the problems that led to the academic suspension and put forth the case for their success upon returning to CCS. This information must be provided in the “Student Explanation” section of the Application for Readmission. The Committee on Academic Performance will review appeals for readmission after academic suspension. If approved, the student’s academic standing would carry the status of “Continued Academic Probation.”

Graduate Credit Transfer Policy

Updated June 2024

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. The College makes every effort to ensure you get credit for your past graduate-level work, subject to the following conditions:

- Coursework taken in the United States must have been completed at a college or university accredited by one of the following regional associations of schools and colleges—Middle States (MSCHE), New England (NECHE), Higher Learning Commission (HLC), Northwest (NWCCU), Southern (SACSCOC), Western (WASC)—or by the National Association of Schools of Art and Design (NASAD). International programs and institutions with non-regional accreditation will be evaluated on an individual basis.
- For coursework completed outside of the United States, College for Creative Studies requires all transfer students to obtain a professional course-by-course evaluation of all college or university-level work from a professional credential evaluation service like [*National Association of Credential Evaluation Services*](#) (NACES) membership.
- Courses noted on a transcript as transferred from prior institutions will not be considered for transfer credit. An official transcript must be submitted to CCS from any institution(s) attended before transfer credit can be awarded.
- Courses awarded transfer credit are recorded in permanent academic records. Grades of approved courses are not factored into the calculation of a student’s cumulative grade point average at CCS.
- Credit will not be awarded for undergraduate level coursework.
- Approval of transfer credit is at the discretion of program chairs, following, if applicable, a review of the applicant’s portfolio, or other relevant works. Courses must meet the majority of the learning outcomes required by the equivalent course at CCS to be approved.
- The number of possible credit transfers for each program is as follows:
 - For the MFA in Interdisciplinary Design Studies, students may transfer up to 30 credits) from a graduate program towards the 60 credits required to complete a two year MFA. For all other MFA degrees, students can transfer up to 9 credits.
 - For all MA design degrees, students can transfer up to 6 credit hours from a graduate program towards the 30 credits required to complete the one-year MA.

- Note: A limited number of transfer credits to the MA in Art Education is possible if directly aligned to the learning outcomes of any online courses being replaced. Transfer credit is not possible in lieu of summer residence classes.
- Eligibility for additional credit is determined on a case-by-case basis and will depend on factors such as the alignment of the transferred coursework with the CCS curriculum, the academic rigor of the courses, and the demonstrated proficiency of the student in those subjects. Students should contact the Program Chair to initiate a comprehensive evaluation of their previous coursework.
- Up to 3 courses (nine credits) completed at the Graduate level as part of a CCS Bachelor of Fine Arts program may be applicable for transfer upon approval.
- Transfer credits may be awarded for courses with a grade of B (3.0) or higher and completed within 10 years of the time of application.
- Courses taken at an institution on a quarter or term academic calendar are converted to semester hours before being applied to CCS course requirements.
- CCS must receive all official final transcripts, along with any supporting documentation or portfolio artifacts required for evaluation and placement of transfer credit
 - before the end of the student's 1st week of classes (for new/incoming students)
 - within a month of completing the course(s) intended for transfer (for current students)

Department Codes and Subject Key

Graduate Subject Codes

CODE	SUBJECT	DEPARTMENT
CLA	DESIGN FOR CLIMATE ACTION	GRADUATE STUDIES
CMD	COLOR & MATERIALS DESIGN	GRADUATE STUDIES
DGR	GRADUATE (CORE)	GRADUATE STUDIES
GID	INTERDISCIPLINARY DESIGN STUDIES	GRADUATE STUDIES
GRT	TRANSPORTATION DESIGN	GRADUATE STUDIES
IXD	USER EXPERIENCE DESIGN	GRADUATE STUDIES
MAE	ART EDUCATION – MAE	GRADUATE STUDIES

Undergraduate Subject Codes

CODE	SUBJECT	DEPARTMENT
DAD	ADVERTISING DESIGN	ADVERTISING DESIGN
DAE	ART EDUCATION	ART EDUCATION
DDG	DIGITAL MEDIA	STUDIO ART & CRAFT
DFA	DRAWING & PAINTING	STUDIO ART & CRAFT
DFD	TEXTILES & FIBERS	STUDIO ART & CRAFT
DFN	FOUNDATIONS	FOUNDATIONS
DGD	COMMUNICATION DESIGN	COMMUNICATION DESIGN
DGL	GLASS	STUDIO ART & CRAFT
DIL	ILLUSTRATION	ILLUSTRATION

CODE	SUBJECT	DEPARTMENT
DIN	INTERIOR DESIGN	INTERIOR DESIGN
DMA	ANIMATION, CONCEPT, GAME	ENTERTAINMENT ARTS
DME	JEWELRY & METALS	STUDIO ART & CRAFT
DPH	PHOTOGRAPHY	PHOTOGRAPHY
DPM	PRINTMAKING	STUDIO ART & CRAFT
DPR	PRODUCT DESIGN	PRODUCT DESIGN
DSC	SCULPTURE	STUDIO ART & CRAFT
DTR	TRANSPORTATION DESIGN	TRANSPORTATION DESIGN
FAD	FASHION DESIGN/ACCESSORIES	FASHION DESIGN
FLM	FILM	FILM
IAD	INTERDISCIPLINARY ART & DESIGN	INTERDISCIPLINARY ART & DESIGN
SAC	STUDIO ART & CRAFT (CORE)	STUDIO ART & CRAFT

- **Liberal Arts**

CODE	SUBJECT	DEPARTMENT
DAH	ART HISTORY	LIBERAL ARTS
DAS	ACADEMIC STUDIES	LIBERAL ARTS
DBS	BUSINESS	LIBERAL ARTS
DEN	ENGLISH	LIBERAL ARTS
DHS	HISTORY	LIBERAL ARTS

CODE	SUBJECT	DEPARTMENT
DHU	HUMANITIES	LIBERAL ARTS
DLE	LIBERAL ARTS ELECTIVE	LIBERAL ARTS
DNS	NATURAL SCIENCE	LIBERAL ARTS
DPL	PHILOSOPHY	LIBERAL ARTS
DSS	SOCIAL SCIENCE	LIBERAL ARTS
DVC	VISUAL CULTURE	LIBERAL ARTS
ELS	ENGLISH LANGUAGE STUDIES	LIBERAL ARTS

- **Student Life Programs**

CODE	SUBJECT	DEPARTMENT
SLP	STUDENT LIFE PROGRAMS	STUDENT LIFE

CCS Course Numbering/Codes

Undergraduate

001-099 – Student Life Programs

100-199: Typically no prerequisites. Introductory courses. Primarily for Freshmen and 1st year degree requirements or beginning level minor courses.

200-299: Generally secondary/intermediate level courses taken in the sophomore year for degree programs and minors. Includes Introductory/Intermediate Special Project Courses.

*285 – Special Project courses for Introductory/Intermediate levels

300-399: Upper division courses primarily for Juniors/3rd Year and Seniors/4th Year. Advanced level courses.

400-499: Senior/Fourth Year Advanced level courses. Includes Academic Opportunities and Special Project Advanced level courses.

*485 – Special Project courses for Intermediate/Advanced levels

*490 – Independent Study

*475 – Internships

Graduate/Undergraduate

500-599: Off Campus Academic Experiences and Foundational Graduate Level courses

*500 Global Learning Experience

*505 AICAD Exchange

*515 Study Abroad

*555 Cross-listed Graduate elective/undergraduate course (section codes identify the cross listed UG course).

Graduate

600-699 General Graduate Level courses. Includes Special Projects

*685 Special Projects

700-799 Graduate Level; Advanced level research. Includes Academic Opportunity courses.

*775 Graduate level Internship

*790 Graduate level Independent Study

CCS Course Codes

Academic Credit Courses

Identified by using a three letter subject code for Graduate & Undergraduate (exp. DIL, DFN, DPR, CMD, etc)

Dual Listed Academic Credit Courses

Identifies two academic levels that are cross-listed (i.e. Pre-College and Undergraduate)

Pre-college/Undergraduate course examples – PDFN 101; PDTR 125

*The letter “P” preceding the UG course codes identifies the pre-college level course/section.

NON-Credit Courses

Non-Credit Courses offered through Continuing Education Identified by a four letter department/subject code (exp. ADRW 001)

Undergraduate Minors

UG - LIBERAL ARTS MINOR REQUIREMENTS

ART HISTORY

CHOOSE ONE COURSE - 3 CREDITS

- DAH 200 WESTERN ART HISTORY/VISUAL CULTURE
- DAH 201 VISUAL NARRATION: AFRICA
- DAH 202 VISUAL NARRATION: ASIA

CHOOSE FOUR COURSES - 12 CREDITS

- DAH 301 CLASSICAL ART & EARLY MEDIEVAL
- DAH 307 20th CENTURY EUROPEAN ART
- DAH 206 HISTORY OF ILLUSTRATION
- DAH 213 HISTORY OF PHOTOGRAPHY
- DAH 214 HISTORY OF ANIMATION & DIGITAL MEDIA
- DAH 221 HISTORY OF INTERIOR DESIGN
- DAH 247 HISTORY OF GRAPHIC DESIGN
- DAH 215 HISTORY OF FILM
- DAH 216 HISTORY OF VIDEO GAMES
- DAH-241 HISTORY OF MODERN DESIGN
- DAH 251 HISTORY OF CRAFTS
- DAH 252 HISTORY OF FASHION
- DAH 357 ICONOGRAPHY AND MYTHOLOGY
- DAH 401 ART PRACTICE, SOCIAL THEORY AND THE CITY
- DLE 411 CARE OF THE CITY: DETROIT

ART THERAPY

DSS 221 INTRODUCTION TO PSYCHOLOGY - 3 CREDITS

DSS 310 ART THERAPY MODELS - 3 CREDITS

DSS 420 ART THERAPY EXPERENTIALS - 3 CREDITS

CHOOSE TWO COURSES - 6 CREDITS

- DSS 320 PSYCHOLOGY OF PERCEPTION
- DSS 324 PSYCHOLOGY OF CREATIVITY
- DSS 330 PSYCHOLOGY OF ADJUSTMENT
- DSS 337 ABNORMAL PSYCHOLOGY
- DSS 345 DEVELOPMENTAL PSYCHOLOGY

CREATIVE ENTREPRENEURSHIP

DAS 213 BUSINESS PRACTICES* - 3 CREDITS

**Studio Art & Craft majors take DAS-303 PROFESSIONAL PRACTICES FOR ARTISTS*

DAS 313 BRANDING ESSENTIALS - 3 CREDITS

DAS 314 FINANCIAL ESSENTIALS - 3 CREDITS

DAS 315 STRUCTURAL ESSENTIALS - 3 CREDITS

DAS 316 PRE-LAUNCH ESSENTIALS - 3 CREDITS

CREATIVE WRITING

DEN 307 CREATIVE WRITING WORKSHOP-3 CREDITS

CHOOSE FOUR COURSES-12 CREDITS FROM THE FOLLOWING:

- DEN 303 POETRY WRITING WORKSHOP
- DEN 312 FICTION WRITING WORKSHOP
- DEN 314 CREATIVE NONFICTION WRITING WORKSHOP
- DEN 316 THE GRAPHIC NOVEL WORKSHOP
- DEN 317 SCIENCE FICTION AND HORROR WRITING WORKSHOP
- DEN 318 SCRIPTWRITING WORKSHOP

CRITICAL THEORY

DLE 310 INTRODUCTION TO CRITICAL THEORY - 3 CREDITS

CHOOSE FOUR COURSES - 12 CREDITS (300-400 LEVEL):

- DAH - ART HISTORY
- DEN - ENGLISH
- DHS - HISTORY
- DNS - NATURAL SCIENCE
- DPL - PHILOSOPHY
- DSS - SOCIAL SCIENCE
- DVC - VISUAL CULTURE
- DLE - LIBERAL ARTS ELECTIVE

SUSTAINABILITY & SOCIAL RESPONSIBILITY

DNS 345 EARTH & ENVIRONMENTAL SCIENCE - 3 CREDITS

CHOOSE FOUR COURSES - 12 CREDITS

- DLE 311 Waste, Violence & Biopolitics in the Modern World
- DLE 411 Care of the City: Detroit

- DPL 355 Art & Social Responsibility
- DAH 401 Art Practice, Social theory & the City
- DHS 338 Shoppers, Advertisers & Retailers: Consumption & the American Culture

VISUAL CULTURE

DVC 200 CONCEPTS AND METHODS OF VISUAL CULTURE - 3 CREDITS

CHOOSE FOUR COURSES - 12 CREDITS

- ANY 300/400 LEVEL ART HISTORY CLASS
- DVC 301 IMAGINED WORLDS: UTOPIAS/DYSTOPIAS
- DVC 306 INTRODUCTION TO FILM
- DVC 401 FILM NOIR AND BEYOND
- DVC 402 FILM STUDIES: SCIENCE FICTION
- DVC 406 DOC FILM: (RE)PRESENTING THE REAL
- DVC 407 EXPERIMENTAL FILM
- DPL 430 WASTE VIOLENCE AND BIOPOLITICS IN THE MODERN WORLD

UG - STUDIO MINOR REQUIREMENTS

ADVERTISING & COMMUNICATION DESIGN

DGD 201 COMMUNICATION DESIGN FOR NON-MAJORS -3 CREDITS

DGD 124 MOTION ESSENTIALS - 3 CREDITS

DGD 263 USER INTERFACE DESIGN -3 CREDITS

DGD 211 INTRO TO COMM DESIGN I - 3 CREDITS

CHOOSE ONE COURSE - 3 CREDITS

- DGD 251 TYPOGRAPHY III
- DGD 264 USER EXPERIENCE DESIGN
- DGD 224 MOTION NARRATIVES
- DAD 266 APP HAPPY
- DAD 287 MEDIA & EXPERIENCE

ADVERTISING & COMMUNICATION DESIGN/UXD

DGD 201 COMMUNICATION DESIGN FOR NON-MAJORS - 3 CREDITS

DGD 263 USER INTERFACE DESIGN - 3 CREDITS

DGD 264 USER EXPERIENCE DESIGN - 3 CREDITS

DGD 365 IMMERSIVE SPACES - 3 CREDITS

DAD 266 APP HAPPY - 3 CREDITS

ENTERTAINMENT ARTS

Minors in Entertainment Arts can be customized in one EA emphasis area or across EA emphasis areas. Minor course list provided by EA department. Entertainment Art Department

Chair approval required prior to declaring a minor.

FASHION DESIGN

FAD 101 FASHION FUNDAMENTALS: APPAREL - 3 CREDITS

FAD 102 FASHION FUNDAMENTALS: ACCESSORIES- 3 CREDITS

FAD 204 BUSINESS ANTHROPOLOGY - 3 CREDITS

CHOOSE TWO COURSES - 6 CREDITS

- FAD 301 TECH PACK DESIGN - 3 CREDITS
- FAD 305 FASHION TRENDS - 3 CREDITS
- FAD ELECTIVE - 3 CREDITS

FOOTWEAR DESIGN

FAD 102 FASHION FUNDAMENTALS: ACCESSORIES- 3 CREDITS

FAD 207 FASHION ILLUSTRATION - 3 CREDITS

FAD 303 INTERMEDIATE SHOE MAKING - 3 CREDITS

FAD 403 ADVANCED SHOE MAKING - 3 CREDITS

FASHION ACCESSORIES ELECTIVE - 3 CREDITS

FILM

FLM 106 INTRO TO FILMMAKING - 3 CREDITS

FLM 201 INTERMEDIATE FILMMAKING - 3 CREDITS

FLM 211 FILM GRAPHICS & VFX 1 - 3 CREDITS

FLM---- FILM ELECTIVE - 3 CREDITS

FLM---- FILM ELECTIVE - 3 CREDITS

ILLUSTRATION

CHOOSE TWO COURSES - 6 CREDITS

- DIL 147 FIGURE ILLUSTRATION I
- DIL 158 PERSPECTIVE
- DIL 159 PAINTING & IMAGE MAKING
- DIL 246 ANATOMICAL FIGURE ILLUSTRATION
- DIL 247 FIGURE ILLUSTRATION II

- DIL 258 CREATIVE PERSPECTIVE
- DIL 261 INTRO TO DIGITAL ILLUSTRATION

DIL --- ILLUSTRATION ELECTIVE- 3 CREDITS

DIL --- ILLUSTRATION ELECTIVE- 3 CREDITS

DIL --- ILLUSTRATION ELECTIVE- 3 CREDITS

Interior Design

DIN 127 Freshman Interior Design Studio I-3 Credits

DIN 220 Autocad/Architectural Drawing-3 Credits

DIN 231 Sophomore Interior Design Studio I-3 Credits

DIN 251 Design Sources And Materials-3 Credits

DIN 351 Laws, Codes And Standards-3 Credits

Photography

DPH 111 Photo Practice: Halide To Pixel - 3 Credits

DPH 151 Black And White Photography - 3 Credits

DPH 155 Basic Digital Imaging For Photographers - 3 Credits

DPH 214 Color Theory And Practices 1-3 Credits

DPH --- Photo Elective - 3 Credits

Product Design

DFN 101 Drawing I: Rapid Concept - 3 Credits

DPR 125 Introduction To Product Design - 3 Credits

DPR 126 Product Design 1-3 Credits

Choose One - 3 Credits

- DPR 161 3D Modeling & Rendering I
- DPR 213 Visual Communication II

DPR 225 Product Design II - 3 Credits

Product Design For EA & III Majors

DPR 125 Introduction To Product Design - 3 Credits

DPR 126 Product Design 1-3 Credits

Choose One - 3 Credits

- DPR 161 3D Modeling & Rendering I
- DPR 213 Visual Communication I

DPR 225 Product Design II - 3 Credits

DPR 226 Product Design III - 3 Credits

Product Design For Transportation Majors

DPR 126 Product Design I - 3 Credits

DPR 225 Product Design II - 3 Credits

DPR 226 Product Design III - 3 Credits

DPR 361 3D Modeling & Rendering II - 3 Credits

Product Chair To Determine One Of The Following - 3 Credits

- DPR 214 Visual Communication II
- DPR 270 Sustainable Design Strategies
- DGD-201 Communication Design For Non-Majors

STUDIO ART & CRAFT

Studio Art & Craft minors are customized based on student interests and skills. Must See Studio Art & Craft Department Chair prior to declaring a minor to determine list of required courses.

Transportation Design

DTR 201 Vis Com II - 3 Credits

DTR 202 Vis Com III - 3 Credits

DTR 232 Sophomore Trans Design Studio (Exterior)

DTR 233 Sophomore Trans Design Studio (Interior) - 3 Credits

DTR 305 Vehicle Systems & Packaging - 3 Credits

Transportation - Automotive Clay Modeling

DTR 231 Digital Modeling I - 3 Credits

DTR 241 Digital Modeling II - 3 Credits

DTR 305 Vehicle Systems & Packaging - 3 Credits

DTR 366 Clay Modeling I - 3 Credits

DTR 367 Clay Modeling II - 3 Credits

Transportation - Automotive Digital Modeling

DTR 231 Digital Modeling I - 3 Credits

DTR 241 Digital Modeling II - 3 Credits

DTR 305 Vehicle Systems & Packaging - 3 Credits

DTR 362 Digital Modeling III - 3 Credits

DTR 461 Digital Modeling IV - 3 Credits



Advertising Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DGD 151	Typography I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DFN 138	4D Design Studio	3
	DFN 142	Performative Spaces	3
	DGD 124	Motion Essentials	3
	DGD 152	Typography II	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DAD 235	Concepts and Campaigns	3
	DGD 211	Intro Communication Design I	3
	DAD 283	Marketing & Media	3
	DAH 261	History of Advertising	3
	DEN 102	Composition II	3

Fourth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DAD 287	Media & Experience	3
	DAD 266	App Happy	3
	DGD 224	Motion Narratives	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	
	DHU ---	Humanities Course	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DGD 317	Prof Studio Practice I	3
	DAD 321	Commercial Techniques & Production	3
	DAD 365	Digital Narrative	3
	DAD - - -	Advertising Design Elective	3
	D--- 200-400	General Education Elective	3

Sixth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DAD 322	Integrated Campaigns	3
	DAD 366	Experiential Media	3
	DAD - - -	Advertising Design Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DAD 421	Portfolio Lab I	3
	DAD 434	Content Creation	3
	DNS 200-400	Natural Science	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	

Eighth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DAD 422	Portfolio Lab II	3
	DAD 460	Thesis Studio	3
	DAD - - -	Advertising Design Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=63; Gen Ed=36; Open Electives=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAD-221	COMMERCIAL CONCEPTS AND PRODUCTION	Students learn the strategies, processes, and storytelling techniques used to create effective television advertising. Student creative teams solve broadcast specific assignments for targeted and diverse consumers and audiences 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.	3.00	DAD 235, DAD 250, DAD 283
DAD-235	CONCEPTS AND CAMPAIGNS	Student creative teams are exposed to a wider variety of media channels and use problem solving techniques to create compelling advertising solutions appropriate for the targeted and diverse consumers and audiences for products, brands or PSA movements. They are introduced to different categories of advertising and begin basic campaign development. Students assemble a review portfolio that is assessed for growth, creativity, and quality from their sophomore studies at CCS.	3.00	DAD 120, DAD 122
DAD-250	INTRODUCTION TO COPYWRITING	An introduction to the basics of writing for diverse audiences and consumers for a broad range communication systems. Creative problem-solving methodologies are integrated into the content creation process. Communication theories associated with type, hierarchies, and syntax are explored. Concepts of meaning are explored by using semiotic theories that aid in the creation of well-crafted messages applied to informed design solutions that combine language and image in final project outcomes.	3.00	DAD 120, DAD 122
DAD-266	APP HAPPY: DESIGN FOR MOBILE MEDIA	Students use marketing strategy to identify mobile marketing opportunities for targeted and diverse consumer and user groups, utilizing current industry concept techniques, trends and relevant and cutting edge software skills to design universal and inclusive design concepts, prototype and test unique smartphone applications.	3.00	DAD 235, DAD 250, DAD 283
DAD-283	MARKETING AND MEDIA	Marketing provides the foundation for all advertising and design communications. Students study brands, positioning, target analysis, research techniques, strategy development and media placement. They practice writing and analyzing creative strategy briefs for targeted and diverse consumers and audiences for a broad range of products, brands and social causes. Through practical assignments, students are taught the business side of successful communication.	3.00	DAD 120, DAD 122
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.	3.00	
DAD-287	MEDIA AND EXPERIENCE	Building on the conceptual and problem-solving skills learned, students create advertising for media ranging from social posts to online entertainment, emerging to immersive media with emphasis placed on a targeted and diverse marketing message. Current industry trends are reviewed including, graphics, motion, special effects, production techniques, editing and directing. Historical context of storytelling and digital media is put into perspective as well. Students learn effective strategy techniques to identify and solve new media specific advertising problems for a targeted and diverse consumers and audiences. Increased focus is placed on futurist thought while students learn the strategies, processes, and storytelling techniques used for developing concepts in this ever-evolving industry for a broad range of products, brands and social causes. Presentations specific to digital media ideas are practiced on a regular basis.	3.00	DAD 235, DAD 250, DAD 283

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAD-321	COMMERCIAL TECHNIQUES & PRODUCTION	Students creative teams practice television advertising process, production and storytelling techniques to conceptualize and create targeted and effective commercials and films for diverse audiences and consumers for traditional broadcast, online, social and mobile media content. The course includes developing concepts and keyframes, writing, storyboarding, shooting and editing their original commercial concepts. Current industry trends are reviewed including commercial concepts, digital content, branded entertainment, cinematography, graphics, special effects, post-production techniques, sound design, editing, and directing trends. Presentations specific to television ideas are practiced on a regular basis.	3.00	DAD 221, DAD 235, DAD 266 - ADVERTISING DAD 221, DAD 235, DAD 270 - COPYWRITING
DAD-322	INTEGRATED CAMPAIGNS	Student teams create integrated advertising campaigns for targeted and diverse consumers and audiences for a broad range of products, brands and social causes in television, digital media and print. This includes unconventional approaches in the context of a comprehensive and contemporary media mix, addressing current industry trends. Emphasis is placed on conceptual thinking, leadership skills and the collaboration to create professional campaigns for their portfolios. In addition, students can compete in the AAF Mosaic Awards, an annual competition for innovations in DEI advertising.	3.00	DAD 221, DAD 321, DAD 365-ADVERTISING DAD 221, DAD 321, DAD 355-COPYWRITING
DAD-365	DIGITAL NARRATIVE	Building from the concepts learned in DAD-235: Concepts and Campaigns and DAD-266: App Happy, student creative teams study and utilize emerging digital media to engage consumers by constructing a complete and fully immersive digital advertising campaign. Emphasis is placed on the continuous improvement of conceptual, leadership, collaborative and management skills needed by the creative team in addition to creating a professional digital campaign for their portfolio.	3.00	DAD 221, DAD 235, DAD 266
DAD-366	EXPERIENTIAL MEDIA	This course exposes students to emerging technologies within contemporary design practice. Students research and explore emerging technologies, and develop strategies for implementation into immersive user experiences focused on the conceptualization and inclusive design for targeted and diverse consumers and audiences. Futurist platform projects ask students to envision interactive media many years out. Research and development into information mapping, wireframing, high-low physical prototyping, performative usability testing, logic, narrative messaging, and material construction are key themes in the process of creating systemic UxD solutions with expanded definition of user needs and inclusive scenarios are core to project outcomes.	3.00	DAD 321, DAD 365
DAD-421	PORTFOLIO LAB I	Seniors create personal branding, resumes, portfolios, web sites, LinkedIn profiles, reels and self-promotion pieces. They prepare for job interviews, identify and contact potential employers and learn important interviewing skills from agency professionals and recruiters. Agency structure, hierarchy, business practices and expectations are examined. Graduate portfolios are reviewed and analyzed for further development and refinement in the final semester.	3.00	DAD 322, DAD 366 - ADVERTISING DAD 322, DAD 360 - COPYWRITING
DAD-422	PORTFOLIO LAB II	This course integrates all that the student has learned and focuses on creating campaigns that form the foundation for the student's final portfolio and transition to the professional world. Projects include targeted campaigns for a diverse audience and consumers for a broad range of products, brands, social causes and equality issues across diverse media channels to accomplish the student's individual career goals. Students may work on sponsored projects, individualized assignments or national, international and inclusive DEI collegiate awards competitions. Students plan and construct professional displays and presentations for Portfolio Day and Senior Walls for the Student Exhibition.	3.00	PREREQUISITES: DAD 421, DAD 434

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAD-433	TELEVISION COMMERCIAL PRODUCTION	"Students practice television advertising process, production and storytelling techniques to conceptualize and create targeted commercials and films for diverse audiences and consumers for traditional broadcast, online, social and mobile media content. The course includes writing, storyboarding, shooting and editing their original commercial concepts. Only open to students with senior status.	3.00	PREREQUISITES: DAD 322, DAD 365 OR DAD 355 COREQUISITES: DAD 421
DAD-434	CONTENT CREATION	Content creation is the future of digital media and video. Students create long format commercial content with extended narratives that focus on branded storytelling that engages, motivates and influences diverse audiences and consumers in a positive and emotional way beyond the traditional thirty second broadcast format. Students gain more experience in writing, concepting and pitching, storyboarding, producing and editing their commercial concepts.	3.00	
DAD-460	THESIS STUDIO	This course integrates all that the student has learned and focuses on creating a unique capstone/thesis project that focuses on engaging, motivates and influences diverse audiences and consumers in a positive and emotional way. The project is a personal statement based on introspection, community, purpose, and passion.	3.00	DAD 421, DAD 434
DAD-475	ADVERTISING DESIGN INTERNSHIP	Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. 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.	6.00	
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.	3.00	
DAD-485	SPECIAL PROJECT	The Special Project course is offered on an occasional basis, with course content specific to the area being explored. <p>FALL 2024 ADVERTISING CAMPAIGN SYSTEMS</p> In this guided study course, students will expand their knowledge of advertising campaign systems in a larger systematic manner across various media platforms. Students learn be introduced to strategies, processes, design and branding techniques used to identify and create effective communication trends relevant to the brand, its key audience and platform from a holistic brand lens with an eye toward trend spotting.	3.00	

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 regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DAD 235, DAD 265, DAD 283
DAD-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
DAD-505	AICAD EXCHANGE	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.	12.00	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.	12.00	DAD 235, DAD 265, DAD 283

**COLLEGE FOR CREATIVE STUDIES
ADVERTISING DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester Credit Hours = 16

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color and Light Studies	3
	DGD 151	Typography I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester Credit Hours = 18

Earned	Course #	Course Title	Credits
	DFN 138	4D Design Studio	3
	DFN 142	Performative Spaces	3
	DGD 124	Motion Essentials	3
	DGD 152	Typography II	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil of Education	3

Sophomore/3rd Semester Credit Hours = 18

Earned	Course #	Course Title	Credits
	DAD 235	Concepts & Campaign	3
	DGD 211	Intro Communication Design I	3
	DAD 283	Marketing & Media	3
	DAH 261	History of Advertising	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester Credit Hours = 15

Earned	Course #	Course Title	Credits
	DAD 287	Media & Experience	3
	DAD 266	App Happy	3
	DGD 224	Motion Narratives	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DHU ---	Humanities Course	3

Junior/5th Semester Credit Hours = 15

Earned	Course #	Course Title	Credits
	DGD 317	Prof Studio Practice I	3
	DAD 321	Commercial Techniques & Production	3
	DAD 365	Digital Narrative	3
	DAD ---	Advertising Design Elective	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester Credit Hours = 15

Earned	Course #	Course Title	Credits
	DAD 322	Integrated Campaigns	3
	DAD 366	Experiential Media	3
	DAD ---	Advertising Design Elective	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3
	DNS 230	Math Skills	3

Senior/7th Semester Credit Hours = 15

Earned	Course #	Course Title	Credits
	DAD 421	Portfolio Lab I	3
	DAD 434	Content Creation	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--100-400	Open Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester Credit Hours = 15

Earned	Course #	Course Title	Credits
	DAD 422	Portfolio Lab II	3
	DAD 460	Thesis Studio	3
	DAD ---	Advertising Design Elective	3
	D-- 200-400	General Education Elective	3
	DAE ---	Art Education Elective	3

9th Semester Credit Hours = 12

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

TOTAL CREDITS: 138-139

**COLLEGE FOR CREATIVE STUDIES
COMMUNICATION DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DGD 151	Typography I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DEN 138	4D Design Studio	3
	DFN 142	Performative Spaces	3
	DGD 152	Typography II	3
	DGD 124	Motion Essentials	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 251	Typography III	3
	DGD 263	User Interface Design	3
	DGD 211	Introduction to Communication Design I	3
	DEN 102	Composition II	3
Choose	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 264	User Experience Design	3
	DGD 212	Introduction to Communication Design II	3
	DGD 224	Motion Narratives	3
	DAH 247	History of Graphic Design	3
	DHU ---	Humanities Course	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 311	Inter Communication Design I	3
	DGD 317	Professional Studio Practice I	3
	DGD 365	Immersive Spaces	3
	DNS 230	Math Skills	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 312	Intermediate Communication Design II	3
	DGD - - -	Communication Design Elective	3
	DGD - - -	Communication Design Elective	3
	D-- 200-400	General Education Elective	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 411	Advanced Communication Design I	3
	DGD 418	Professional Studio Practice II	3
	DAE ---	Art Education Elective	3
Choose	DAH or DVC	Art History Elective (or)	3
One	200-400 level	Visual Culture Elective	
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 412	Advanced Communication Design II	3
	DGD - - -	Communication Design Elective	3
	DGD - - -	Communication Design Elective	3
	D-- 200-400	General Education 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
ENTERTAINMENT ARTS/ART EDUCATION
ANIMATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 117	2D Design Principles	3
	DFN 119	Digital Techniques	3
	DMA 120	Creative Visualization	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 132	Process & Making	3
	DMA 101	Animation I	3
	DMA 217	Introduction to 3D Computer Graphics	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DMA 201	Animation II	3
	DMA 234	Modeling & Texturing	
	DMA 211	2D Digital Animation	3
	DMA 243	Animation Nuts & Bolts	3
	DAH 214	History of Animation and Digital Media	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Lrng	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	FLM 106	Introduction to Filmmaking	3
	DMA 270	Animation Production	
	DMA 230	Experimental Animation I	3
	DMA 232	Drawing Tech for Visual Media	3
Choose One	DMA 202	Animation II	3
	DMA 228	Stop Motion I	
	DMA 302	Storyboarding for Film/Animation	
	DMA 317	Computer Character Animation I	
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 348	Animation Projects I	3
	DMA 233	Environments & Characters	3
	DNS 230	Math Skills	3
	DHU ---	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 349	Animation Projects II	3
	DMA 333	Advanced Story Concepts	3
	DMA ---	Entertainment Arts Elective	3
Choose One	D-- 200-400	General Education Elective	3
	DAS 213	Business Practices	
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 410	Senior Production Studio I	3
	DMA - - -	Entertainment Arts Elective	3
	DMA - - -	Entertainment Arts Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 420	Senior Production Studio II	3
	DMA 424	Professional Futures I	3
	D-- 200-400	General Education Elective	3
	D-- 200-400	General Education 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
ENTERTAINMENT ARTS/ART EDUCATION
CONCEPT DESIGN
CATALOG YEAR 2024/2025**

Freshman/First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 117	2D Design Principles	3
	DFN 119	Digital Techniques	3
	DMA 105	Design Process 1	3
	DVC 100	Introduction to Material Culture	3

Freshman/Second Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 132	Process & Making	3
	DMA 106	Design Process 2	3
	DMA 108	Intro to Digital 3D I	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Educ.	3

Sophomore/Third Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 257	VisCom 3 Material Indication	3
	DMA 237	Concept ID	3
	DMA 208	Intro to Digital 3D II	3
Choose One	DAH 215	History of Film	3
	DAH 216	History of Video Games	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Lrng	3

Sophomore/Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 245	Game: Concepts & Technology	3
	DMA 258	VisCom 4 Compositing	3
	DMA 259	Color Theory	3
	DIL 246	Anatomical Figure Illustration	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	

Junior/Fifth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 357	VisCom 5 Zbrush	3
	DMA 360	Architecture 1	3
	DMA 362	Vehicles and Props	3
	DAS 213	Buisness Practices	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/Sixth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 358	VisCom 6 Dramatic Narrative	3
	DMA 361	Architecture 2	3
	DMA 363	Character Design	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/Seventh Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 430	Senior Concept Studio 1	3
	DMA 457	VisCom 7	3
	D -- 200-400	General Education Elective	3
	DHU ---	Humanities Course	3
	DAE 407	Reading & Lang Art Methods	3

Senior/Eighth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 431	Senior Concept Studio 2	3
	DMA 458	VisCom 8	3
	D-- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	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 138-139

**COLLEGE FOR CREATIVE STUDIES
ENTERTAINMENT ARTS/ART EDUCATION
GAME
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 119	Digital Techniques	3
	DMA 107	Game Ideation	3
	DMA 217	Introduction to 3D Computer Graphics	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 117	2D Design Principles	3
	DFN 132	Process & Making	3
	DMA 234	Modeling & Texturing	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 233	Environments & Characters	3
	DMA 246	Game Art I	3
Choose One	DMA 245	Game: Concept and Technology	3
	DMA 297	Intermediate 3D Computer Graphics	3
	DAH 216	History of Video Games	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Lrng	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 247	Game Art II	3
	DMA 341	Digital Character Sculpting	3
	DMA 256	Lighting & Rendering	3
Choose One	DMA 248	Game: Concept and Technology II	3
	DMA 232	Drawing Tech for Visual Media	3
	DMA 317	Computer Character Animation I	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DMA ---	Entertainment Art Elective	3
	DMA 381	Hard Surface Sculpting	3
	DMA 329	Adv. Computer Generated Environments	3
	DMA 339	Game Projects I	3
	DHU ---	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth,Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 340	Game Projects II	3
	DMA 364	Game Thesis Design & Mgmt	3
	DMA ---	Entertainment Art Elective	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 403	Game Trend	3
	DMA 413	Game Senior Studio I	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	3
	D-- 200-400	General Education Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DMA 414	Game Senior Studio II	3
	DMA 428	Game Professional Futures	3
Choose One	D -- 200-400	General Education Elective	3
	DAS 213	Business Practices	3
	D-- 200-400	General Education 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: 138-139

COLLEGE FOR CREATIVE STUDIES
FASHION ACCESSORIES DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 103	Drawing I: Materials & Methods	3
Choose One	DFN 120	Design Color & Context	3
	DFN 118	3D Design-Form & Space	
	FAD 101	Fashion Fundamentals: Apparel	3
	DEN 101	Composition I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 104	Drawing II: Drawing as a Practice	3
Choose One	DFN 120	Design Color & Context	3
	DFN 118	3D Design-Form & Space	
	DFN 119	Digital Techniques	3
	FAD 102	Fashion Fundamentals: Accessories	3
	DEN 102	Composition II	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 201	Accessories Design I	3
	FAD 205	Collection Design	3
	FAD 206	Intro to Sustainability in Fashion	3
	FAD 207	Fashion Accessories Illustration	3
	DAH 252	History of Fashion	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 202	Accessories Design II	3
	FAD 204	Business Anthropology	3
	DDG 252	3D Modeling for Makers	3
	D-- 200-400	General Education Elective	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 301	Tech Pack Design	3
	FAD 303	Intermediate Shoe Making	3
	FAD 309	Fashion Brand Management	3
	DHU ---	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 305	Fashion Trends	3
	FAD ---	Fashion Accessories Design Elective	3
	DME 245	Beginning Casting	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 401	Advanced Collection Design	3
	FAD 403	Advanced Shoe Making	3
	FAD ---	Fashion Accessories Design Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	DAE 407	Reading & Lang Art Methods	3

**DAH/DVC must be taken at the 200 level or higher

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 402	Final Collection Design	3
	FAD 404	Fashion Buying and Merchandising	3
	FAD ---	Fashion Accessories Elective	3
	D-- 200-400	General Education 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
FASHION DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 103	Drawing I: Materials & Methods	3
Choose	DFN 120	Design Color & Context	3
One	DFN 121	3D Design Material and Methods	
	FAD 101	Fashion Fundamentals: Apparel	3
	DEN 101	Composition I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 104	Drawing II: Drawing as a Practice	3
Choose	DFN 120	Design Color & Context	3
One	DFN 121	3D Design Material and Methods	
	DFN 119	Digital Techniques	3
	FAD 102	Fashion Fundamentals: Accessories	3
	DEN 102	Composition II	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 204	Business Anthropology	3
	FAD 206	Introduction to Sustainability in Fashion	3
	FAD 207	Fashion Illustration	3
	FAD 221	Sophomore Studio	3
	DAH 252	History of Fashion	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 205	Collection Design	3
	DFD 219	Embellished Surfaces	3
	DDG 252	3D Modeling for Makers	3
Choose	DAH 200	Western Art History/Visual Culture	3
One	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	D-- 200-400	General Education Elective (OR) DAS 213 Buisness Practices	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 301	Tech Pack Design	3
	FAD 309	Fashion Brand Management	3
	FAD 311	Junior Studio	3
	DHU ---	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth,Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 305	Fashion Trends	3
	FAD 350	Fashion Portfolio	3
	FAD ---	Fashion Design Elective	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 401	Advanced Collection Design	3
	FAD 411	Senior Studio Pre-Collection	3
	FAD ---	Fashion Elective	3
Choose	DAH or DVC	Art History Elective (or)	3
One	200-400 level	Visual Culture Elective	
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FAD 402	The Collection	3
	FAD 422	Masterpiece Collection Studio	3
	FAD ---	Fashion Elective	3
	D-- 200-400	General Education Elective	3
	DAE ---	Art Education Elective	3

**DAH/DVC must be taken at the 200 level or higher

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 138-139

COLLEGE FOR CREATIVE STUDIES

FILM/ART EDUCATION

CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	FLM 103	Film Language & Techniques	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DFN 116	3D Techniques	3
	DFN 138	4D Design Studio	
	DFN 142	Performative Spaces	3
	FLM 106	Introduction to Filmmaking	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	FLM 201	Intermediate Filmmaking	3
Choose Two	FLM 211	Film Graphics & VFX I	6
	FLM 225	Sound Design I	
	FLM 235	Acting	
	DAH 215	History of Film	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose Two	FLM 212	Film Graphics & VFX II	6
	FLM 226	Sound Design II	
	FLM 254	Playing the Self	
Choose One	FLM 278	Documentary Filmmaking I	3
	FLM 288	Experimental Filmmaking I	
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DEN 318	Script Writing Workshop	3

Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	FLM 325	Narrative Filmmaking I	3
Choose One	FLM 279	Documentary Filmmaking II	3
	FLM 289	Experimental Filmmaking II	
	FLM ---	Film Elective	3
	DVC 306	Introduction to Film	3
	DHU ---	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FLM 326	Narrative Filmmaking II	3
	FLM 364	Research & Development	3
	FLM ---	Film Elective	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FLM 403	Film Thesis I	3
	FLM ---	Film Elective	3
	D-- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
One	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	FLM 404	Film Thesis II	3
	FLM 418	Film Business & Critique	3
	FLM ---	Film Elective	3
	D-- 200-400	General Education Elective	3
	DAE - - -	Art Education Elective	3

**DAH/DVC must be taken at the 200 level or higher

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 138-139

COLLEGE FOR CREATIVE STUDIES ILLUSTRATION/ART EDUCATION CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design Principles	3
	DFN 101	Drawing I: Rapid Concept	3
	DFN 119	Digital Techniques	3
	DIL 147	Figure Illustration I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 132	Process & Making	3
	DIL 158	Perspective	3
	DIL 159	Painting & Image Making for Illustration I	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil of Educ	3

Sophomore/3rd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 247	Figure Illustration II	3
	DIL 306	Composition for Illustration	3
	DEN 102	Composition II	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DAE 250	Human Development, Creativity & Visual Learning	3

Sophomore/4th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 231	Painting & Image Making for Illustration II	3
	DIL 246	Anatomical Figure Illustration	3
	DIL 261	Introduction to Digital Illustration	3
	DHU ---	Humanities Course	3
	DAH 206	History of American Illustration	3
	D-- 200-400	General Education Elective	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 340	Junior Illustration Studio A	3
	DIL ---	Illustration Elective	3
	DIL ---	Illustration Elective	3
	DEN 239	Survey of World Literature	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 342	Junior Illustration Studio B	3
	DIL ---	Illustration Elective	3
	DNS 230	Math Skills	3
	D-- 200-400	General Education Elective	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 483	Illustration Studio A	3
	DIL 406	Structural Figure Illustration	3
	DIL 408	Future Illustration Media	3
	DIL 458	Beyond the Portfolio	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIL 484	Illustration Studio B	3
	DIL - - -	Illustration Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D-- 100-400	Open 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: 138-139

COLLEGE FOR CREATIVE STUDIES
INTERDISCIPLINARY ART & DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN ---	Foundations Requirement 1	3
	DFN ---	Foundations Requirement 2	3
	IAD 105	Interdisciplinary Strategies	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 116	3D Techniques	3
	DFN ---	Foundations Requirement 3	3
	GUS 100	Undergraduate Studio Elective	3
	DEN 101	Composition I	3
	DAH 218	Contemporary Art	3
	DAH ---	Art History Elective	3
	DAE 200	Educ. Foundations: History & Phil of Educ	3

Faculty Mentoring required:

Must complete Plan of Work before registering for 3rd year.

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	GUS 100	Undergraduate Studio Elective	3
	GUS 100	Undergraduate Studio Elective	3
	DEN 102	Composition II	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration Africa	
	DAH 202	Visual Narration: Asia	
	DAE 250	Human Development, Creativity & Visual Learning	3
	D--100-400	Open Elective	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GUS 200	Undergraduate Studio Elective	3
	GUS 200	Undergraduate Studio Elective	3
	DHU ---	Humanities Course	3
	D-- 200-400	General Education Elective	3
	D--100-400	Open Elective	3

Faculty Mentoring required:

Must complete Plan of Work before registering for 3rd year.

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IAD 305	Art as Narrative	3
	GUS 200-400	Undergraduate Studio Elective	3
	D-- 100-400	Open Elective	3
	DNS 230	Math Skills	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IAD 308	IAD Junior Thesis	3
	IAD 310	IAD Research & Portfolio	3
	GUS 200-400	Undergraduate Studio Elective	3
Choose One	DAH or DVC 200-400 level	Art History Elective (or) Visual Culture Elective	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Faculty Mentoring required:

Must complete Plan of Work before registering for 3rd year.

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IAD 407	Interdisciplinary Thesis I	3
	GUS 300-400	Undergraduate Studio Elective	3
	GUS 300-400	Undergraduate Studio Elective	3
	D-- 200-400	General Education Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IAD 408	Interdisciplinary Thesis II	3
	GUS 300-400	Undergraduate Studio Elective	3
	GUS 300-400	Undergraduate Studio Elective	3
Choose One	DAH or DVC 200-400 level	Art History Elective (or) Visual Culture 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
INTERIOR DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DIN 127	Freshman Interior Design Studio I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
Choose One	DFN 138 DFN 142	4D Design Studio Performative Spaces	3
	DIN 128	Freshman Interior Design Studio II	3
	DIN 130	Residential Interior Design Studio	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DFN 138 DFN 142	4D Design Studio Performative Spaces	3
	DIN 220	Auto CAD I/Architectural Drawing	3
	DIN 231	Sophomore Interior Design Studio I	3
	DIN 251	Design Sources & Materials	3
	DAE 250	Human Development Creative & Visual Learning	3
	DEN 102	Composition II	3

Sophomore/4th Semester = 15 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	Revit Architecture	3
Choose One	DAH 200 DAH 201 DAH 202	Western Art History/Visual Culture Visual Narration: Africa Visual Narration: Asia	3

Junior/5th Semester = 16.5 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 331	Junior Interior Design Studio I	3
	DIN 311	3D Interior Modeling	3
	DIN 351	Laws, Codes and Standards	3
	DIN 335	Portfolio Preparation	1.5
	DAH 221	History of Interior Design	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 313	3D Interior Modeling & Animation	3
	DIN 332	Junior Interior Design Studio II	3
	DIN 363	Lighting Technology & Application	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th 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
	DHU ---	Humanities Course	3
Choose One	DAH or DVC 200-400 level	Art History Elective (or) Visual Culture Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DIN 432	Senior Interior Design Studio II	3
	DIN ELECT	Interior Design Elective	3
	D-- 200-400	General Education Elective	3
	D-- 200-400	General Education 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
PHOTOGRAPHY/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DPH 151	Black & White Photography	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DFN 116	3D Techniques	3
	DFN 138	4D Design Studio	
	DFN 142	Performative Spaces	3
	DPH 155	Basic Digital Imaging for Photographers	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 209	Intermediate Photo Digital Methods	3
	DPH 211	Studio Lighting I	3
	DPH 214	Color Theory & Practices I	3
	DEN 102	Composition II	3
	DAH 213	History of Photography	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 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
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DVC 200	Concepts & Methods of Visual Culture	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 311	Adv. Studio Lighting I	3
	DPH 353	Adv. Photo Fine Arts Forms	3
	DPH - - -	Photo Elective	3
	DHU - - -	Humanities Course	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 351	Adv. Studio Lighting II	3
	DPH 313	Adv. Photo Fine Art Concepts	3
	DPH 358	Advanced Digital Photo Media	3
	DNS 230	Math Skills	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 411	Thesis Project I	3
	DPH - - -	Photo Elective	3
	DPH - - -	Photo Elective	3
	D-- 200-400	General Education Elective	3
	DAE 407	Reading & Lang Art Methods	3
	D--- 100-400	Open Elective	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPH 451	Thesis Project II	3
	DPH - - -	Photo Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D-- 200-400	General Education 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: 138-139

**COLLEGE FOR CREATIVE STUDIES
PRODUCT DESIGN/ART EDUCATION
CATALOG YEAR 2024/2025**

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 132	Process & Making	3
	DFN 118	3D Design - Form & Space	3
	DFN 101	Drawing I: Rapid Concept	3
	DPR 125	Introduction to Product Design	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 119	Digital Techniques	3
	DPR 126	Product Design I	3
	DPR 161	3D Modeling & Rendering I	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DGD 201	Communication Design for Non-Majors	3
	DPR 213	Visual Communication for Product	3
	DPR 225	Product Design II	3
	DEN 102	Composition II	3
	DAH 241	History of Modern Design	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 214	Advanced Visual Communication	3
	DPR 220	Design Research	3
	DPR 226	Product Design III	3
	DPR 270	Sustainable Design Strategies	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 325	Advanced Product Design I	3
	DPR 333	Presentation Techniques	3
	DPR 371	Materials and Processes	3
	DPR 361	3D Modeling & Rendering II	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 357	Human Factors	3
	DPR 326	Advanced Product Design II	3
	DNS 230	Math Skills	3
	DAS 213	Business Practices	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 425	Professional Development Studio I	3
	DPR - - -	Product Design Elective	3
	DHU ---	Humanities Course	3
	D - - 200-400	General Education Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DPR 426	Professional Development Studio II	3
	DPR - - -	Product Design Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D-- 200-400	General Education Elective	3
	DAE - - -	Art Education Elective	3

**DAH/DVC must be taken at the 200 level or higher

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 138-139

COLLEGE FOR CREATIVE STUDIES

STUDIO ART AND CRAFT/ART EDUCATION

CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 103	Drawing I: Materials & Methods	3
	DFN 116	3D Techniques	3
	DFN 121	3D Design Materials and Methods	3
	SAC 105	Survey & Methods I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 104	Drawing II: Drawing as Studio Practice	3
	DFN 120	Design Color & Context	3
	DFN 119	Digital Techniques	3
	SAC 106	Survey & Methods II	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	SAC 205	Sophomore Seminar	3
	SAC ---	Sophomore SAC Elective**	3
	SAC ---	Sophomore SAC Elective**	3
	DEN 102	Composition II	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
Choose One	DDG 103	Rapid Prototyping	3
	DDG 253	Time & Digital Media	
	SAC ---	Sophomore SAC Elective**	3
	SAC ---	Sophomore SAC Elective**	3
	DAH 218	Contemporary Art and Visual Culture	3
	DHU ---	Humanities Course	3

Junior/5th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	SAC 380	Junior Studio I	3
	SAC ---	SAC Studio Elective	3
	SAC ---	SAC Studio Elective	3
Choose One	DVC 200	Concepts and Methods/Visual Culture	3
	D-- 200-400	General Education Elective	
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	SAC 381	Junior Studio II	3
	SAC ---	SAC Studio Elective	3
	DNS 230	Math Skills	3
	DAS 303	Professional Practice for Artists	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3

Senior/7th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	SAC 450	Senior Studio I	3
	SAC 400	Seminar Seminar	3
	SAC ---	SAC Studio Elective	3
	DAE - - -	Art Education Elective	3
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	SAC 451	Senior Studio II	3
	SAC ---	SAC Studio Elective	3
	SAC ---	SAC Studio Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D- 100-400	Open Elective	3

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 138-139

****Sophomore SAC Studio Elective - Choose from the selected Studio Art & Craft courses listed below to satisfy the Sophomore SAC Studio Elective requirements.**

DPM 115 Intro to Printmaking
 DFA 120 Painting I
 DSC 130 Intro to Sculpture
 DFD 111 Intro to Fibers Surfaces
 DGL 142 Beginning Glassblowing

DME 140 Metalsmithing/Jewelry
 DME 175 Blacksmithing
 DME 245 Casting
 DCE 135 Handbuilding
 DCE 105 Wheel Throwing

DPM 215 Intermediate Printmaking
 DFA 251 Painting II
 DSC 231 Sculpture: Fabrication
 DFD 112 Intro to Fiber Structures
 DGL 140 Cast Glass

COLLEGE FOR CREATIVE STUDIES

TRANSPORTATION DESIGN/ART EDUCATION

CATALOG YEAR 2024/2025

Freshman/1st Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 116	3D Techniques	3
Choose One	DFN 117	2D Design Principles	3
	DFN 118	3D Design - Form & Space	
	DTR 125	Freshman Transportation Design Studio I	3
	DVC 100	Introduction to Material Culture	3

Freshman/2nd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
Choose One	DFN 117	2D Design Principles	3
	DFN 118	3D Design - Form & Space	
	DTR 126	Freshman Transportation Design Studio II	3
	DTR 113	Visual Communication I	3
	DEN 101	Composition I	3
	DAE 200	Educ. Foundations: History & Phil. of Education	3

Sophomore/3rd Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 201	Visual Communication II	3
	DTR 221	Design Theory I	3
	DTR 231	Digital Modeling I	3
	DTR 232	Sophomore Transportation Design Studio	3
	DEN 102	Composition II	3
	DAE 250	Human Development Creative & Visual Learning	3

Sophomore/4th Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DTR 202	Visual Communication III	3
	DTR 222	Design Theory II: Mobility	3
	DTR 233	Sophomore Transportation Design Studio	3
	DTR 241	Digital Modeling II	3
	DTR 257	Human Factors	3

Junior/5th Semester = 18 Credit Hours

Earned	Course #	Course Title	Credits
Placed by Dept	DTR 331	Junior Interior Design Studio	3
	DTR 333	Junior Exterior Design Studio	
	DTR 335	Junior Mobility Design Studio	
	DTR 337	Junior Vehicle Design Studio	
	DTR 302	Visual Communication IV	3
	DTR 362	Digital Modeling III	3
	DTR 304	Portfolio & Presentation Design	3
	DTR 305	Vehicle Systems and Packaging	3
	DAE 315	Elementary Art Teaching: Meth, Math & Literacy	3

Junior/6th Semester = 16.5 Credit Hours

Earned	Course #	Course Title	Credits
Placed by Dept	DTR 332	Junior Interior Design Studio	3
	DTR 334	Junior Exterior Design Studio	
	DTR 336	Junior Mobility Design Studio	
	DTR 338	Junior Vehicle Design Studio	
	DTR 371	Materials & Manufacturing Processes	3
	DTR 303	Visual Communication V	1.5
	DTR 461	Digital Modeling IV	3
	DAE 405	Secondary Art Teaching: Meth, Math & Literacy	3
	DNS 230	Math Skills	3

Senior/7th Semester = 13.5 Credit Hours

Earned	Course #	Course Title	Credits
Placed by Dept	DTR 431	Senior Interior Design Studio	3
	DTR 433	Senior Exterior Design Studio	
	DTR 435	Senior Mobility Design Studio	
	DTR 437	Senior Vehicle Design Studio	
	DTR ---	Visual Communication VI	1.5
	DAH 241	History of Modern Design	3
Choose One	DAH 200	Western Art History/Visual Culture	3
	DAH 201	Visual Narration: Africa	
	DAH 202	Visual Narration: Asia	
	DAE 407	Reading & Lang Art Methods	3

Senior/8th Semester = 12 Credit Hours

Earned	Course #	Course Title	Credits
Placed by Dept	DTR 432	Senior Interior Design Studio	3
	DTR 434	Senior Exterior Design Studio	
	DTR 436	Senior Mobility Design Studio	
	DTR 438	Senior Vehicle Design Studio	
	DHU ---	Humanities Course	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	DAE - - -	Art Education Elective	3

**DAH/DVC must be taken at the 200 level or higher

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 138-139

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAE-200	EDUCATION FOUNDATIONS: HISTORY AND PHILOSOPHY OF EDUCATION	This course surveys the history of American education and art education. Educational applications of research around educational learning theory and practice 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. Attention to inclusive and equitable pedagogical practice is explored through the development of a social justice themed middle school lesson plan. Fifteen hours Field Experience in K-12 educational settings required outside of class. Field experiences and hours are an integral part of each art education course. Students are expected to participate in field during the course of the semester in a professional and timely manner. Students must complete all required field hours and associated field experience assignments in the course before they can register for the next art education course. This course is open to students second semester freshman level and above. This course may count for general elective credit for those who do not pursue teacher certification. Students taking DAE 200 for certification in Art Education must pass with a grade of 'C' or higher.	3.00	
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 implement in planning developmentally and culturally appropriate instruction. The educational needs of neurodiverse and 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, teaching students with poverty in mind, and fostering equitable 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. Ten hours Field Experience in K-12 educational settings required outside of class. All required field hours and associated field experience assignments must be completed before registration for the next art education course. This course is open to sophomore students and above. Course may count for general elective credits for those who do not pursue teacher certification. Students must pass with a grade of 'C' (2.00) or higher.	3.00	DAE 200
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 pedagogical content knowledge paired with teaching and learning strategies 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 with diversity, equity and inclusion in mind, classroom 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. Thirty hours Field Experience in Elementary Educational Settings required outside of class. All required field hours and associated field experience assignments must be completed before registration for the next art education course. Art Education candidates must pass DAE 315 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DAE 200, DAE-250
DAE-405	SECONDARY ART TEACHING:METHODS, MATERIALS AND CONTENT AREA LITERACY	In this class, students continue to develop and learn professional methodologies of art instruction for youth in middle schools and high schools, grades 6-12. The course covers secondary	3.00	DAE 315

		<p>visual arts content, approaches, techniques, materials and safety precautions appropriate for secondary level students. Classroom management, inclusion and accommodation of differently-abled students, technology integration, assessment, and student diversity issues are covered. An emphasis on cultural and contextually relevant pedagogy is explored through the development of a social justice lesson plan. 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. Thirty hours Field Experience in Secondary educational settings required outside of class. Field experiences and hours are an integral part of each art education course. Students are expected to participate in field during the course of the semester in a professional and timely manner. Students must complete all required field hours and associated field experience assignments in the course before they can register for the next art education course.</p> <p>Art Education candidates must pass DAE 405 with a grade of 'C' (2.00) or higher to qualify for certification.</p>		
DAE-407	READING & LANG ARTS METHODS	<p>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 which is inclusive of global cultures, identity, and contextually meaningful in nature. 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. Ten hours Field Experience in K-8 educational settings required outside of class. Field experiences and hours are an integral part of each art education course. Students are expected to participate in field during the course of the semester in a professional and timely manner. Students must complete all required field hours and associated field experience assignments in the course before they can register for the next art education course. Art Education candidates must pass DAE 407 with a grade of 'C' (2.00) or higher to qualify for certification.</p>	3.00	DAE 315 AND DAE 405
DAE-475	INTERNSHIP IN ART EDUCATION	<p>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. Art education students must take and pass DAE 200 with a grade of 'B' or better. Art Education candidates must pass DAE 475 with a grade of 'C' (2.00) or higher to qualify for certification.</p>	3.00	DAE 200
DAE-490	INDEPENDENT STUDY	<p>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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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</p>	3.00	

		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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.		
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 includes experiences in urban, suburban, and rural settings providing diverse perspectives and spaces to negotiate as student develop professional practice. 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.	5.00	DAE 405 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, emerging trends in pedagogy which examine issues of diversity, equity, and inclusion. 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. Art Education candidates must pass DAE 520 with a grade of 'C' (2.00) or higher to qualify for certification.	2.00	DAE 405 DAE 510
DAE-ELECT	ART EDUCATION ELECTIVE	This course is to be selected by the Art Education department for development of the breadth courses.	3.00	



Communication Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course#	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DGD 151	Typography I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DFN 138	4D Design Studio	3
	DFN 142	Performative Spaces	3
	DGD 152	Typography II	3
	DGD 124	Motion Essentials	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 251	Typography III	3
	DGD 263	User Interface Design	3
	DGD 211	Introduction to Communication Des I	3
	DEN 102	Composition II	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 264	User Experience Design	3
	DGD 212	Introduction to Communication Des II	3
	DGD 224	Motion Narratives	3
	DAH 247	History of Graphic Design	3
	DHU ---	Humanities Course	3

Third Year

Fifth Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 311	Intermediate Communication Design I	3
	DGD 317	Prof Studio Practice I	3
	DGD 365	Immersive Spaces	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3

Sixth Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 312	Intermediate Comm Design II	3
	DGD - - -	Communication Design Elective	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 411	Advanced Communication Design I	3
	DGD 418	Prof Studio Practice II	3
	DGD - - -	Communication Design Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 200-400	General Education Elective	3

Eighth Semester = 15 Credit Hours

	Course#	Title/Requirement	Credits
	DGD 412	Advanced Comm Design II	3
	DGD - - -	Communication Design Elective	3
	DGD - - -	Communication Design Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=60; Gen Ed=39; Open Electives=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DGD-124	MOTION ESSENTIALS	This motion design course introduces concepts and methods used in designing dynamic digital communications that rely on the typography, image, video, sound, and message. The language of motion design and its associated meaning(s) are presented through a series of dynamic projects, where students select the narrative content they explore. Students learn relevant techniques and concepts, associated with both analog and digital tools in order to aid in the creation of well-crafted dynamic sequential solutions. Students may elect to take additional courses, Motion Design II and III, starting in the junior year.	3.00	DGD 151 OR DGD 201
DGD-151	TYPOGRAPHY I	This required typography course, the first in a sequence of three, develops an understanding of two-dimensional design space and the unique nature of typographic communication principles. Through a series of projects centered around the role of type in communication design, students develop an understanding of typographic aesthetics, concepts of organization, understanding nuance of language based messages to achieve a particular hierarchy, while emphasizing the role of analog and digital tools to achieve well-crafted solutions with specific communication intent. Content used in this course present design's complex history, while also providing students the opportunity to lend their point of view in content analysis.	3.00	
DGD-152	TYPOGRAPHY II	This required typography course is the second in a sequence of three, that develops an understanding of 2D design space and the unique nature of typographic communication principles. Building on Typography I, students expand their ability to work with typographic form, understanding the nuance of language-based messages, and organization through projects that introduce organizational systems, grids, and the associated nomenclature. Classifications, and anatomy of letterforms, are integrated into projects, language hierarchy, image, and rhetorical elements in order to develop sequential narrative communication. This course helps students apply the role of analog and digital tools to achieve well-crafted solutions with specific intent. Content used in this course presents design's complex history, while also providing students the opportunity to lend their point of view on content analysis. Students may elect to take additional Type courses, Type IV and Type Design in their junior year.	3.00	DGD 151
DGD-201	COMMUNICATION DESIGN FOR NON-MAJORS	This non-major course is designed to introduce/develop two-dimensional design skills in the context of typographic environments to students outside of the major of Communication Design. Projects will introduce students to the principles of typography and image in order to develop skills related to organizing typographic and image environments to achieve clear communication based on an understanding of typographic hierarchy, message, and aesthetics, as well as spatial relationships of the page/screen such as grid, column and margin. Additionally students will develop the ability to make typographic design decisions that consider taste, audience/user, content, concept, and sequence, by employing process methodologies used in the creation of unique visual communication solutions that speaks to their own art and design practice, or cultural, social lens.	3.00	
DGD-211	INTRODUCTION TO COMMUNICATION DESIGN I	This required sophomore course, the first in a sequence of two, introduces design theories, processes, and methods associated with Communication Design studio practice. Through assigned projects, students develop the ability to creatively problem-solve systemic design solutions. Content created is both visual and written; and reflects practices of authorship relative to design professional practice. The importance of audience and meaning is explored through the introduction of semiotic theories that aid in the creation of well-crafted messages with	3.00	DGD 124, DGD 152 or DGD 201

		audience(s)/User(s) needs and intents as a primary focus.		
DGD-212	INTRODUCTION TO COMMUNICATION DESIGN II	This required course, is the second in a sequence of sophomore courses, that develops an understanding of the theories, processes, and methods associate with Communication Design practices. Through assigned projects, students develop the ability to research content that translates into concept, that consider audience, and utilize creative problem-solving methodologies in order to create a system of visual communication solutions. Design Writing, research, and presentation are included in this studio course, which centers inquiry around concepts of Communication Design History in the creation of well-crafted narratives applied to informed design solutions (print or digital) that provides a greater understanding of the rich lexicon of design language(s) past and present.	3.00	DGD-211, DGD-251, DGD-263
DGD-224	MOTION NARRATIVES	This second motion design course is a required course, and expands on the concepts and methods presented in designing dynamic digital communications that rely on the use of typography, image, video, message, and sound that were introduced in Motion Essentials. Students expand on their understanding of how to create dynamic content through writing scripts, developing storyboards, and along with animatic studies that connect to content. Project integrate 2D/3D concepts that expand on the important role of video creation and production, including digital tools, and techniques relevant for communication design majors. Projects consider appropriate narrative messaging structures with audience(s)/User(s) needs and intents as a primary focus.	3.00	DGD 211, DGD 251, DGD 263
DGD-251	TYPOGRAPHY III	This required typography course, the third in the sequence of three, applies an understanding of two-dimensional design space and the unique nature of typographic communication principles. Building on experiences in Typography I & II, students expand their ability to work with typographic sequential systems of communication. Students expand the ability to use various methods, techniques and materials in the creation of a large scale typographic prototype. Content used in this course presents design's complex history, while also providing student the opportunity to lend their point of view in content analysis. Students may elect to take additional courses, Typography IV and Type Design, starting in the junior year.	3.00	DGD 152 OR DGD 201
DGD-263	USER INTERFACE DESIGN	This required interaction design course, the first in a sequence of three, develops an understanding of basic design principles, code language, and software used in the creation of web-based communications. Through assigned projects, students will understand the complex nature of user interface design and continue to apply an understanding of typographic form, nuance of language based messages, and organizational systems in a dynamic user interface context. The role of the user is introduced. Concepts and techniques of appropriate hardware and interface software are integrated into exercises that aid in the creation of well-crafted messages with audience(s)/User(s) needs and intents as a primary focus.	3.00	DGD 124, DGD 152 OR DGD 201
DGD-264	USER EXPERIENCE DESIGN	This required interaction course, is the second in a sequence of three, that applies an understanding of intermediate design principles, code language(s), and software used in the creation of web-based communications that are dynamic and responsive, focusing on dynamic user experiences. The role of clear information hierarchy through mapping and wireframing are key considerations in the development of interactive solutions. Through assigned projects students will understand the complex nature of user experience design solutions that need to function in a variety of digital systems, environments, and platforms that consider human centered needs including a broader definition of user and user groups.	3.00	DGD 211, DGD 251, DGD 263,

		Concepts and techniques of appropriate hardware and software are integrated into exercises that aid in the creation of well-crafted messages applied to informed design solutions. Students may elect to take additional Interaction Design courses like Experience I and II, starting in the junior year.		
DGD-277	INTRODUCTION TO COMMUNICATION DESIGN II	This required course, is the second in a sequence of sophomore courses, that develops an understanding of theories, processes, and methods associate with Communication Design practices. Through assigned projects, students develop the ability to research content that translates into concept, that consider audience, and utilize creative problem-solving methodologies in order to create a system of visual communication solutions. Design Writing, research, and presentation are included in this studio course, which centers inquiry around concepts of Communication Design History in the creation of well-crafted narratives applied to informed design solutions (print or digital) that provides a greater understanding of the rich lexicon of design language(s) past and present.	3.00	DGD 259, DGD 251, DGD 276 OR DGD 211
DGD-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. document.	3.00	
DGD-311	INTERMEDIATE COMMUNICATION DESIGN I	This required course, the first in a sequence of two, expands on the theories, processes and methods presented in the second year. Students are introduced to concepts of branding as it relates to local or small entrepreneurial business models. Through a series of projects, students learn how to employ design thinking in order to develop a visual brand strategy. In this course students are presented with creative problem-solving methods to help them make design decisions that consider content, concept, audience and communication systems. Concepts of meaning are explored by using semiotic theories that aid in the creation of well-crafted messages applied to informed design solutions intended for different audience/users.	3.00	DGD 212 OR DGD 277
DGD-312	INTERMEDIATE COMMUNICATION DESIGN II	This required course, is the second in a sequence of junior year courses, that develops an understanding of theories, processes, and methods associate with Communication Design practices. Through assigned projects, students develop the ability to research content that translates into concept, for an intended audience(s). Design writing, research, presentation, and critical thinking is included in this studio course, which centers inquiry around concepts of social, cultural, ethical and business implications of strategic design thinking. Students utilize creative problem-solving methodologies to design solutions that demonstrate a greater understanding of a broader world view, while considering the role design can have in translating challenges into opportunities that positively impact intended users, in the creation of well-crafted informed design solutions intended for different audience/users.	3.00	DGD 212 OR DGD 277
DGD-317	PROFESSIONAL STUDIO PRACTICE I	This required course, the first in a series of two courses, examines concepts of contemporary design practice within the area of Communication Design. In this course students will develop an understanding of various forms of practice, from independent contract to junior/senior positions to studio ownership. Through on-site/virtual studio visits that includes BIPOC business leaders, students will learn first hand professional expectations. Students develop an understanding of business tools used by professionals. Students create a kit of materials to prepare them for the design market, including resume, writing design briefs, project proposals, time management platforms, preliminary understanding of taxes and copyright policies, and junior level portfolio. The second course, Professional Studio Practice II will be taken in their senior year, as preparation for entering the professional design market.	3.00	DGD 212, DGD 277

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DGD-324	MOTION 3D	This third motion design course is an elective, and expands on the concepts and methods presented in designing dynamic digital communications that rely on the use of typography, image, video, message, and sound that were introduced in Motion I and II. Students will integrate 3D/4D concepts to a system of dynamic design solutions that consider more complex applications of digital and analog tools, while also focusing on the different audiences/users, editorial messages structures, and editing choices to meet the needs of the project goals.	3.00	DGD 224, DGD 311 OR DGD 312
DGD-352	TYPE DESIGN	Students will work in the creative process of original typographic design which will emphasize exploration, historical research and synthesis of these variables in typographic design. Students will consider and explore various design process methodology related to type design. Students are encouraged to use technology and media that reflects the project outline and student's skill level. Students will revisit and review typographic nomenclature relevant to type design and consider the important role of graphic design history in the context of type design. An inclusive historical lens is encouraged.	3.00	DGD 311 OR DGD 312
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.	3.00	DGD 311 OR DGD 312
DGD-365	IMMERSIVE SPACES	This required interaction course, the last of three, moves into more complex design principles, code language(s), hardware/software used in the creation of dynamic communication design solutions that are physical, human-centric experiences that extends our understanding of user(s) and user groups that consider digital accessibility through the integration of user testing, performance, and play. Through assigned projects students will apply an understanding of typographic form, message and organizational systems in the context of moderated physical user experiences in spaces large and small. Students are encouraged to move beyond explore and engage new tools and platforms in order to achieve informed design solutions. Contemporary themes of interactive communication and culture, including elements of media theory are presented. Students may elect to take additional courses in Interaction Design like Experience I and II, in the junior and senior year.	3.00	DGD 264, DGD 212 OR DGD 277
DGD-366	INTERACTION IV	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.	3.00	DGD 365
DGD-373	PUBLICATION DESIGN	This elective course expands on sequential narrative concepts explored in previous typographic courses. The student's understanding of the unique conditions related to the design of digital and analog publications will more expansive to include unconventional book creation. Assignments require students to analyze the nature of the intended audience, the publications content, author's intent, design writing, the goals of the publication, materiality, and the intended exchange with the reader in developing a visual response that can be multi-platform when appropriate. Students participate in content and intended audience selections.	3.00	DGD 311 OR DGD 312
COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT

DGD-374	DATA VISUALIZATION	This elective course develops the will be presented methods that help students take complex data sets and transform them into expressive graphic contexts that are accessible and readable. Concepts of information logic, hierarchy, semiotics, biases relative to narrative constructions identified in complex data and how different audience may read content are concepts integrated into project briefs. The historical and contemporary nature and function of data visualization within design studio practice will be highlighted. Solutions integrate the breadth and depth of communication design visual language(s) to develop static or dynamic solutions, that can be experienced on screen, in print, or a performative space.	3.00	DGD 311 OR DGD 312
DGD-378	EXPERIENCE DESIGN	This elective course expands students' ability to create human centered user interfaces and experiences. Projects consider the role of systemic nature of interactive experiences from analog to digital, real to virtual. Project outcomes are a connected set of experiences that can shift from screen to spatial environments through the use of code, gesture, type, narrative messaging, color, image, sound, and motion. Research and development into information mapping, wireframing, high-low physical prototyping, performative usability testing, logic, narrative messaging, and material construction are key themes in the process of creating systemic UxD solutions with expanded definition of user needs and inclusive scenarios are core to project outcomes.	3.00	DGD 365, DGD 311 OR DGD 312
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. Projects briefs include integration of BIPOC organization, non-profit institutions, and inclusive design methods.	3.00	DGD 311 OR DGD 312
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. Projects briefs include integration of BIPOC organization, non-profit institutions, and inclusive design methods.	3.00	DGD 311 OR DGD 312
DGD-411	ADVANCED COMMUNICATION DESIGN I	This required senior course, is the first in a sequence of two that expands on the theories, processes and methods presented in the third year. In this course students expand their knowledge of branding to the larger underlying conditions such as economic, political and cultural that facilitates excellence in communication design practice. Students develop tools for assessing success in brand concepts, through inquiries into the strategies behind contemporary brand solutions. Projects have collaborative phases, a skill that prepares students for professional life. Research methods are applied as a means to creating informed design solutions that include readings, lectures and written analysis that consider the strategic role building a cohesive brand system with inclusive audiences integral to defining successful student outcomes.	3.00	DGD 317, DGD 311 OR DGD 312
DGD-412	ADV COMMUNICATION DESIGN II	This required course, is the second in a sequence of senior year courses, that develops an understanding of theories, processes, and methods associate with Communication Design practices. Design writing, advanced research methods, and critical thinking are skills reinforced in this studio course in order to fully develop the student's knowledge of advanced narrative	3.00	DGD 317, DGD 311 OR DGD 312

		concepts. Projects expand on the student's lexicon of design language(s) and delves into the role of personal voice in the creation of projects centered around a personal thesis. Students create a research log, write a thesis statement, present, and manage timelines with the support and guidance of faculty.		
DGD-418	PROFESSIONAL STUDIO PRACTICES II	The final required course examines concepts of contemporary design practice within the area of Communication Design. In this course students expand their understanding of various forms of practice, from independent contract to junior/senior positions in studio ownership. The course is dedicated to the review, analysis, preparation of an individual comprehensive portfolio. Based on personal goals and faculty assessment, students develop tools to position themselves in the professional market. These would include resume, websites, print, communications, and other materials to prepare them for their professional studio practice. This course includes on-site/remote visits that includes BIPOC business leaders and studios practitioners as additional preparation for entering the professional design market.	3.00	DGD 312, DGD 317
DGD-475	COMMUNICATION 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.	3.00	DGD 311 OR DGD 312
DGD-478	EXPERIENCE DESIGN II	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.	3.00	DGD 378, DGD 311 OR DGD 312
DGD-485	SPECIAL PROJECT 300/400 SPECIAL TOPIC TYPOGRAPHY	The Special Project course is offered on an occasional basis, with course content specific to the area being explored. WINTER 2025 MOTION BRANDING This motion design course is an elective and expands on the concepts and methods presented in previous motion design courses. Students will develop their understanding of how messages are created in a time-based context using typography, image, sound, and semiotics. Projects will integrate 2D animation concepts and digital tools and techniques relevant to communication design majors to explore the important role of motion graphics in branding and video creation. Projects consider appropriate messaging structures with audience(s)/User(s) needs and intents as a primary focus. PACKAGING DESIGN This elective course builds on previous courses that introduce brand design curricular experiences. Students will develop their understanding of system brand integration to include and focus on the particular challenges associated with packaging design. Concepts will include technical requirements, comparative ethnographic research, point of sale research, and comparative brand benchmarking. Students will produce packaging prototypes in a digital environment	3.00	Take DGD 311 or DGD 312 or DAD 321
DGD-490	INDEPENDENT STUDY	Independent Study is available to students who are at Junior or Senior level standing with a	3.00	DGD 311 OR DGD 312

		<p>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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.</p>		
DGD-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.</p>	3.00	SLP 007
DGD-501	DESIGN STUDIES IN EUROPE	<p>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.</p>	3.00	
DGD-505	AICAD EXCHANGE	<p>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.</p>	12.00	
DGD-515	STUDY ABROAD	<p>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.</p>	12.00	



Entertainment Arts - Animation

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design Principles	3
	DFN 119	Digital Techniques	3
	DFN 101	Drawing I: Rapid Concept	3
	DMA 120	Creative Visualization	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DFN 132	Process & Making	3
	DFN 112	Drawing II: Style & Skill	3
	DMA 101	Animation I	3
	DMA 217	Intro to 3D Computer Graphics	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Course Title	Credits
Choose One	DMA 201	Animation II	3
	DMA 234	Modeling & Texturing	3
	DMA 211	2D Digital Animation	3
	DMA 243	Animation Nuts & Bolts	3
	DAH 214	History of Animation & Digital Media	3
	DEN 102	Composition II	3

Fourth Semester = 15 Credit Hours

	Course #	Course Title	Credits
Choose One	FLM-106	Intro to Filmmaking	3
	DMA 270	Animation Production	3
	DMA 230	Experimental Animation I	3
	DMA 232	Drawing Tech for Visual Media	3
Choose One	DMA 202	Animation III	3
	DMA 228	Stop Motion I	
	DMA 302	Storyboarding for Film/Animation	
	DMA 317	Computer Character Animation I	
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 348	Animation Projects I	3
	DMA 233	Environments & Characters	3
	DMA - - -	Entertainment Arts Elective	3
	DHU ---	Humanities Course	3
Choose One	D-- 200-400	General Education Elective (or)	3
	DAS 213	Business Practices	

Sixth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 349	Animation Projects II	3
	DMA 333	Advanced Story Concepts	3
	DMA - - -	Entertainment Arts Elective	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 410	Senior Production Studio I	3
	DMA ---	Entertainment Arts Elective	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 420	Senior Production Studio II	3
	DMA 424	Professional Futures I	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=60; Gen Ed=39; Elective=6

Entertainment Arts Electives for Animation

DMA 202	Animation III	DMA 312	Sound Design I
DMA 212	2D Digital Animation II	DMA 317	Computer Character Animation I
DMA 228	Stop Motion I	DMA 322	Sound Design II
DMA 235	Playing the Self	DMA 328	Stop Motion II
DMA 256	Lighting & Rendering	DMA 347	Computer Character Animation II
DMA 302	Storyboarding for Film/Anim	DIL 147	Figure Illustration I
DMA 309	Concept Design	DIL 246	Anatomical Figure Illustration
DMA 310	Maquette Sculpture		

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.



Entertainment Arts - Concept Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 117	2D Design Principles	3
	DFN 119	Digital Techniques	3
	DMA 105	Design Process 1	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 132	Process & Making	3
	DMA 106	Design Process 2	3
	DMA 108	Intro to Digital 3D I	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 257	VisCom 3 Material Indication	3
	DMA 237	Concept ID	3
	DMA 208	Intro to Digital 3D II	3
	DEN 102	Composition II	3
Choose One	DAH 215	History of Film (or)	3
	DAH 216	History of Video Games	

Fourth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 258	VisCom 4 Compositing	3
	DMA 259	Color Theory	3
	DMA 245	Game: Concepts & Technology	3
	DIL 246	Anatomical Figure Illustration	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 357	VisCom 5 Zbrush	3
	DMA 360	Architecture 1	3
	DMA 362	Vehicles and Props	3
	DAS 213	Business Practices	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 358	VisCom 6 Dramatic Narrative	3
	DMA 361	Architecture 2	3
	DMA 363	Character Design	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 430	Senior Concept Studio 1	3
	DMA 457	Vis Com 7	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 431	Senior Concept Studio 2	3
	DMA 458	Vis Com 8	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=60; Gen Ed=39; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.



Entertainment Arts - Game

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 119	Digital Techniques	3
	DMA 107	Game Ideation	3
	DMA 217	Intro to 3D Computer Graphics	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DFN 132	Process & Making	3
	DFN 112	Drawing II: Style & Skill	3
	DFN 117	2D Design Principles	3
	DMA 234	Modeling & Texturing	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 233	Environments & Characters	3
	DMA 246	Game Art I	3
Choose One	DMA 245	Game: Concepts & Technology	3
	DMA 297	Intermediate 3D Computer Graphics	3
	DAH 216	History of Video Games	3
	DEN 102	Composition II	3

Fourth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 247	Game Art II	3
Choose One	DMA 248	Game: Concepts & Technology II	3
	DMA 232	Drawing Tech for Visual Media	3
	DMA 317	Computer Character Animation I	3
	DMA 256	Lighting & Rendering	3
	DMA-341	Digital Character Sculpting	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	3
	DAH 200	Western Art History/Visual Culture	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Course Title	Credits
Choose One	DMA ---	Entertainment Arts Elective	3
	DMA 381	Hard Surface Sculpting	3
	DMA 329	Adv Computer Generated Envir	3
	DMA 339	Game Projects I	3
Choose One	D-- 200-400	General Education Elective (or)	3
	DAS 213	Business Practices	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 340	Game Projects II	3
	DMA 364	Game Thesis Design & Mgmt	3
	DMA ---	Entertainment Arts Elective	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 403	Game Trend	3
	DMA 413	Game Senior Studio I	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	3
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DMA 414	Game Senior Studio II	3
	DMA 428	Game Professional Futures	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=60; Gen Ed=39; Elective=6

Entertainment Arts Electives for Game

DMA 101	Animation I	DMA 312	Sound Design I
DMA 211	2D Digital Animation	DMA 328	Stop Motion II
DMA 228	Stop Motion I	DMA 351	Advanced Creature Creation
DMA 230	Experimental Animation	DIL 147	Figure Illustration II
DMA 235	Playing the Self	DIL 246	Anatomical Figure Illustration
DMA 309	Concept Design		

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DMA-101	ANIMATION I	Students explore the fundamental principles of animation, creating convincing character through motion involving timing, weight, physics, and body mechanics. Research and observation of varied characters to understand cultural influence and relevance is required in consideration for performance. Students must fully understand the basics in order to create convincing animation in any medium. This course prepares the foundation for future animation projects.	3.00	
DMA-105	DESIGN PROCESS 1	In the first half of the semester, students will learn to analyze and describe form. They will learn different categories of form to develop the skills for unique execution. In the second half of this course students will be introduced to the concept of three-dimensional space and the different scales of space. Students will be asked to explore simple spatial environments of different kinds with particular reference to their effect on narrative.	3.00	
DMA-106	DESIGN PROCESS 2	In this course students will continue building their knowledge of space and form as it relates to story. Essential to the Concept Designer, they will apply these tools through interpretation of shape and gesture to achieve design execution for Character, Hardware and Environments. These elements will be combined for a final KeyFrame story composition.	3.00	DMA 105
DMA-107	GAME IDEATION	This course introduces game ideation, focusing on story, aesthetics, development and design. A contextual history of video game and interactive media will be examined. Game Design Documentation and project management will be examined as students focus on story for game and determine the best methods to deliver narratives through experimentation and research.	3.00	
DMA-108	INTRO TO DIGITAL 3D I	Being proficient in executing design concepts in 3D is key to a Concept Designer and using digital 3D programs is an important toolset in their workflow. This course will familiarize students with 3D tools and rendering engines. Students develop a basic understanding of the program and general execution including modeling, texturing, lighting and rendering.	3.00	
DMA-120	CREATIVE VISUALIZATION	The emphasis of this course is on imaginative pre-production for an evolving world of moving images. Acknowledging the rapid changes in the way work is produced and distributed, students will be introduced to diverse historical, theoretical, and practical methods of visual communication as they develop their storytelling skills through creative writing and pre-visualization exercises for animation, game, live action, and new media with an emphasis on inclusion in story and unique experiences. This is a required course for all first year Entertainment Arts students.	3.00	
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 experience, 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, including observation of diverse subjects, is further explored as well as producing completed sequences, in addition to production skills such as compiling, presentation and learning to work in different styles.	3.00	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 while emphasizing diverse character makeup in order generate mass audience appeal. Students build on knowledge from Animation I and II to refine their skills working on techniques specifically	3.00	DMA 201

		related in their area of concentration, lip sync and film and character animation production through the creation of a completed animation short.		
DMA-208	INTRO TO DIGITAL 3D II	This course takes Digital 3D into a deeper concentration. Students explore procedural, projection mapping, and UV texturing techniques. Students also dive deeper into modeling learning sub-division polygonal and spline techniques. Lighting is the third element of the class where students learn studio and environmental set-ups along with HDR1 techniques. This class prepares students with the tools to execute stand alone objects or elements they can use for compositing.	3.00	DMA 108
DMA-211	2D DIGITAL ANIMATION I	This course introduces students to time-based animation through basic concepts and theories of compositing, digital workflow, sequencing, rendering, file management and organization. Students also communicate through motion graphic design, compositing 'puppeting,' and other digital animation practices.	3.00	
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.	3.00	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.	3.00	
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, analyzing personality and attributes from diverse backgrounds, through design, observation, materials and single-frame animation.	3.00	DMA 243 ANIMATION NUTS & BOLTS
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.	3.00	
DMA-232	DRAWING TECH FOR VISUAL MEDIA	This class offers the student the opportunity to observe and draw the figure from life, both human (examining a multitude of varied form) and animal. We will be drawing in class as well as on location. The focus will be on quick sketches, observing a wide range of diverse 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.	3.00	DFN 101, DFN112
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 (Race, Gender, and Global Cultures are among the themes that may be examined) based character backstory, rationale, and visual design. Students develop environments	3.00	DMA 120, DIL 158 OR DMA 107

		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.		
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.	3.00	DMA 217
DMA-237	CONCEPT ID	Problem solving within story and executing a design solution is the focus of this class. The industrial design process is very important to the creation of imagery and assets needed for the entertainment industry. Students will learn the skills needed to design any area of story with an emphasis on the industrial design approach.	3.00	DMA 105, DMA 106
DMA-243	ANIMATION NUTS AND BOLTS	Animation Nuts and Bolts introduces essential technologies and animation camera and lighting techniques for capturing digital images of physical/analog art elements for creative use in frame-by-frame traditional, stop-motion, and experimental animation. Storytelling and editing techniques developed in Creative Visualization (DMA-120) are reinforced within the animation assignments and via animatic exercises and an edit of a demo reel of work from the class.	3.00	
DMA-245	GAME: CONCEPT AND TECHNOLOGY	This introductory course will guide students through explorations with game technologies. 2D, 3D, web, interaction, installation, mobile and VR applications can be explored. This course encourages experimentation within the medium. Concept, story, design and originality are emphasized. A broad overview of Video Game history is examined looking at the many varied voices that not only design and produce contemporary games, but have done so in the past. Unique character and environment design are explored keeping in mind the connection to narrative through the lens of diverse human experience.	3.00	
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.	3.00	DMA 217, DMA 234
DMA-247	GAME ART II	This course focuses on expanding the basic techniques and workflows that are taught in Game Art 1. Students will take a deep dive and strengthen their understanding of different career paths one can pursue in game art. Examples of the different game art paths are environment art, character art, VFX, tech art, and material artist. This will be completed through a series of projects and workshops to better prepare the students for a specific roll they would like to pursue.	3.00	DMA 246
DMA-248	GAME: CONCEPT & TECHNOLOGY II	This intermediary course will guide students through focused explorations of game design principles and technologies through a variety of hands on projects. The course encourages experimentation of technique within the medium. Concept, story, design, technical skill and originality are emphasized. The technical skills gained within each project will be applied toward the effective communication of unique stories and concepts through the development of working 2D and 3D games. Unity and Unreal Game Engines as well as pertinent game design software will be explored.	3.00	DMA 245
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.	3.00	DMA 217

DMA-257	VIS COMM 3 MATERIAL INDICATION	Being able to indicate materials in a convincing manner is the next step in a concept designer's foundation. This class is the continuation of Drawing1, 2 and Digital Fundamentals honing student's skills in perspective and rendering. Students will dive deeper into Photoshop to become comfortable with its toolset and application. They will digitally execute volumes and shading and then move forward into the study of materials and how light affects them. Projects will range from executing gray shading primitive shapes to realistic indication of plastic, wood, glass and chrome.	3.00	DFN 101, DFN 112, DFN 119
DMA-258	VIS COMM 4: COMPOSITING	Compositing techniques are an important tool for the Concept Designer and this class takes the learning outcomes from the previous courses and combines them to deliver the skill level to execute finished renderings in the area of Keyframe, Environments, Character and vehicles. These techniques include 3D, Photoshop painting, compositing and collage to execute images that serve a storyline.	3.00	DMA 257
DMA-259	COLOR THEORY	Knowing how light and color affect storytelling and composition are an absolute tool for a Concept Designer. This course covers the properties and effects of light and color. Scenarios include different lighting conditions such as night and day, color properties such as hue, tone, chromatic signal and luminosity.	3.00	DMA 257
DMA-270	ANIMATION PRODUCTION	This course introduces the execution of the animation production pipeline, in its entirety, through the creation of two team-bases short films-the faculty acting as the producer and students covering all other aspects of production within their assigned roles. Students will further their understanding of film language, layout, stylized design, and continuity in animation. This course also prepares students for their two semester Animation Projects classes as well as future production studios throughout the remainder of their academic career and beyond.	3.00	DMA 120, DMA 201 (OR DMA 317)
DMA-285	SPECIAL PROJECT 100/200	The Special Project class is offered on an occasional basis, with course content specific to the to the area being explored FALL 2024 INTRODUCTION TO HARMONY 3 Students will be introduced to Toon Boom Harmony basics with exercises that can be applied to the individual's portfolio. This will be an excellent opportunity for the student to understand the hybrid elements of hand-drawn and puppet animation and get more comfortable with industry-standard software. In addition, the student will continue expanding their knowledge of the principles of animation and improve their overall polish.	3.00	Take DMA-101 and DMA-120
DMA-297	INTERMEDIATE 3D COMPUTER GRAPHICS	This class will continue from Intro to 3D. Students will be tackling more advanced concepts of constructing 3D character, worlds, and props for the entertainment industry. 3D texturing and painting as well as an in depth understanding of under the hood creation of the final portfolio image and animation will be the objective of this course.	3.00	DMA 217
DMA-302	STORYBOARDING FOR FILM/ANIMATION	This course will closely model the working conditions, environment and schedule of a professional Storyboard artist in motion picture and animated features by expanding the artist's storytelling capability, and visually translating scripts, considering characters background and cultural influences.	3.00	DMA 120
DMA-309	CONCEPT DESIGN	The process of creating visually compelling, distinct and relevant solutions for the challenges conceptual designers routinely face is the core focus of this class. Students learn the skills needed to approach the design of any object with a special emphasis placed on mastering the "industrial design" approach to problem solving within story.	3.00	

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DMA-310	MAQUETTE SCULPTURE	In this course students create three entertainment sculptures, three to twelve inches 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.	3.00	Take DFN-132
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 through observation and research of differing personalities. 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.	3.00	DMA 217
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.	3.00	DMA 228
DMA-329	ADVANCED COMPUTER GENERATED ENVIRONMENTS	This advanced CG course builds upon the students prior knowledge of 3D CG and applies that knowledge and skill towards the rendering of realistic and convincing CG still lifes, indoor environments, and outdoor environments with appropriate design consideration for a range of end users both imagined and in real life. 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.	3.00	DMA 217, DMA 234 or DMA 246, or DMA 297
DMA-330	CHARACTER RIGGING	Character rigging is the puppet-making and robotics of computer graphics. In this course, students learn inorganic rigging of vehicles and machines as well as advanced techniques for characters such as blend/shape facial expression setups and squash and stretch.	3.00	DMA 217
DMA-333	ADVANCED STORY CONCEPTS	This course will examine multifaceted diverse story development and concept execution through the screening and dissection of existing media works (short films, games, etc.) and implementing best practices for the pre-production pipeline. Students will spend the semester focused on pre-production for potential senior thesis projects with an emphasis on diversity in story and unique experiences. through ideation, concept development, writing exercises (short stories, treatments, screenplays and/or game design documents). Practical exercises will focus on compelling storytelling and concept execution for a variety of media with an eye toward challenging, achievable production projects emphasizing cinematic language, compelling storytelling, developed skills, and the importance of personal aesthetics and voice.	3.00	DMA-120 or DMA-107
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.	3.00	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.	3.00	DMA 339
DMA-341	DIGITAL CHARACTER SCULPTING ENVIRONMENTS	This course offers advanced students a chance to develop and create diverse characters from a wide range of cultural influences where applicable, and environments while examining the a wide range of human influences and how those influences alter the designed environment, and develop them in an advanced 3D pipeline, using Maya and Zbrush to sculpt ideas and concepts into usable 3D models. Advanced levels of 3D models will be explored, developed, and processed in an appropriate pipeline.	3.00	DMA 217
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 diverse 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.	3.00	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, pixelation, 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. This class mirrors traditional and nontraditional perspectives of society.	3.00	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, pixelation, 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. This class mirrors traditional and nontraditional perspectives of society. Note: Some students (transfers) may take this course before Animation Projects I if their schedule requires.	3.00	DMA 230
DMA-351	ADVANCED CREATURE CREATION ENVIRONMENTS	In this course students will explore the necessary details needed to create believable creature full body models. Students will learn the necessary process needed to design, plan, create and implement professional creature and character models in 3D using Maya and Zbrush in a professional pipeline setting.	3.00	DMA 341
DMA-357	VIS COMM 5: ZBRUSH	Continuing from the previous Vis Comm courses in rendering techniques, this course will focus on producing finished imagery thru sculpting-modeling in ZBrush. Students will learn and execute organic and hard surface modeling techniques for characters and props which they will render and paint-over. Lighting, color and composition will be stressed for final projects.	3.00	DMA 258
DMA-358	VIS COMM 6: DRAMATIC NARRATIVE	Interpreting story is a large part of a Concept Designers job. In this course, advanced digital rendering techniques will be continued and students will further develop skills in both 3D and Photoshop programs. Shortcuts to increase rendering productivity will be discussed and demonstrated as all areas of Concept Design will be explored with full emphasis on storytelling by means of Keyframe execution.	3.00	DMA 357
DMA-360	ARCHITECTURE 1	In this course, exterior architectural styles will be explored. Design elements and styles will be	3.00	DMA 258

		studied and students will then execute drawings and renderings of an architectural exterior or their own design expressing certain specific styling guidelines. Final exterior renderings will be completed for each of the genres.		
DMA-361	ARCHITECTURE 2	In this course, interior architectural styles will be explored. Design elements and styles will be studied and student will execute drawings and renderings of an architectural interior of their own design expressing certain specific styling guidelines. Final interior renderings will be completed for each of the genres.	3.00	DMA 360
DMA-362	VEHICLES AND PROPS	In some stories, a vehicle or prop can be its own character. In this course, students will continue their industrial design, storytelling strategies and techniques for the creation of vehicles and props for the entertainment industry. Past, present, and future time periods will be investigated equally through a range of design exercises.	3.00	DMA 258
DMA-363	CHARACTER DESIGN	In this course, students will be introduced to what characteristics make up believable and dynamic characters. The course will focus on the design of characters for stories both existing and imagined by the students. A strong understanding of anatomy and purpose to each character will be of particular focus.	3.00	DMA 360
DMA-364	GAME THESIS DESIGN & MANAGEMENT	Students will conceptualize and develop a multifaceted thesis project that will be executed in their senior year as part of the Senior Production Studio for Game 1 and 2 courses. This course will examine project/story development and concept execution through the screening and dissection of existing games and other pertinent media and implementing best practices for the pre production pipeline. Students will be asked to ideate across a wide range of narrative structures including character backgrounds and experiences within unique storylines.	3.00	DMA 339
DMA-381	HARD SURFACE SCULPTING	This course focuses on digital modeling and sculpting and the design development of hard surface assets/characters/vehicles as they relate to game design and animation. Treatments and synopsis will describe the theme based back story, rationale, and visual design. Students will learn the sculpting and modeling techniques of conceptual artists and digital sculptors, to create models for film and game design focused on high resolution conceptual models and baked game models. Students will exit the course with a finished and highly developed portfolio of sculptures and models, rendered and complete with textures.	3.00	DMA 341
DMA-403	GAME TREND	This course guides students through a wide variety of topics related to the game industry. Portfolio development, professional presentation skills, technical research into new and emerging technologies and Industry 4.0 are touched on within this course. Through student initiated research projects or, when available, industry partnerships and interdepartmental collaborations, students will have an opportunity to work in a team environment to execute projects from design to completion.	3.00	DMA 340
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.	3.00	DMA 333
DMA-413	GAME SENIOR STUDIO I	The purpose of this course is to allow students with a Game emphasis to undertake a major independently initiated project or series of projects that will form a major part of their graduation body of work, portfolio, or reel. Since	3.00	DMA 364 OR DMA 333

		<p>students have different skill sets and focus' there are opportunities for students to form teams that tackle ambitious, forward- looking projects in a professional manner.</p> <p>This is the first course in a two part course sequence consisting of DMA-413 Game Senior Studio I and DMA-414 Game Senior Studio II.</p>		
DMA-414	GAME SENIOR STUDIO II	<p>The purpose of this course is to allow students with a Game emphasis to undertake a major independently initiated project or series of projects that will form a major part of their graduation body of work, portfolio, or reel. Since students have different skill sets and focus' there are opportunities for students to form teams that tackle ambitious, forward- looking projects in a professional manner.</p> <p>This is the second course in a two part course sequence consisting of DMA-413 Game Senior Studio I and DMA-414 Game Senior Studio II.</p>	3.00	DMA 413
DMA-420	SENIOR PRODUCTION STUDIO II	<p>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.</p>	3.00	DMA 410
DMA-424	PROFESSIONAL FUTURES I	<p>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.</p>	3.00	DMA 332, DMA 333
DMA-425	PROFESSIONAL FUTURES II	<p>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.</p>	3.00	DMA 424
DMA-428	GAME PROFESSIONAL FUTURES	<p>The intent of this class is to prepare the student for entry into the next level of work within the game industry or other relevant industry. Future scenarios in professional studios, corporations, exhibitions, 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. Students will experience scenarios in current and emerging interview practices in order to gain confidence and experience in talking about their work in a clear and professional manner.</p>	3.00	DMA 403
DMA-430	SENIOR CONCEPT STUDIO 1	<p>This course follows the same outcomes as Senior Studio for the other Entertainment Arts tracks. Based on their individual area of focus, each student will research, conceive and develop an in-depth final project, to be completed at a professional level of finish, by the end of the year. Concept Studio not only will serve students in generating a competitive portfolio but it will also provide important lectures about navigating the entertainment industry in areas such as networking, negotiating deals and deep understanding of the industry's environment and politics.</p>	3.00	DMA-358
DMA-431	SENIOR CONCEPT STUDIO 2	<p>This course follows the same outcomes as Senior Studio for the other Entertainment Arts tracks. Based on their individual area of focus, each student will research, conceive and develop an in-depth final project, to be completed at a professional level of finish, by the end of the year. Concept Studio 2 will serve students in generating a competitive portfolio as part of thesis completion. It will also continue important lectures about navigating the</p>	3.00	DMA-430

		entertainment industry in areas such as networking, negotiating deals and deep understanding of the industry's environment and politics. These elements including final portfolio, resume, cover letter and website combine to encompass Senior Thesis completion.		
DMA-457	VIS COMM 7	This course is designed to support the Senior Concept Studio 1 project. Students continue their journey in advanced 2D and 3D techniques that apply to their Senior Thesis. Deep exploration in 3D articulation and methods along with expanding painting, compositing and other 2D techniques will be the primary focus. While expanding their technique, students will also learn how applied personal styles, lighting and value can affect different aspects of storytelling. This class prepares the student for entry into the next level of work. Future scenarios in professional studios and corporations are discussed and general business and ethics are addressed along with portfolios being prepared according to the student's personal direction.	3.00	DMA-358
DMA-458	VIS COMM 8	This course is designed to support the Senior Concept Studio 2 project. Students continue their journey in advanced 2D and 3D techniques that apply to their Senior Thesis. Finished exploration in 3D articulation and methods along with expanding painting, compositing and other 2D techniques is the primary focus. While expanding their technique and concepts, students will turn focus on completing combined work to completion for their thesis portfolio.	3.00	DMA-457
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.	3.00	
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.	6.00	
DMA-485	SPECIAL PROJECT 400	The Special Project class is offered on an occasional basis, with course content specific to Photo majors. FALL 2024 3D ANIMATION 3 Dive into the world of 3D character animation with an intensive course designed to provide a holistic overview of the production pipeline, from concept to final frame. This course explores performance driven animation, and how to make compelling characters with nuanced motion. Students are encouraged to work in small groups, or partner with colleagues in other departments to create portfolio ready pieces. This course covers 3D modeling, texturing/shading, rigging, animation, and lighting/compositing through a series of focused projects aimed at rounding out a student's skillset, and preparing them to create their own films. WINTER 2025 IMMERSIVE TECHNOLOGY SPECIALIZATION	3.00	Take DMA-347

		In collaboration with Oakland University Computer Science students, CCS students develop a keen understanding of Immersive Technologies and its application within industry, and how to interact with it in an impactful and enjoyable way. In the first week, the external partner will provide a subject matter expert to kick off the project and explain the project and its goals. By the end of the project, the final presentation will be on display at the Oakland / CCS ARC Lab for public demonstration alongside industry partner demos. The Augmented Reality Center (ARC) provides a collaborative learning platform where students, faculty and industry partners explore technology and industrial applications.		
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	
DMA-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
DMA-505	AICAD EXCHANGE	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.	12.00	
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.	12.00	



Fashion Design

Fashion Accessories Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 103	Drawing I: Materials & Methods	3
Choose One**	DFN 120	Design Color & Context	3
	DFN 118	3D Design-Form & Space	3
	FAD 101	Fashion Fundamentals: Apparel	3
	DEN 101	Composition I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 104	Drawing II: Drawing as a Practice	3
Choose One**	DFN 120	Design Color & Context	3
	DFN 118	3D Design-Form & Space	3
	DFN 119	Digital Techniques	3
	FAD 102	Fashion Fundamentals: Accessories	3
	DEN 102	Composition II	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 201	Accessories Design I	3
	FAD 205	Collection Design	3
	FAD 206	Intro to Sustainability in Fashion	3
	FAD 207	Fashion Illustration	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 202	Accessories Design II	3
	FAD 204	Business Anthropology	3
	DDG 252	3D Modeling for Makers	3
	D--- 200-400	General Education Elective	3
	DAH 252	History of Fashion	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 301	Tech Pack Design	3
	FAD 303	Intermediate Shoe Making	3
	FAD 309	Fashion Brand Management	3
	DNS 200-400	Natural Science	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 305	Fashion Trends	3
	FAD - - -	Fashion Accessories Design Elective	3
	DME 245	Beginning Casting	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 401	Advanced Collection Design	3
	FAD 403	Advanced Shoe Making	3
	FAD ---	Fashion Accessories Design Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 200-400	General Education Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FAD 402	The Collection	3
	FAD 404	Fashion Buying and Merchandising	3
	FAD ---	Fashion Accessories Design Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=63; Gen Ed=36; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.



Fashion Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN 103	Drawing I: Materials & Methods	3
Choose One**	DFN 120	Design Color & Context	3
	DFN 121	3D Design Material and Methods	3
	FAD 101	Fashion Fundamentals: Apparel	3
	DEN 101	Composition I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Course Title	Credits
	DFN 104	Drawing II: Drawing as a Practice	3
Choose One**	DFN 120	Design Color & Context	3
	DFN 121	3D Design Material and Methods	3
	DFN 119	Digital Techniques	3
	FAD 102	Fashion Fundamentals: Accessories	3
	DEN 102	Composition II	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 204	Business Anthropology	3
	FAD 206	Intro to Sustainability in Fashion	3
	FAD 207	Fashion Illustration	3
	FAD 221	Sophomore Studio	3
	DAH 201	Visual Narration: Africa	3
Choose One	DAH 202	Visual Narration: Asia	3
	DAH 200	Western Art History/Visual Culture	3

Fourth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 205	Collection Design	3
	DFD 219	Embellished Surfaces	3
	DDG 252	3D Modeling for Makers	3
Choose One	DAS 213	Business Practices (or)	3
	D--- 200-400	General Education Elective	3
	DAH 252	History of Fashion	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 301	Tech Pack Design	3
	FAD 309	Fashion Brand Management	3
	FAD 311	Junior Studio	3
	DNS 300-400	Natural Science	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 305	Fashion Trends	3
	FAD 350	Fashion Portfolio	3
	FAD ---	Fashion Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 401	Advanced Collection Design	3
	FAD 411	Senior Studio Pre-Collection	3
	FAD ---	Fashion Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	3
	D--- 200-400	General Education Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Course Title	Credits
	FAD 402	The Collection	3
	FAD 422	Masterpiece Collection Studio	3
	FAD ---	Fashion Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=63; Gen Ed=36; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
FAD-101	FASHION FUNDAMENTALS: APPAREL	This course introduces the technical skills required for apparel construction. Students learn essential techniques such as pattern drafting, draping, and sewing. The course also includes lectures and readings that highlight designers and artists that approach garment making with a distinctive artistic vision.	3.00	
FAD-102	FASHION FUNDAMENTALS: ACCESSORIES	In this course, students focus on the world of accessories through design and making. Students learn how to conduct culturally appropriate creative research and how to translate those ideas into bankable products. Students use the information learned in class to create a full design package consisting of mood, materials, color, illustration and line drawings with diversity consideration.	3.00	
FAD-201	ACCESSORIES DESIGN I	In this course students will learn basic methods of designing and construction of small leather goods. This involves pattern cutting, sewing, canvas model construction and producing. The student will learn how to translate ideas from a two-dimensional sketch to a three-dimensional product that could be a wallet, tech accessory, or a makeup kit. The students will also be able to learn through the use of materials how to use various types of leather and other materials used in smaller items. Students will be trained on various industrial machines, as well as manual techniques, to make the smaller goods.	3.00	
FAD-202	ACCESSORIES DESIGN II	In this course students will learn basic methods of handbag construction. This involves pattern cutting, sewing, canvas model construction, and producing the final bag. The student will learn how to translate ideas from a two-dimensional sketch to a three-dimensional handbag. The students will be trained on various industrial machines as well.	3.00	
FAD-204	BUSINESS ANTHROPOLOGY	This class applies concepts of anthropology to business with a special emphasis on the fashion industry. Students are introduced to research methods such as ethnography, psychogeography, participant observation as well as surveys. Case studies and in-depth retail analysis are utilized to provide insight into consumer behavior as well as cultural patterns and trends and their implications for product design, marketing, merchandising, and retail display of fashion accessories. In addition this class will consider race, diversity and social justice issues in relation to the consumer and corporate social responsibility.	3.00	FAD 102
FAD-205	COLLECTION DESIGN	In this course students will prepare a complete collection design package including prototypes based on a theme including fully illustrated designs with technical details, prototypes and an industry standard final presentation book. Research methods and cultural appropriation are discussed. The students will study range planning and pricing of various products to have a complete and realistic view of collection design.	3.00	FAD 102
FAD-206	INTRODUCTION TO SUSTAINABILITY IN FASHION	In this course, students explore sustainability in relation to fashion and accessories design through lectures and case studies. Students prepare a sustainability manifesto based on a focus of their choice and an in-depth case study resulting in an essay with final presentation.	3.00	
FAD-207	FASHION ILLUSTRATION	This 15 week course introduces students to the world of Fashion Illustration. Students regularly review and discuss both historical and contemporary illustrators, artists and examples of their work. Students analyze the Illustrator's composition, media, technique choices and reasoning, to contextualize each project and inspire progressive investigation. Students delve into drawing, painting, collaging and mixing new outcomes, including the incorporation of photography and digital platforms. Guest critics are invited to offer industry feedback for the final presentation.	3.00	DFN 104, DFN 119

FAD-221	SOPHOMORE STUDIO	In this studio students will explore the role of history in fashion construction. Since most contemporary fashion is a result of historical development, it is important for students to understand the past in order to develop the future. They will research a historical period and choose a culturally appropriate costume as a source of inspiration. Students will then recreate a version of the costume for the class.	3.00	FAD-101, FAD-102
FAD-285	SPECIAL PROJECT: 100/200	<p>The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.</p> <p>FALL 2024</p> <p>FASHION FUNDAMENTALS: APPAREL FOR NON MAJORS</p> <p>This course introduces the technical skills required for apparel construction. Students learn essential techniques such as pattern drafting, draping, and sewing. The course also includes lectures and readings that highlight designers and artists that approach garment making with a distinctive artistic vision.</p> <p>WINTER 2025</p> <p>CORSET STUDY AND CONSTRUCTION</p> <p>Corset Study & Construction Dive into the world of corsetry and separate fact from fiction. Visit the corset from the 16th century to modern corsetry. Make a victorian era corset using industry materials.</p> <p>STUDIO ATELIER:COLLECTION BUILDING FOR APPAREL</p> <p>This course is designed to create a fully fabricated collection from research to the final product under industry standards. The methods applied within this course will reflect the rigor and a high level of craftsmanship expected from every fashion designer. The collections created by the students have to reflect and deep knowledge of their own research and a forward-thinking approach to today's society.</p>	3.00	
FAD-301	TECH PACK DESIGN	In this course, students will learn the technicalities in creating a drawing for production, also known as a tech pack. Students will learn how to develop a design concept for the next step of production. The tech pack will make the communication process more efficient between the designer and the manufacturer/prototyping.	3.00	DFN 119
FAD-303	INTERMEDIATE SHOE MAKING	In this course, students learn intermediate methods of footwear construction. This involves pattern cutting, sewing, Goodyear welting and producing a final pair of shoes. The instruction will include how to translate ideas from a two dimensional paper pattern to a three dimensional product, using various types of leather, canvas and hardware. In addition, students learn the use and the maintenance of various industrial machines.	3.00	FAD 102, FAD 205
FAD-305	FASHION TRENDS	This course studies the techniques and procedures for identifying and forecasting fashion trends. This includes the evaluation and analysis of current fashion trends and prediction of future trends. Students learn to recognize and analyze business trends and how they affect fashion and retail. During this course you will review how socioeconomic and cultural factors influence what we wear and what we ultimately buy.	3.00	FAD 204
FAD-309	FASHION BRAND MANAGEMENT	This course will cover various aspects of contemporary fashion brand management. This entails the exploration of various brand business models and areas of fashion marketing concepts and corporate social responsibility. In this course, you will study what goes into making a brand	3.00	

		(branding, communication and retail environment) and how to effectively manage it (strategic planning, competition, pricing, and loyalty).		
FAD-311	JUNIOR STUDIO	In this class students design a collection for a brand. The collection can be either for a fashion house, or a brand extension for a company that is looking to expand to fashion. Students will respond to a brand brief on a professional level that will include research, a mood board, a material and color board, illustrated collection designs, flats and technical drawings of the total look. Students will also produce a digital look book	3.00	FAD 205
FAD-350	FASHION PORTFOLIO	This 15 week course promotes the creation of a personal portfolio. It aims to inspire and prepare the student to develop a resourceful, curious and creative mind set, combining conceptual, critical and inclusive thinking. Students learn to tell a story through verbal and visual vocabulary whilst problem solving. This course culminates in three diverse collections. A guest critic is invited to offer industry feedback for the final class.	3.00	
FAD-401	ADVANCED COLLECTION DESIGN	One of the main skills for a graduate designer is the ability to go into a brand and design collections based on the understanding of the company's DNA. In this class, students will design and develop a collection based on full brand understanding. This requires designing a collection based on a company's creative brief, offering innovation and new ideas, including personal views and experiences to give the brand a competitive edge, including final prototypes.	3.00	FAD 301 FAD 303
FAD-402	THE COLLECTION	In the Collection studio students formulate everything that goes into the presentation and planning of the final collection. This includes model dressing, photo shoots, and creation of the final book (which will be used as promotional material relating to the final collection). The final book (digital and printed) will include documented process images, mood-color-material information, final collection illustrations, line-up flats, technical drawings, collection details, product shots and editorial photo shoots. FAD 402 runs parallel to FAD 403 Masterpiece Collection Studio.	3.00	FAD 301, FAD 303, FAD 401
FAD-403	ADVANCED SHOE MAKING	In this course students will learn advanced methods of luxury footwear construction. This involves pattern cutting, sewing, high heel shoes, boots and other advanced shoe constructions. Students will produce several pairs of shoes and will also learn how to use various types of leather, canvas, and hardware. Students will be trained on various industrial machines and how to make sole and heel components with leather, including high heel attachment techniques.	3.00	FAD 303, DME 245
FAD-404	FASHION BUYING AND MERCHANDISING	Effective fashion buying and merchandising are key to success in fashion retailing. An understanding of the retail business environment gives students the ability to perform more effectively as design professionals. Merchandisers can provide information on profitability and sales to impact the design process. The designers must learn to balance this feedback with their creative process in order to achieve corporate goals and maintain brand integrity.	3.00	FAD 204, FAD 309
FAD-411	SENIOR STUDIO-PRE-COLLECTION	In this studio students construct the prototypes for the final collection. They are required to construct six total looks based on the designs, including tops and bottoms and/or accessories depending on the emphasis. The prototypes will help students to develop solutions when constructing their final collection in the following semester. This class runs parallel with FAD 401: Advanced Collection Design.	3.00	FAD 311
FAD-422	MASTERPIECE COLLECTION STUDIO	This class focuses on the development and construction of a final collection. Students	3.00	FAD 411

		design and construct a fully wearable collection consisting of six total looks. This studio is where students amalgamate all learning from previous seasons in order to present their final 'masterpiece' collection.		
FAD-475	FASHION 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.	3.00	
FAD-485	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
FAD-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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	
FAD-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
FAD-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.	12.00	

Film

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	FLM 103	Film Language & Techniques	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Choose One	DFN 116	3D Techniques	3
	DFN 138	4D Design Studio	
	DFN 142	Performative Spaces	3
	FLM 106	Intro to Filmmaking	3
	DAH 215	History of Film	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FLM 201	Intermediate Filmmaking	3
Choose Two	FLM 211	Film Graphics & VFX I	6
	FLM 225	Sound Design I	
	FLM 235	Acting	
	DEN 102	Composition II	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Choose Two	FLM 212	Film Graphics & VFX II	6
	FLM 226	Sound Design II	
	FLM 254	Playing the Self	
Choose One	FLM 278	Documentary Filmmaking I	3
	FLM 288	Experimental Filmmaking I	
	D--- 200-400	General Education Elective	3
	DEN 318	Script Writing Workshop	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FLM 325	Narrative Filmmaking I	3
Choose One	FLM 279	Documentary Filmmaking II	3
	FLM 289	Experimental Filmmaking II	
	FLM ---	Film Elective	3
	DVC 306	Introduction to Film	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FLM 326	Narrative Filmmaking II	3
	FLM 364	Research & Development	3
	FLM ---	Film Elective	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FLM 403	Film Thesis I	3
	FLM ---	Film Elective	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	FLM 404	Film Thesis II	3
	FLM 418	Film Business & Critique	3
	FLM ---	Film Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=57; Gen Ed=42; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

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COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
FLM-103	FILM LANGUAGE & TECHNIQUES	This course introduces students to the necessary vocabulary and tools to analyze and appreciate the art of filmmaking. Through weekly screenings, readings, discussions, and hands-on camera exercises, students develop critical skills and language related to the production and comprehension of contemporary filmmaking, including production roles, terminology, techniques, and an introduction to history and theory. This course meets twice a week, structured as lecture and studio days.	3.00	
FLM-106	INTRO TO FILMMAKING	This course focuses on the fundamentals of visual storytelling by engaging students in a series of individual and collaborative exercises designed to develop an understanding of the camera, lenses, and lights, non-linear editing techniques, and a basic understanding of sound in relation to image. Students make three short films exploring fiction, non-fiction and experimental forms. Selected film and video works are analyzed throughout the semester with the aim of a critical awareness of theory and practice.	3.00	
FLM-201	INTERMEDIATE FILMMAKING	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 storytelling.	3.00	FLM 106
FLM-211	FILM GRAPHICS & VFX I	This course introduces students to the creative and technical processes of 2D digital animation related to live action filmmaking-title design, motion graphics, color correction, masking, keying and basic compositing for visual effects. Students will also learn best practices for asset creation, file management and rendering.	3.00	
FLM-212	FILM GRAPHICS & VFX II	This advanced course focuses on complex motion graphics and compositing techniques for the filmmaker, considering effects in service of story and underscoring the value of research and development.	3.00	FLM 211
FLM-225	SOUND DESIGN I	This course introduces students to the conceptual and technical challenges of sound as they develop a more complex understanding of the important role it plays in the cinematic experience. Techniques of recording, generating, editing, synchronizing, and manipulating sound are covered in depth as well as the conceptual issues of sound design, including noise, voice, 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 in other courses.	3.00	
FLM-226	SOUND DESIGN II	This course reinforces and builds upon the fundamentals of Sound Design I, introducing new tools and concepts, with consideration for more figurative, rather than literal, expressions. Students master the sound recording booth and mix rooms.	3.00	FLM 225
FLM-235	ACTING	Students will research and implement the five acting techniques utilized by performers to create compelling on-screen characters-Classical, Chekhov, Method, Meisner, and Practical Aesthetics-through physicality, voice, and partner scenes. The class introduces methods for working with actors to elicit a desired performance.	3.00	
FLM-254	PLAYING THE SELF	Playing the Self is an interdisciplinary studio open to all majors interested in exploring how fiction, reality, and play are essential components of an engaged social practice rooted in making and becoming. The manipulation of the viewer/voyeur, fulfillment of fantasy, projection of desires, parasocial behavior, and related identifiers will be examined as well as the influence of various social constructs-gender, race, class-on our understanding of art, artists, and representations of the self.	3.00	

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
FLM-278	DOCUMENTARY FILMMAKING I	This is a course in the aesthetics and techniques of documentary film production. Exercises and assignments emphasize research and interview techniques, story, technical skills, and the legalities and ethics associated with non-fiction filmmaking. Students produce a series of individual and collaborative documentary shorts.	3.00	FLM 201, FLM 225
FLM-279	DOCUMENTARY FILMMAKING II	This advanced course in documentary theory and practice emphasizes the maker's ability to witness, document, and impact a world in motion. While studying contemporary documentary practices including newer forms such as "reality", participatory, and immersive works, students will spend the bulk of the semester on a self-directed production of social relevance, and contribute to a collaborative production with peers.	3.00	FLM 278
FLM-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. FALL 2024 SCORING FOR FILM The practice of scoring for film is as old as film itself. This course will concern itself with the creation of original music to accompany the visual medium. Students will learn the basics of music terminology and composition and learn to record and mix music with dialog and sound effects in the creation of sound effects in the creation of soundtracks for media production. PROP DESIGN & FABRICATION Design and fabricate props for stage and screen! Students will apply visual storytelling techniques and design research as they learn processes such subtractive sculpture utilizing foam, kit bashing concepts, how to prepare surfaces for painting, airbrushing, and other finishing, as well as mold-making and casting for multiples. Students will also learn to document their process and keep a process book.	3.00	
FLM-288	EXPERIMENTAL FILMMAKING 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.	3.00	FLM 201
FLM-289	EXPERIMENTAL FILMMAKING II	This advanced course in experimental filmmaking will challenge students to research and create forward-thinking film art-short films, video sculptures, expanded cinema-that consider emotional, intellectual, physical, and technological experiences as both maker and viewer.	3.00	FLM 288
FLM-325	NARRATIVE FILMMAKING I	Narrative Filmmaking is a dynamic two-course sequence implementing the phases of production. This first course is a concentrated period of pre-production beginning with research as students examine the core elements of cinema - light, space, and time - through screenings, readings, practical exercises, discussions, and critical writing. This will provide a base for concept development, creative writing, and production design, culminating in a professional treatment, screenplay, and pitch deck with a plan to produce in the subsequent semester.	3.00	FLM 201, FLM 211, FLM 225
FLM-326	NARRATIVE FILMMAKING II	This advanced film production course picks up where Narrative Filmmaking I left off. It allows students to focus their energies on the production of a short of their own design, while continuing to develop their technical skillset. The class is a functioning small production studio, with students crewing for each other in a range of roles, participating in location scouting, casting calls, the post-production pipeline, and regular	3.00	FLM 325

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
		critiques. The entire production process and the business of film will be addressed.		
FLM-364	RESEARCH & DEVELOPMENT	This pre-thesis course functions as a think tank toward Film Thesis projects with ideation, story, and screenwriting sessions; self-directed studio days to hone skills and explore technical and aesthetic interests; and professional development workshops focused on demo reel construction, resume writing, and presentation skills.	3.00	FLM 278, FLM 288 and FLM 325
FLM-403	FILM THESIS I	This course affords students the time and space to undertake major independently initiated film projects, series, and/or other moving image works. Students may propose narrative, documentary and/or experimental projects with the goal of producing them over the course of two semesters alongside their peers, capitalizing on their pooled skill sets and goals.	3.00	FLM 364
FLM-404	FILM THESIS II	This course is for Film majors in their final semester. It affords students the time and space to complete major independently initiated film projects, and/or other moving image works, or series. Students will continue the production of narrative, documentary and/or experimental projects with the goal of completing them by the end of this semester working alongside their peers, capitalizing on their pooled skillsets and goals.	3.00	FLM 403
FLM-418	FILM BUSINESS & CRITIQUE	This seminar-style course is focused on the business of film, presentation skills, and life post-graduation. Students research and discuss emerging topics in contemporary film production and distribution, participate in focused critiques on their in-progress thesis work, and refine their professional package, including a demo reel, reel breakdown, resume/CV, and web presence. It is a companion course to the Film Thesis.	3.00	FLM 403
FLM-475	FILM 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.	3.00	
FLM-485	SPECIAL PROJECT 100/200	<p>The Special Project class is offered on an occasional basis, with course content specific to Photo majors.</p> <p>FALL 2024</p> <p>HANDMADE FILMMAKING</p> <p>Explore analog approaches to film-art in this hands-on studio course emphasizing the creative use and reuse of the medium. Students will be introduced to the fundamentals of working with small gauge analog film-mainly Super 8mm, though some projects will incorporate regular 8mm or 16mm-including camera and peripheral equipment handling, in-camera editing, camera-less filmmaking, traditional and alternative solutions to hand-processing, analog and digital post-production, and related practices.</p> <p>Note: Students will receive 50ft of film for the first project, but will need to purchase additional stock as needed.</p> <p>WINTER 2025</p> <p>INTRO TO VIRTUAL PRODUCTION</p> <p>In this course, students will research and implement virtual production techniques at an introductory level. The class will explore, research, and test the process of merging</p>	3.00	Take FLM-288

		realistic film techniques with 3D virtual backgrounds in service of compelling storytelling. The processes of syncing real and virtual cameras for real-time composition, executing real-time compositing and projection compositing, and simulating and matching lighting and effects between the real and virtual worlds will be explored.		
FLM-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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	
FLM-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007

Illustration

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 117	2D Design Principles	3
	DFN 101	Drawing I: Rapid Concept	3
	DFN 119	Digital Techniques	3
	DIL 147	Figure Illustration I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 132	Process & Making	3
	DIL 158	Perspective	3
	DIL 159	Painting & Image Making for Illustration I	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 247	Figure Illustration II	3
	DIL 306	Composition for Illustration	3
	DEN 102	Composition II	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	
	D--- 200-400	General Education Elective	3

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 231	Painting & Image Making for Illustration II	3
	DIL 246	Anatomical Figure Illustration	3
	DIL 261	Introduction to Digital Illustration	3
	DAH 206	History of American Illustration	3
	DHU ---	Humanities Course	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 340	Junior Illustration Studio A	3
	DIL ---	Illustration Elective	3
	DIL ---	Illustration Elective	3
	DEN 239	Survey of World Literature	3
	D--- 200-400	General Education Elective	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 342	Junior Illustration Studio B	3
	DIL ---	Illustration Elective	3
	DNS 300-400	Natural Science	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 483	Illustration Studio A	3
	DIL 406	Structural Figure Illustration	3
	DIL 408	Future Illustration Media	3
	DIL 458	Beyond the Portfolio	3
Choose One	DAH or DVC 200-400 level	Art History Elective (or) Visual Culture Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIL 484	Illustration Studio B	3
	DIL ---	Illustration Elective	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=57; Gen Ed=42; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
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. This includes a diverse group of models enabling dialog and engagement on a range of body types, proportion, value and shape.	3.00	
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.	3.00	DFN 101, DIL 147
DIL-159	PAINTING & IMAGE MAKING FOR ILLUSTRATION I	Students will develop a process and skills in using painted value and color to define composition, form, light, and space depicting diverse cultures and perspectives. This is in order to employ the basics of professional illustrative working methods using water and oil-based painting mediums with additional fundamental media.	3.00	DFN 101, DIL 147
DIL-207	ILLUSIONIST PAINTING (BEGINNER)	"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from the live model. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion. The beginner class will emphasize materials set-up, preliminary drawing and proportions, and clear color and color value planes on the objects and models. We will cover contemporary methods and materials, and traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and processes.	3.00	DIL 159
DIL-231	PAINTING & IMAGE MAKING FOR ILLUSTRATION II	This course develops and directs through the illustration making process from ideation to finished piece that directly relates to strong and clear verbal and visual concepts. This course builds upon knowledge gained in Painting and Image Making for Illustration I that was based on applied color theory, a knowledge of painting mediums and materials, and the depiction of diverse cultures and perspectives and builds upon them by combining them with conceptual thinking and experimentation with paint media.	3.00	DIL-159, DIL-247
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. A variety of media and illustration techniques are demonstrated, encouraged, and used.	3.00	DIL 159, DIL 247
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, situations. The human figure will be depicted in a variety of diverse ages, gender, cultures, and body types.	3.00	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	3.00	DIL 158

		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.		
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 drawing and mark making using a digital graphics tablet. Applied color theory, and other relevant image making principles are explored within the digital painting context, allowing for the establishment of workflow processes that overlap traditional and digital painting and image making processes. Current industry applications are utilized.	3.00	DIL 247
DIL-270	ILLUSTRATION AND DESIGN	This course introduces students to basic design concepts such as image, color, typographic composition, and merges this knowledge with contemporary picture-making principles. Students will combine knowledge of typography and picture-making to achieve clear communication based on an understanding of typographic hierarchy, message, and aesthetics, as well as spatial relationships of the page/screen such as grid, column, and margin. Projects are geared toward contemporary and innovative work able to address both traditional and emerging markets. Industry standard programs and applications are utilized.	3.00	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.	3.00	
DIL-306	COMPOSITION FOR ILLUSTRATION	Through the covering of fundamental compositional theories, students will gain the knowledge needed to create complex, and sophisticated compositions that serve to reinforce their Illustrations. This class will explore the functions of composition through the use of color, lighting, camera placement and visual language.	3.00	DIL 231, DIL 261
DIL-307	ILLUSIONIST PAINTING (INTERMEDIATE)	"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from a diverse grouping of live figure models of varied race, gender, sexual identity/orientation, and disability/differently-abled backgrounds. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion, based on an intermediate level. The intermediate class will emphasize the completed image "lay-in" stages of drawing, painting, and proportions, color concept, and narrative elements in painting. We will cover contemporary methods and materials, and traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and practices.	3.00	DIL 231, DIL 247
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 from a variety of cultural backgrounds, genders, and sexual identity/orientations that have used these methods are studied. Assignments include figure, book, institutional, editorial, landscape, product, and fashion illustration.	3.00	DIL 231, DIL 246

DIL-314	POSTER ILLUSTRATION	This course explores various procedures and professional methods used in creating and developing powerful, dynamic solutions for a variety of subjects including social justice and climate justice and sustainability among other important issues. 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.	3.00	DIL 246, DIL 261
DIL-321	COMIC STORYTELLING I	Students are engaged in a comprehensive exploration of the elements of comics through several exercises, culminating in one project. Students learn about various techniques, mechanics, structures, and vocabulary employed in the production of published comics media. This course is one in two courses in Comics Storytelling.	3.00	DIL 231, DIL 246, DIL 261
DIL-322	COMIC STORYTELLING II	This is the second of two comics storytelling courses. This course expands on elements introduced in Comics I. Students explore the production of comics from script to final through development of stories, adapted or 'kit-bashed.' Students also review the intersections between narrative perspective and narrative experience, as well as an investigation of causality's impact on storytelling.	3.00	DIL 321
DIL-323	CONCEPTUAL DRAWING & IMAGE MAKING	The course continues the development and reinforcement of the critical thinking/conceptual method students develop in previous figure drawing classes, and focuses this skill set towards the entertainment/conceptual illustration marketplace. This course furthers the student's skillset by combining the knowledge of perspective and animal/human anatomy with fully realized illustrative compositions. Assignments will emphasize how to combine all of these skill sets into creating fully realized narrative image-making. The typical professional illustrator's "workflow" process will be stressed in this course, with a heavy emphasis that includes thumbnail (ideation) sketches, rough sketches, color sketches, and finished art for example.	3.00	DIL 231
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.	3.00	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 to diverse audiences. Students are encouraged and guided towards researching global cultures, and creating illustrations that reflect diverse individuals from a variety of race, gender, sexual identity/orientation, disability/differently-abled, and economic class. Students will 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.	3.00	DIL 231, 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	3.00	DIL 231, DIL 261

		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, body positivity, inclusivity, lifestyle products, clothing lines, and development of a personal brand. Students are encouraged and guided on how to explore and research how fashion illustration relates to race, gender, sexual orientation/identity, disability/differently-abled, global cultures, and economic class.		
DIL-328	ILLUSTRATION AS VISUAL ESSAY	Illustration as Visual Essay emphasizes the importance of the illustrator as storyteller. Students will work with a variety of community-based organizations through a series of field trips to document a wide range of stories from a diverse group of individuals who may not necessarily get media coverage. On-location drawings and paintings will be utilized as the material for a finished series of illustrations on the student's chosen theme.	3.00	DIL 231, DIL 247, DIL 258
DIL-329	COSTUMED FIGURE ILLUSTRATION	Costumed Figure Illustration is an advanced figure drawing and painting class that develops, and reinforces the basics of clothed figure drawing and painting while allowing room for ample experimentation. Students work with the instructor to set individual style and technique goals for the semester based on their unique career plans. Individual and independent approaches to working in various media are stressed in this course. Models for this course will reflect various races, genders, sexual orientations/identity, and disability/differently-abled. Models will pose in the historical and fantasy themed costume in complex scene setups to encourage the student to develop full narrative figure-based illustration. Large scale projects requiring surfaces over 4 feet in length in either direction are assigned throughout the semester.	3.00	DIL 247
DIL-330	EXPERIMENTAL ILLUSTRATION W MIXED MEDIA	This course covers advanced processes and techniques for working with various media and encourages students to experiment with less traditional methods in an effort to develop personal voice and mark-making language.	3.00	DIL 231, DIL 247
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 directed towards diverse audiences and markets. 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.	3.00	DIL 258
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 for diverse audiences. 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.	3.00	DIL 261
DIL-340	JUNIOR STUDIO A	In this course, junior illustration students will begin the process of creating a focused body of illustration that demonstrates a consistent theme, is aimed at their chosen markets, and is the beginning of serious professional portfolio development. Students will also write a brief assessing their own picture-making process and goals. Presentation and public speaking skills will be emphasized. Through this process of self-assessment, and with the guidance of their instructor, students will begin to develop an understanding of their own mediums and the professional illustrator's workflow process. In combination with researching their chosen illustration markets, students are guided in the	3.00	DIL 231

		exploration of how their body of work and ideas relate to race, gender, sexual orientation/identity, community development, disability/differently-abled, global cultures, and economic class.		
DIL-342	JUNIOR STUDIO B	In this course, junior illustration students will begin the process of creating a focused body of illustration that demonstrates a consistent theme, is aimed at their chosen markets, and is the beginning of serious professional portfolio development. Students will also write a brief assessing their own picture-making process and goals. Presentation and public speaking skills will be emphasized. Through this process of self-assessment, and with the guidance of their instructor, students will begin to develop an understanding of their own mediums and the professional illustrator's workflow process. In this course, junior illustration students will begin the process of creating a focused body of illustration that demonstrates a consistent theme, is aimed at their chosen markets, and is the beginning of serious professional portfolio development. Students will also write a brief assessing their own picture-making process and goals. Presentation and public speaking skills will be emphasized. Through this process of self-assessment, and with the guidance of their instructor, students will begin to develop an understanding of their own mediums and the professional illustrator's workflow process. In combination with researching their chosen illustration markets, students are guided in the exploration of how their body of work and ideas relate to race, gender, sexual orientation/identity, community development, disability/differently-abled, global cultures, and economic class.	3.00	DIL 340
DIL-348	HEAD DRAWING AND PORTRAIT PAINTING	Fundamentals and construction, as well as likeness and rendering of diverse figure models of various races, genders, disability/differently-abled, 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.	3.00	DIL 231, DIL 246
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. Students explore the characteristics of this visual storytelling medium, and create visual narrative stories including age, gender, disability/differently-abled, sexual orientation, economic class, climate change/justice, and global cultures. Use of a camera is required.	3.00	DIL 231
DIL-361	DIGITAL GRAPHIC ILLUSTRATION	In this course, projects are structured to respond to particular image communication goals. Students explore the characteristics of this vector based digital image making application, and create visual narrative stories including age, gender, disability/differently-abled, sexual orientation, economic class, climate change/justice, and global cultures. Students become familiar with the use of Adobe Illustrator.	3.00	DIL 270
DIL-363	CHILDREN'S BOOK ILLUSTRATION	In this course, students explore the characteristic of children's book illustration, including age, gender disability/differently-abled, economic class, climate change/justice, and global cultures. 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.	3.00	DIL 231, DIL 246

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DIL-383	EDITORIAL PAINTING	In this course students learn how to synthesize ideas and narratives of written texts into effective illustration. In addition, best practices and working methods of an editorial and publishing illustrator will be learned. By the end of this course, the students will demonstrate a knowledge of how current conceptual editorial illustration practice relates to issues surrounding race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.	3.00	DIL 231
DIL-386	INTRODUCTION TO VISUAL DEVELOPMENT	In this course, students will complete a deep-dive investigation into the role of a visual development artist within the animation industry. Students will come to understand how this creative role fits into a greater production pipeline, and know all of the various specialties that exist within this umbrella term. Students should leave this course with a solid visual development project for their portfolios. From the concepting stage to the final version of their project, students will develop projects that reflect diverse audiences including race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.	3.00	DIL 231, DIL 261 DIL 231
DIL-387	VISUAL DEVELOPMENT I: CHARACTER	This is the first of two visual development intensive courses. Throughout this course, students explore what it means to be a character designer in the animation industry. The semester will begin with a deep dive into theory and will end with a capstone, collaborative project of a student's choice. Student participants should have taken DIL 386 Introduction to Visual Development prior to taking this course. Faculty approval required to register.	3.00	DIL 386
DIL-388	VISUAL DEVELOPMENT II: ENVIRONMENTS	This is the second intensive course on visual development taken after Visual Development I: Character Intensive. Throughout this course, students explore what it means to be an environment designer in the animation industry. The semester begins with a deep dive into theory and ends with a capstone, collaborative project of a student's choice. Faculty approval is required to register.	3.00	DIL 387
DIL-406	STRUCTURAL FIGURE ILLUSTRATION	Structural Figure Painting is an Illustration department course offered to seniors. It is designed to apply the knowledge a student has gained from their combined classes from Terms 1-6 in general, and specifically focus on drawing, painting, and analyzing the entire figure in a complex manner for finished work. This involves a number of multiple class session figure poses, larger sized in class work, as well as some larger scale and complex homework projects. A diverse grouping of past and contemporary artists from varied global cultural backgrounds of race, gender, sexual identity/orientation, among others will be critically discussed.	3.00	DIL 246
DIL-407	ILLUSIONIST PAINTING (ADVANCED)	"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from a diverse grouping of live figure models of varied race, gender, sexual identity/orientation, and disability/differently-abled backgrounds. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion, based on an advanced level. The advanced class will emphasize the completed image "lay-in" stages, rendering of complex realistic and representational form, surface quality, and personal outlook or "voice." We will cover contemporary methods and materials, and	3.00	DIL 231, DIL 247

		traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and practices.		
DIL-408	FUTURE ILLUSTRATION MEDIA	In this course, students explore numerous technologies, techniques, and ideas that are at the cutting edge of the illustration industry. Key concepts include implementing movement, applying various programs and applications to their process, and the exploration of virtual reality and how illustration can be applied to 3D spaces with concepts and ideas that are aimed at a diverse global audience.	3.00	DIL 342
DIL-443	ILLUSTRATION AND DESIGN II	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. Students will be guided on methods of effective engagement with the local community through their illustration and design course projects.	3.00	DIL 342
DIL-445	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.	3.00	DIL 342
DIL-458	BEYOND THE PORTFOLIO	This course, which must be taken in the first semester of the senior year will provide a business education that will serve to empower students to obtain a fulfilling art career. Students will compare four illustration markets and identify what market is appropriate for their work and lifestyle. In addition to this topics and issues relating to best sustainable business practices relevant to local, national, and global communities, and how the student can have a positive impact as a responsible creative businessperson. Students will use the most contemporary resources and promotional practices to create materials to support the students in the illustration market of their choosing.	3.00	DIL 342
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.	6.00	DIL 246, DIL 247, DIL 261
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.	3.00	DIL 246, DIL 247, DIL 261
DIL-483	ILLUSTRATION STUDIO A	In this course, with the assistance of the instructor, students create artist statements, and conceive of a body of work to start exploring in Illustration Studio A. The work (or portfolio) created in this course establishes the artist's point of entry into their chosen market(s) or path within the illustration industry. The students' artist statements will demonstrate a knowledge of current industry practice, and students are encouraged and guided to explore how their chosen direction relates to race, gender, sexual orientation/identity, community development,	3.00	DIL 340, DIL 342

		disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.		
DIL-484	ILLUSTRATION STUDIO B	This course is a continuation of DIL 483. With the assistance of the instructor, students continue to explore and revise their artist statements and body of work started in Illustration Studio A. The work (or portfolio) created in this course establishes the artist's point of entry into their chosen market(s) or path within the illustration industry. The students' artist statements will demonstrate a knowledge of current industry practice, and students are encouraged to explore how their chosen direction relates to race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.	3.00	DIL 340, DIL 342
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.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	
DIL-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
DIL-505	AICAD EXCHANGE	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.	12.00	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.	12.00	DIL 246, DIL 247, DIL 261, DIL 270, DIL 281



Interdisciplinary Art & Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Techniques	3
	DFN ---	Foundations Requirement 1	3
	DFN ---	Foundations Requirement 2	3
	IAD 105	Interdisciplinary Strategies	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 116	3D Techniques	3
	DFN ---	Foundations Requirement 3	3
	GUS 100*	Undergraduate Studio Elective	3
	DEN 101	Composition I	3
Choose One	DAH 218	Contemporary Art	3
	DAH ---	Art History Elective	

Faculty Mentoring/Plan of Work required before 2nd year registration

Second Year

Third Semester = 15 Credit Hours

Earned	Course #	Title/Requirement	Credits
	GUS 100*	Undergraduate Studio Elective	3
	GUS 100*	Undergraduate Studio Elective	3
	DEN 102	Composition II	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	
	D--- 100-400	Open Elective	3

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	GUS 200*	Undergraduate Studio Elective	3
	GUS 200*	Undergraduate Studio Elective	3
	DHU ---	Humanities Course	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Faculty Mentoring/Plan of Work required before 3rd year registration

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	IAD 305	Art as Narrative	3
	GUS 200-400	Undergraduate Studio Elective	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3
	D--- 100-400	Open Elective	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	IAD 308	Art as Propaganda	3
	IAD 310	IAD Research & Portfolio	3
	GUS 200-400	Undergraduate Studio Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-300 level	Visual Culture Elective	
	D--- 100-400	Open Elective	3

Faculty Mentoring/Plan of Work required before 4th year registration

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	IAD 407	Interdisciplinary Thesis I	3
	GUS 300-400	Undergraduate Studio Elective	3
	GUS 300-400	Undergraduate Studio Elective	3
	D--- 200-400	General Education Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-300 level	Visual Culture Elective	

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	IAD 408	Interdisciplinary Thesis II	3
	GUS 300-400	Undergraduate Studio Elective	3
	GUS 300-400	Undergraduate Studio Elective	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3

Catalog Year 24/25

Total Credits:

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=51; Gen Ed=42; Open Electives=12

GUS - Undergraduate Studio Elective - Studio electives for the IAD major from any *approved* major/department. Mentoring is required for course approvals. GUS course levels with an (*) ex. GUS 200*, must be satisfied at the level listed; other electives must be taken within the range listed (exp. 200-400 level).

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
IAD-105	INTERDISCIPLINARY STRATEGIES	Students engage in a series of personal and collaborative projects requiring them to invent new rules and processes for research, testing, and making through the acts of inquiry, observation, play, material exploration, testing, and fabrication. This course functions an introduction to an interdisciplinary studio practice as well as to the various disciplines that make up the College. Students gain an understanding of the facilities, opportunities, and course offerings that each department has to offer them, which will help with direction and course selection in the coming semesters. This studio incorporates reading, writing, and critical thinking as vital components of a holistic studio practice, instilling a fundamental approach to the program.	3.00	
IAD-305	ART AS NARRATIVE	Narrative structures and strategies are present in all disciplines and cultures, though the form, language, intentions, and motives may vary. Examples of these structures include storytelling, brand messaging, gameplay, wayfinding, and signs and symbols. This course looks at traditional and experimental narratives across disciplines and at their intersections. Students will develop language, voice, and integrative methods for execution and delivery within and without the context of their chosen fields of study.	3.00	IAD 105
IAD-308	ART AS PROPAGANDA	Students will identify, examine, and react to contemporary matters of socio-cultural relevance through a creative media-blind lens, viewing social practice in a broad sense. The goal is to develop innovative interdisciplinary and inclusive solutions to art/design problems that employ students' unique individual and combined skill sets. Students will have opportunities to use proven research methods and invent new ones.	3.00	IAD 305
IAD-310	IAD RESEARCH & PORTFOLIO	Taken in the semester prior to Interdisciplinary Thesis I, students utilize this course to research, identify, and develop potential thesis projects in consideration of their specific skill sets. Research methods will be reinforced and new strategies for discovery will be developed, where possible. The course will also include career research, relevant to the individual student's particular path of study, with an eye toward potential internship opportunities. Students end the semester with a persuasive presentation focused on their thesis concept, and are prepared to apply for internships.	3.00	IAD 305
IAD-407	INTERDISCIPLINARY THESIS I	The Interdisciplinary Thesis is a two-semester studio course affording students the time and space to undertake major independent interdisciplinary art and design projects. Students may propose a body of related works, a series of individual pieces, or major stand-alone projects with the goal of producing them over the course of two semesters alongside their peers, capitalizing on their diverse skill sets, professional goals, and regular critiques.	3.00	IAD 310
IAD-408	INTERDISCIPLINARY THESIS II	This second semester thesis course completes the work begun in Interdisciplinary Thesis I. The course includes regular critiques as students work towards their individual and collective project goals, including relevant publications and public exhibition by the end of the semester.	3.00	IAD 407
IAD-475	INTERDISCIPLINARY 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.	6.00	
IAD-475	INTERDISCIPLINARY DESIGN INTERNSHIP	Participation in an internship experience allows junior or senior status students to use	3.00	

		<p>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.</p>		
IAD-485	SPECIAL PROJECT	<p>The Special Project class is offered on an occasional basis, with course content specific to the area being explored.</p> <p>FALL 2024</p> <p>ADVANCED DESIGN THEORY-HONDA SPONSORED PROJECT</p> <p>This collaborative course, offered by Advanced Design/Honda and the College for Creative Studies (CCS), invites high-potential, self-reliant students from various fields to explore the groundbreaking integration of optical and digital art in the evolving world of mobility. The course unites talent from Advertising, Communication Design, Entertainment Arts, Fashion Design, Interdisciplinary Art + Design, Interior Design, CMF (Color, Material, Finish), UX design, Studio Art and Craft, Film, and Transportation Design to pilot innovative collaborations. Registration by invitation</p>	3.00	
IAD-490	INDEPENDENT STUDY	<p>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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.</p>	3.00	
IAD-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.</p>	3.00	SLP 007
IAD-515	STUDY ABROAD	<p>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.</p>	12.00	



Interior Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 101	Drawing I: Rapid Concept	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DIN 127	Freshman Interior Design Studio I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 112	Drawing II: Style & Skill	3
Choose One	DFN 138	4D Design Studio	3
	DFN 142	Performative Spaces	
	DIN 128	Freshman Interior Design Studio II	3
	DIN 130	Residential Interior Design Studio	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Choose One	DFN 138	4D Design Studio	3
	DFN 142	Performative Spaces	
	DIN 220	Auto Cad I/Architectural Drawing	3
	DIN 231	Sophomore Interior Design Studio I	3
	DIN 251	Design Sources & Materials	3
	DEN 102	Composition II	3

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIN 205	Textiles	3
	DIN 232	Sophomore Interior Design Studio II	3
	DIN 261	Environ. Psych. & Human Factors	3
	DIN 270	Revit Architecture	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Third Year

Fifth Semester = 16.5 Credit Hours

	Course #	Title/Requirement	Credits
	DIN 331	Junior Interior Design Studio I	3
	DIN 311	3D Interior Modeling	3
	DIN 351	Laws, Codes and Standards	3
	DIN 335	Portfolio Preparation	1.5
	DHU ---	Humanities Course	3
	DAH 221	History of Interior Design	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIN 313	3D Interior Modeling & Animation	3
	DIN 332	Junior Interior Design Studio II	3
	DIN 363	Lighting Technology & Application	3
	D--- 200-400	General Education Elective	3
	DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 13.5 Credit Hours

	Course #	Title/Requirement	Credits
	DIN 431	Senior Interior Design Studio I	3
	DIN 434	Business Practices Seminar	1.5
Choose One	DAH or DVC 200-400 level	Art History Elective (or) Visual Culture Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DIN 432	Senior Interior Design Studio II	3
	DIN ---	Interior Design Elective	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=18; Major=60; Gen Ed=36; Open Electives=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
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.	3.00	
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.	3.00	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 and issues related to human needs-diverse users from an inclusive design standpoint, functions and spatial proportions in the built environment.	3.00	DIN 127
DIN-205	TEXTILES	Textile design and construction, cultural and period specific contexts 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.	3.00	
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. Concepts are introduced in this class where students will look at how humans respond to environments, including ADA, inclusive and universal design.	3.00	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. Students are encouraged to depict diverse users applying universal and inclusive design. Preliminary sketches, plans, and research as well as verbal presentations are required.	3.00	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 applying universal and inclusive design concepts. More complex application of design principles and procedures are achieved. Model making or building is required in this course. Students interact with practicing professionals, critics and jurors.	3.00	DIN 127, DIN 128, DIN 130, DIN 220, DIN 231, DIN 270
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	3.00	

		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.	3.00	
DIN-270	REVIT ARCHITECTURE	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 and how humans interact with their environments. The documents developed will display inclusive and universal design including ramps, access to elevators etc.	3.00	DIN 220
DIN-311	3D INTERIOR MODELING	This studio introduces students to computer modeling, rendering and animation of 3D forms and the use of computers in applying textures to surfaces within architectural interiors. Lighting principles, camera placement and movement introduce students to 3D modeling and animation.	3.00	DIN 270
DIN-313	3D INTERIOR MODELING AND ANIMATION	This advanced studio emphasizes walk-through animation of interior studio projects. Digital output of stills and animation make strong additions to senior portfolios. Students are encouraged to depict diverse users applying universal and inclusive design.	3.00	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, universal and inclusive design principles in presenting design solutions.	3.00	DIN 232, DIN 270
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, inclusive design, 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.	3.00	DIN 331, DIN 351, 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.	1.50	DIN 232

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
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.	3.00	
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.	3.00	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.	3.00	DIN 332, 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 Design Qualification) exam in order to prepare students for this certification examination.	3.00	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.	1.50	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.	6.00	
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.	3.00	
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.	3.00	
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. An Independent Study should include opportunities for	3.00	

		individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.		
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	1.50	
DIN-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
DIN-505	AICAD EXCHANGE	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.	12.00	
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.	12.00	

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAH-200	WESTERN ART HISTORY/VISUAL CULTURE	This course 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.	3.00	
DAH-201	VISUAL NARRATION AFRICA	This course is an introduction to 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, Brazil, 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?	3.00	
DAH-202	VISUAL NARRATION ASIA	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. In this light we will study visual narratives that have accompanying verbal texts as well as those that stand alone.	3.00	
DAH-206	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.	3.00	DEN-102
DAH-213	HISTORY OF PHOTOGRAPHY	This course concentrates on significant movements within the field of photography and accompanying historical 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.	3.00	DVC-100
DAH-214	HISTORY OF ANIMATION AND DIGITAL MEDIA	The origins, history and technique of traditional cel animation, visual effects, puppet and 3D animation are explored, with an emphasis on the creators and their innovations as well as historical context. Important and minor films from around the world are explored. A large portion of the class will focus on the "golden" era of animation, 1930-1956, from the pioneering work of Winsor McCay to the new styles and	3.00	DEN-101

		approaches pioneered by United Productions of America and the National Film Board of Canada. This class also includes a survey of work worldwide. The class is comprised of film showings, lectures and exploration into the techniques used.		
DAH-215	HISTORY OF FILM	This course offers a focused yet wide-ranging overview of the history of film. Student will develop a historical understanding of film based on a survey of cinematic traditions and movements contained within narrative, documentary, and experimental forms, and acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices and structures, including the impact of technological developments on film production, the formation of genre, the legacy of auteurism and the ways in which meaning in films is conditioned by the uses of camera, editing, lighting, sound and acting.	3.00	DVC 100
DAH-216	HISTORY OF VIDEO GAMES	This course will examine the history and roots of video games as an industry and as an artistic medium by observing the advancements made in the visual art and theories of game design.	3.00	DVC-100
DAH-218	CONTEMPORARY ART	This course considers the development of visual art and culture from 1945 through the present, taking into account corresponding art theories and critical ideas that emerged from inside and outside the West. Students investigate art movements such as Abstract Expressionism, Color Field, Minimalism, Fluxus, Happenings, Performance Art, Environmental/Land Art, Video Art, Body Art, Social Practice, and others.	3.00	
DAH-221	HISTORY OF INTERIOR DESIGN	This course is a comprehensive survey of the historical development of interior design with emphasis on furniture and the decorative arts. The course explores the designs and materials of Egypt, the Classical Mediterranean, the Medieval World and Tudor-Elizabethan England. Students examine the influence of Islam on Spanish design and that of the French monarchy on Baroque, Rococo, and Neoclassical 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. The history of interior design and furniture encompasses numerous styles, movements, and individual artistic contributions. It also reflects the influence of cultural, political, and social developments	3.00	DEN-101
DAH-241	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 the present day, this course introduces prominent designers, as well 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.	3.00	DEN-101
DAH-247	HISTORY OF GRAPHIC DESIGN	This course surveys the historical and nonhistorical innovations that have taken place in graphic design from 1850 to the present. The impact of various technologies and their influence on the resulting forms and functions of the objects and images will be discussed. The social and political climate of past cultures and their contextual relationship with design are considered. The aim is to understand design as visual communication that speaks of its time and place.	3.00	DEN 102
DAH-251	HISTORY OF CRAFTS	This course surveys the major developments within the craft tradition that have influenced contemporary studio practices and cultural acceptance. Emphasis is on the many social and cultural contexts that have shaped the path of artistic production. Particular focus will center on nineteenth and twentieth century innovations and their impact on today's craft, craftsman and culture.	3.00	DEN-101

DAH-252	HISTORY OF FASHION	This course explores the history of fashion from the earliest periods of human development to modern industrial, digital society as it influences the various styles of dress, garment production, fashion in the wider culture, and the marketing of fashion. Detailed focus on individual designers, trends and processes will illuminate the many ways fashion represents a profound anthropological study of humanity. Organized field trips to local artisan studios for presentations and discussions will be provided to enhance the understanding of process and artifact.	3.00	DEN-101
DAH-261	HISTORY OF ADVERTISING	This course explores the evolution of advertising throughout the 20th century. From the creative revolution in the 60's to the proliferation of alternative media and the World Wide Web, students study the trends, technology, agencies and people in this creative industry.	3.00	DEN-101
DAH-301	CLASSICAL AND EARLY MEDIEVAL ART	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.	3.00	DAH 200, DAH 201 (or DAH 202)
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.	3.00	DAH 200, DAH 201 (or DAH 202)
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.	3.00	DAH 200, DAH 201 (or DAH 202)
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.	3.00	DAH 200, DAH 201 (or DAH 202)
DAH-357	ICONOGRAPHY AND MYTHOLOGY	In this course, students explore world mythology and the works of art they have inspired. Western artists historically have drawn inspiration from Christian beliefs and symbols as well as from the myths of ancient Egypt, Greece and Rome. Contemporary artists have also been influenced by the beliefs and symbols of Asia, India, Native America, Africa and other cultures. These are the basis for most animated stories, video games, films and many other forms of literature and works of art. The course will explore the beliefs, meanings and symbols of many cultures as they are used in art both historically and today.	3.00	DAH 200, DAH 201 (or DAH 202)
DAH-401	ART PRACTICE, SOCIAL THEORY & THE CITY	Art is not created in a vacuum. It exists within contexts that are historical, cultural, political, economic, technological, and physical. This course uses social theory to explore the relationship between art and practice and the	3.00	DAH 200, DAH 201 (or DAH 202)

		urban environment. The class will examine the perspectives of important thinkers in course modules organized around major themes. Case studies of specific art practices will also be examined. These case studies will demonstrate a diverse set of cultural viewpoints and strategies. Ultimately, this course offers students an opportunity to study art as an aspect of personal identity, a mode of social organization, and a source of critical and imaginative power within the city. This course satisfies the General Elective requirement.		
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. This course satisfies the General Elective requirement.	3.00	DAH 200, DAH 201 (or DAH 202)
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. This course satisfies the General Elective requirement. <P>SUMMER 2023</P>SPAIN AND MOROCCO STUDY ABROAD</P>This is an 11-day study abroad course in Spain and Morocco. The premise of this course is that the interaction between European and North African culture in Southern Spain and Northern Morocco created a unique laboratory for visual art, architecture, and other cultural forms. Through reading and travel, this class will immerse students in one of the great cultural and historical stories of world history.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DEN 239, DAH 200, DAH 201
DAH-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office. <p> SUMMER 2024</p>	3.00	SLP 007

		<p>
 COSTA RICA
</p> <p>There's nothing quite like the rain forests of the "Rich Coast." At its heart, the Central American country boasts an epic landscape that is home to nearly 5 percent of the world's biodiversity. Discover how fragile these endangered ecosystems are as you travel through different rainforest preserves and unearth dazzling displays of color and sound. Explore also the unique art and culture of some of Costa Rica's most vibrant cities and towns.</p>		
DAS-213	BUSINESS PRACTICES	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. You will learn and use basic project management principles, project costing models, and the elements of business plan design.	3.00	DEN 102
DAS-303	PROFESSIONAL PRACTICE FOR ARTISTS	This course addresses the skills and knowledge needed to succeed as a contemporary artist while sustaining a professional studio practice. Topics include creating and organizing your professional profile, documentation and marketing, pplications for field related opportunities, and basic small business skills. Students will learn how to develop a resource data base, create valuable professional networks, and consider marketing and exhibiting from a broad range of commercial and alternative contexts. Guest lecturers, and visiting-artist presentations connect course information with real-world experience.	3.00	DEN-102
DAS-313	BRANDING ESSENTIALS	This course is offered to students who wish to understand branding, marketing, creative and integrated marketing communications, and how they work in industry. The course consists of small student teams, whose interactions and work efforts mirror those in an industry marketing firm or agency. Teams create a new product or service for their brand, and work to get it ready for a final presentation to a small group of industry subject matter experts and practitioners. Over the weeks, teams conduct secondary research, define a target audience, develop a strategic brand platform, brand name and visual ID system, create messaging content, digital, experiential co-marketing, and guerilla marketing plans. These are followed by customer relationship management and customer loyalty programs, along with personal and team skill advancement. Teams make weekly presentations to the instructor, which create an ongoing feedback loop to enhance team and personal improvement. This course may count towards liberal arts or general elective credit.	3.00	DAS 213 OR DAS 303
DAS-314	REAL WORLD FINANCE	This course provides students with tools to manage personal finances, budgeting, and career decision making. Other financial tools for success include; credit, savings, and investments. Also covered in the course are decision making for buying or renting a home, freelancing and employment, negotiating pricing for contracts.	3.00	DAS 213 or DAS 303
DAS-315	STRUCTURAL ESSENTIALS ESSENTIALS	Students are first introduced to different organizational structures including leadership, cultural, and behavioral options and select those most compatible with their mission and values. Using research, students evaluate their venture's competitive landscape, and then create and defend their strategic brand platform, brand name, product/service offerings, and core customer base. This leads to the creation of behaviorally motivating brand content, applied to an integrated set of customer attraction, conversion, retention, and sales programs. Students also learn to refine their soft skills, including engaging, listening, and selling. This course culminates with students' intensive interaction with actual business owners and creative industry experts in formal presentations.	3.00	DAS 213 or DAS 314

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DAS-316	PRE-LAUNCH ESSENTIALS ESSENTIALS	Students focus on operational and oversight aspects of their venture, including studying, selecting and integrating information analysis and business software into a customized enterprise reporting platform. This review includes accounting information, project management and team communication, search engine optimization, customer acquisition and retention, digital marketing optimization, and enterprise resource planning. Interpersonal skills training includes internal team and business partner management, customer service and satisfaction, and business development, sales and presentation training. Finally students will secure a mini-internship with an appropriate entity. Mini-internships must be approved in advance. As needed, Design Core Detroit will help through their Design Network.	3.00	DAS 213 or das 303
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.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DEN 239
DBS-102	LAW FOR CREATIVES	This course familiarizes artists with the legal aspects of their careers, enabling them to recognize legal issues and undertake preventative and remedial measures.	3.00	DEN 102
DEN-101	COMPOSITION I	In DEN 101 Composition I, an introductory composition course, students practice the fundamentals of college writing, reading, and reflecting. In this course, students analyze a variety of written and visual texts and respond in college-level, thesis driven writing and creative projects. DEN 101 stresses important academic skills, including reading strategies, essay planning and organization, citation, revision, proofreading, and presenting before a group. This class satisfies the General Education requirement.	3.00	
DEN-102	COMPOSITION II	In DEN 102, the second composition course in a series, students practice the necessary writing skills to discover the pleasures and challenges of research, rhetoric, and reflection. In this course students investigate and analyze a variety of written and visual texts and respond in critical and creative work utilizing primary and secondary sources. DEN 102 stresses important academic skills, including research strategies, the writing process, formatting, revision, editing, and presenting before a group. This course satisfies the General Education requirement.	3.00	DEN-101
DEN-203	INTRODUCTION TO POETRY	Introduces the basic elements and forms of poetry, as well as major poets, with an emphasis on contemporary works.	3.00	Take DEN-102
DEN-239	SURVEY OF WORLD LITERATURE	DEN 239, Survey of World Literature, is an introduction to the historical reading, experience, and appreciation of literature through a comparative and cross-cultural selection of texts and genres from around the world and from	3.00	DEN 102

		different epochs ranging from the pre-classical ancient world to the post World War II / postcolonial present. This three-credit class satisfies the General Education requirement for graduation.		
DEN-285	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored. FALL 2024 SCREENPLAY ANALYSIS Students gain insights into the craft of screenwriting and the development process through the close study of several feature film screenplays, the final cut of each film, and a variety of the tools used by the renowned screenwriters and directors who developed each story and script.	3.00	DEN-102
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.	3.00	DEN 102
DEN-307	INTRO TO CREATIVE WRITING	This course introduces students to fiction, poetry, creative nonfiction and drama and presents an opportunity to produce written work in those genres for review by the instructor and peers. DEN 307 offers student writers an opportunity to improve their writing. The works of published writers, like the exhibits of artists, are used as models and resources. This course is open to the general student population, but is required for all Creative Writing Minors.	3.00	DEN 102
DEN-310	THE FAIRY TALE: ART, LITERATURE & FILM	The fairy tale is a distinct genre of literature, with its own set of characteristics and audience expectations. In this course, students study numerous examples of the classic fairy tale, such as those collected by the Brothers Grimm known as Märchen, and salon tales written by Charles Perrault for members of the French court. The origins of fairy tales from saga and certain Renaissance collections such as the Pentamerone by Giambattista Basile are explored. Students read modern revisionist adaptations as well as examples of diffusionism, which show how matrix fairy tales appear globally. Some attention is paid to classic art from the important tradition of fairy tale illustration as well as filmic adaptations of iconic fairy tales such as Cocteau's La Belle et la Bête.	3.00	DEN 102
DEN-311	SHAKESPEARE	This course 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 subjection. 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).	3.00	DEN 102
DEN-312	FICTION WRITING WORKSHOP	The purpose of this workshop is to create and refine new fiction in the form of flash or short stories, novellas and/or novel chapters. Since good writing rarely occurs in a vacuum, in addition to providing critiques on student story and chapter drafts, we will also discuss materials from professional writers to help deepen our own understanding of the craft of fiction and the interplay between form and content.	3.00	DEN 102
DEN-314	CREATIVE NONFICTION WORKSHOP	Creative nonfiction is a type of writing that uses literary styles and techniques to construct narratives that have their foundation in fact.	3.00	DEN 102

		Examples include: memoir, travelogue, the personal essay, and cultural observation. As opposed to journalism and technical writing, which are also based in fact, creative nonfiction projects a dramatic, literary framework onto everyday existence, rendering it enlightening and potentially meaningful to the reader. We will study examples of creative nonfiction in order to determine some of the structures and methods of this relatively open genre, and in turn, apply them to students' own work. As a workshop class, the primary focus is student writing of manuscripts to be critiqued and improved. The class requires students to share their writing, questions, and opinions. As an online workshop class, we will interact almost entirely through the medium of Blackboard, posting work and responses weekly or bi-weekly. On a deeper level, we will consider the sometimes slippery nature of truth as it applies to this writing form, looking for consensus on the boundaries we can push, vs. those we must maintain in order for this genre to preserve its claim to authority.		
DEN-316	THE GRAPHIC NOVEL	At once literary and visual, graphic novels challenge the traditional boundaries of literature. In recent years, graphic novels have explored important social and political themes, retold ancient stories, and carved new territory in story-telling. This course will explore the graphic novel as a cultural artifact asking several key questions: What stories have been told in graphic novel format, and why those stories? What do graphic novels mean for our understanding of storytelling, particularly literature? How and why do the stories differ from traditional literature? What do graphic novels tell us about the moment in which they are produced? What is the relationship between text and image? Must they be of equal importance? How do they function differently from texts and images found in picture books and other text/image platforms? The answers inspired by these questions are put into practice with the completion of a small, original graphic novella of an original story.	3.00	DEN 102
DEN-317	SCI FI AND HORROR WRITING	Science Fiction and Horror may transport readers to a planet light years away or usher them through fiend filled graveyards and crypts. Whether extrapolating futuristic technology from contemporary science or conjuring novel survival strategies, these genres imagine what might have been or what might be, creating a platform for rich possibility. In this course, we will explore the nature of both genres by reading and discussing a diverse selection of works drawn from text, film, television, radio and comics before students generate writing of their own. Concepts will be reinforced through group workshop and discussion. In this multi-genre course, we will focus on those elements that make for vivid, effective, memorable writing in science fiction and horror: original detail, memorable image, inventive language and authentic setting. Both critical thinking and artistic sensibility will be emphasized.	3.00	DEN 102
DEN-318	SCREENWRITING WORKSHOP: SHORTS	In this introductory screenwriting workshop, students design, revise, and polish two original short film scripts over the course of the semester-or write and significantly revise a single, longer short film script.	3.00	DEN 102
DEN-325	WOMEN'S LITERATURE	This course looks at some of the sexual, social, and cultural 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.	3.00	DEN 102
DEN-401	WONDROUS MACHINE: CARS IN AM LIT & FILM	This course explores the myriad and changing roles of the automobile in American culture. Through numerous examples of car culture in literature and	3.00	DEN 239

		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.		
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.	3.00	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. The course surveys an extensive collection of social and cultural viewpoints present in American authors of African descent.	3.00	DEN 239
DEN-485	SPECIAL PROJECT 300/400	<p>The Special Project class is offered on an occasional basis, with course content specific to the area being explored.</p> <p>FALL 2024 NARRATIVE STORYTELLING</p> <p>Dissect narratives, explore plot structures, chart stories, breathe life into characters, and explore worldbuilding and transmedia storytelling. Topics include nonlinear narratives, conflict and closure, points of view, narrative in gaming and the entertainment arts, as well as pitching and storytelling in industry.</p> <p>ICELANDTIC SAGAS</p> <p>The saga is a distinct genre of prose narrative recorded in medieval Iceland which fictionalized events that took place during the time of the Vikings from the settlement of Iceland about 870 AD to just after the conversion to Christianity in the year 1000. Sometimes called "family sagas" because they document generations of activity within single family lineage, sagas are the crowning achievement of medieval narrative art in Scandinavia and the later Norse world, and have their own set of characteristics and audience expectations. Depicting strong individuals within a new immigrant society that was primarily self-governed, sagas are regarded as forerunners of the modern historical novel.</p> <p>WINTER 2025 SCREENWRITING WORKSHOP:FEATURES</p> <p>In this feature screenwriting workshop, students develop greater understanding and mastery of the craft of screenwriting as they delve deeper into the study of dramatic theory and workshop their own original feature film stories and the first act of a feature film script.</p>	3.00	Take DEN 102 or DEN 108
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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	3.00	DEN 239

		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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.		
DHS-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DHS-301	AMERICAN POPULAR MUSIC AND 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 affected this history. Classes combine discussion of reading materials, discussion of films, presentations from guest musicians and music historians, and, above all, listening to music.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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. World War I affected virtually every field 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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DHS-305	SAY YOU WANT A REVOLUTION?	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 civil rights labor rights, art, might be considered revolutions.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DHS-306	DETROIT: PAST AND PRESENT	This course is designed to meet two broad objectives: 1) to provide a comprehensive introduction to the historical narrative of the city of Detroit and the American urban experience; and 2) to practice skills of critical analysis in research, writing and presentation. We will accomplish these objectives by researching primary documents and artifacts; reading personal narratives; viewing select documentaries and film clips; listening to guest speakers representing multiple cultural and racial viewpoints and visiting a site of historical significance.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DHS-338	AMERICAN CONSUMER 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	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies),

		gender, race and sexuality and the long-running debate over the social effects of consumption.		DVC (Visual Culture).
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.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DEN 239
DHU-201	WORLD HISTORY	This course explores the cultures, events, trends, and moments that have shaped our interconnected world, from the origins of humanity 6 million years ago to the present day. Broad in scope but focused on the human side of world history, students will appreciate the senses in which past events make the present and understand not just where we've been as a species, but why we are where we are now.	3.00	TAKE DEN-102
DHU-285	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored. FALL 2024 and WINTER 2025 INTRODUCTION TO CULTURAL STUDIES This course explores the complex web of beliefs, practices, ideas, and expressions that has shaped the human world in all times and places. Students examine power and identity, how popular culture and mass media influence our beliefs, the power of subcultures and countercultures, and the complex ways in which we find meaning in our world. Key debates within cultural studies will be considered, covering topics such as defining what "culture" is, the history and value of "mass culture," the meaning of "ideology," what racism is and how it works, and the politics of gender and sexuality.	3.00	
DHU-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DLE-210	CRITICAL THEORY	This course examines the idea of critique as developed by the Frankfurt School between the two World Wars. The course takes up various critical lenses, such as psychoanalytic criticism, Marxism, Feminism, structuralist criticism, queer theory, African American Criticism, and postcolonial criticism. The aim is to bring various striking ideas to bear on our understanding of made objects and also to inform the practice of making itself.	3.00	DEN 102
COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DLE-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DLE-311	BIOPOLITICS: WASTE & VIOLENCE	Using the topics of waste and violence, this class offers an introduction to the main concepts, strategies, and pre-occupations of Biopolitical	3.00	Take one 3.0 credit, 200 level course from one of the

		thinking and its relevance to understanding the contemporary world and violence of globalization.		following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DLE-322	CONSCIOUSNESS, CREATIVITY AND IDENTITY	Drawing inspiration from consciousness-centered education models, this innovative course offers students an opportunity to dive within themselves, discovering and exploring their own boundless creative potential. Consider this course an experimental incubator for the creation of ideas, images, and artistic motivation. Emphasis is placed on reflection with the student's journaling, discussing and meditating together. This unique course offers students new methods of inquiry, encouraging students to re-integrate their own creativity and imagination. All students will have the opportunity to be trained by professional meditation teachers during the third week of class and will meditate in class throughout the semester.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DLE-345	ART, LANGUAGE AND LITERATURE	Will explore the various links between the visual and literary arts through readings of plays, poems, stories, novels, letters, manifestos, etc. that have been written by and/or about artists and designers.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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 as English or Philosophy.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DLE-402	COMPARATIVE RELIGION: AN INTRODUCTION	This interdisciplinary course is an examination of the cultural systems, history, and art of human beings who espouse the world's great religions: Hinduism, Islam, Judaism, and Christianity. The broad course objective is to introduce students to the differing ways that humans organize and express their culture and beliefs, their relationship to nature and the cosmos, and to each other, through the making and use of religious concepts, ideologies, art and architecture.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).

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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DLE-411	DETROIT: COUNTER HISTORIES AND CONTESTED SITES	How can artists creatively reframe history? What narratives around us have been historically omitted? And what stories can we build on to create a future archive? "Counter Histories and Contested Sites" is an introduction to the legacy of Detroit as a site of resistance through spaces of care and co-liberation. Seminars, readings, field trips, and studio visits explore the power of art in times of crisis and art as a catalyst for social change. Topics and field trips investigate how artists, activists, and collectives are creatively fighting mass surveillance, water shut-offs, displacement, climate crisis, and the privatization of public space. Grounded in the voices and perspectives of people on the frontlines, this course prioritizes grassroots histories over the dominant mainstream narrative	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DLE-485	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	DEN 239
DLE-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	
DNS-230	MATH SKILLS	This course offers art and design students an understanding of algebra (proportions, ratios,	3.00	

		equations), calculator use in problem-solving, and fundamentals of trigonometry and statistical analysis. This course of topics are 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, business, K-12 education arenas, and throughout the art and design fields. This course satisfies the general education requirement for the BFA as well as the mathematics requirement for Art Education students.		
DNS-232	MATHEMATICAL ART	Students explore the foundations of trigonometry to experience graphing in the polar coordinate plane. Students use angles and trig functions to create visual representations of mathematical art while making strong connections to the relationship of visuals and trigonometry. Students are also exposed to 3D Geometry through graphing on spheres and recognizing how 3-dimensional graphs are used in technology and visuals.	3.00	
DNS-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DNS-320	MEMORY, SLEEP, AND DREAMS	In this course, students study topics that include differing memory abilities, 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 simulation, including their application to personal memory habits. This course satisfies the General Elective requirement.	3.00	DEN 102 OR 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 reprogram cell functions), and the ways experience changes the brain.	3.00	DEN 102 OR DEN 108
DNS-322	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 neurobiological model of the brain to explore discoveries in perception and to explore the complexities of visual imagery. This course satisfies the General Elective requirement.	3.00	DEN 108 OR DEN 102
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.	3.00	DEN 102 OR DEN 108
DNS-341	SCIENCE OF CLIMATE CHANGE	This course provides art and design students with a foundational understanding of scientific principles and concepts related to climate change that can inform and enrich their work. Through a combination of lectures, projects, and field outings, students will learn how to apply climate science to creative processes.	3.00	DEN 102 OR DEN 108
DNS-345	EARTH AND ENVIRONMENTAL SCIENCE	Earth, though a very small part of a vast universe, provides the resources that support all global societies 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 units that emphasize broad and up-to-date coverage of basic topics and principles in geology, oceanography, meteorology and astronomy, and environmental science. The course will also investigate the role of humans in their environment. Students will explore human dependence on, technological control over, and interactions with the environment in terms of	3.00	DEN 102 OR DEN 108

		sustaining resources and making informed choices. This course satisfies the General Elective requirement.		
DNS-485	SPECIAL PROJECT 300/400	<p>The Special Project class is offered on an occasional basis, with course content specific to the area being explored. This course satisfies the General Elective requirement.</p> <p>FALL 2024</p> <p>PHOTOGRAPHIC CHEMISTRY</p> <p>Film photography is a process driven medium. This course will examine the chemical evolution of the black and white photographic print, from its non-silver foundation to its present silver-gelatin base. With each process, from John Herschel's cyanotype to contemporary silver-gelatin emulsion we will mix chemistry and produce prints in the darkroom. We will learn how compounds such as potassium carbonate and sodium sulfite work in print development. We will learn how to previsualize a desired print outcome, and how to select and mix chemistry to achieve that end. With each step, and every process, we will discuss and practice safety in the lab and in the darkroom.</p> <p>WINTER 2025</p> <p>INTO THE METAVERSE</p> <p>Into the Metaverse: Explorations in Web 3.0 is an interactive course experience where students will be introduced to, experience, and study the various technologies promised through the vision of Web 3.0 and how these technologies impact on our lives. Students will explore extended reality (XR) through the use of virtual reality (VR), augmented reality (AR), and mixed reality (MR), and learn about its uses and applications. Students will also explore the metaverse through digital asset marketplaces, learn about cryptocurrencies, and discover the ethical challenges concerning artificial intelligence (AI) generators. Students will be required to attend VR classrooms, VR worlds, and 360 degree "vecotourism" experiences</p>	3.00	
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.	3.00	DEN 102 OR DEN 108
DNS-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues</p>	3.00	

		about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.		
DPL-201	INTRODUCTION TO PHILOSOPHY	In this course, students examine the essence of art, the conditions of knowledge, the nature of right and wrong, the phenomenon of consciousness, the grounding of political power, and the principles guiding a meaningful life. Focusing on close readings of the work of history's most influential thinkers, the objective is to give students room to come to their own well-informed conclusions.	3.00	DEN 102
DPL-331	PHILOSOPHY OF ART	An understanding of the philosophical questions raised by art can elevate creative practice and cast new light on our understanding of made objects. Students consider some of the great philosophical questions and theories of art, and engage in thought-provoking discussions of beauty, as well as art's nature, purpose, significance, and meaning.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DPL-350	CONTEMPORARY MORAL ISSUES	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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DPL-355	ART, DESIGN & SOCIAL JUSTICE	What is the artist's role and responsibility in an historic moment of critical transition in the environment and in society as a whole? This class creates the space for a thoughtful examination of various theories of ethics and justice as they apply to the visual arts in relation to the environment. Students will explore the writing of diverse theorists in justice and ethics and the practical response of artists to the rapidly changing world around them. Attention will be given to all popular mediums that provide the visual text in our evolving world.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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.	3.00	
DPL-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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).

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.	3.00	DEN 102
DSS-221	INTRODUCTION TO PSYCHOLOGY	This course introduces students to basic principles and theories of human growth, motivation, action, cognition, personality, and social interaction.	3.00	DEN 102
DSS-241	SEMIOTICS	Semiotics is the study of signs, symbols, and their meaning - it can offer insights into how visual, textual, and auditory elements communicate and convey messages, the multilayered way objects and images speak to us. Topics include semiotic theories, cultural semiotics, common strategies in visual culture, and the practical application of semiotic theories in art and design.	3.00	Take DEN-102
DSS-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
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.	3.00	DEN 102
DSS-314	GENDER IDENTITY, SEXUALITY AND SOCIETY	This course is an introduction to an intersecting range of theories, issues, and topics within the field of gender and sexuality studies. The class will explore the historical context of feminist responses to patriarchal structures and a number of sexual identities beyond the historical male/female division, including lesbian, gay, queer, transgender, inter-, and asexuality. These frameworks of understanding will be used to deeply consider a wide range of issues in terms of relationships, social practice, political policies, and art and culture.	3.00	DEN 102
DSS-319	ANTHROPOLOGY: PEOPLE & RESOURCES	This anthropology class explores the issue of resource distribution, acquisition and use across the world from historical to contemporary perspectives. Specifically, the class looks at all the variables that impact, create and/or shape inequality in the world. There will be an overview of the field of anthropology and the concept of "the economy." To better understand how people have created wealth and power over time various theoretical and empirical works will be utilized. Capitalism, colonialism, slavery, genocide, decolonization, environmentalism, and creative entrepreneurship will be studied, including how people make a living. The tension between different perspectives on the economy and what/who influences/shapes/controls it will be explored. Finally, how people reduce, reuse, and recycle materials in their personal and professional lives will be studied.	3.00	DEN 102
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 neurobiological model of the brain to explore discoveries in perception and to explore the complexities of visual imagery.	3.00	DEN 102
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.	3.00	DEN 102
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	3.00	DEN 102

		accurate perception of reality and a positive self-concept.		
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.	3.00	DEN 102
DSS-340	UNDERSTANDING POLITICS:THE ROLE OF THE CITIZEN IN AMERICA	American government and policy although often taken for granted and therefore unseen, both limits and protects us in all aspects of our daily lives. Government defines our right to privacy, imposes taxes, and offers social safety nets such as; unemployment benefits, social security, and funding for the arts. They regulate purity of the air, water, food, and drugs. If the allocation of power and resources is a political game, we need to know the rules. This course will explore the role of government, its history and structure and therefore, the rules of the game.	3.00	Take DEN-102
DSS-350	DEVELOPMENTAL PSYCHOLOGY	This course covers physical, intellectual, emotional and social patterns of human development throughout the lifespan. 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.	3.00	DEN 102
DSS-351	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.	3.00	DEN 102
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.	3.00	DEN 102
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.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DVC-100	INTRO TO MATERIAL CULTURE	Material culture is the study of human-made objects and visual artifacts and how these shape society. In this course, art and design students will explore the intricate relationship between objects, culture, and creativity. The curriculum offers a comprehensive foundation in material culture, blending both theoretical insights and practical applications. It serves as a starting point for first-year artists and designers in situating their creative practice within socio-cultural contexts. The class employs a diverse approach, including lectures, seminar discussions, practical workshops, and field trips.	3.00	

		Through these methods, students will investigate the meanings, values, and provenance associated with material objects and artworks. The course also involves a detailed examination of the processes leading to their creation. Students will delve into how these objects shape identity, influence social norms, and contribute to historical narratives. The exploration spans theories from anthropology, sociology, and the history of art and design, providing students with a profound understanding of how cultures manifest in tangible forms. This course seamlessly integrates theory and practice, culminating in coursework that reflects cultural narratives. By the end, students will possess a heightened appreciation for the material world and human artistry.		
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 including, but not limited to, examples of cultural appropriation and the impact of cultural diversity. 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.	3.00	
DVC-301	IMAGINED WORLDS: UTOPIAS & DYSTOPIAS	Imagined World: Utopia and Dystopia in Visual Culture is an upper level Visual Culture seminar. It uses an interdisciplinary approach that requires students to apply methodologies learned in Visual Culture, Critical Thought, and Literary and Film Studies, as well as a number of studio based disciplines, to analyze the utopian/dystopian genre. The class will examine Western utopian and dystopian philosophies and how they are manifested in the visual mediums of literature, architecture, film, fine art, video games and the internet community.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture)
DVC-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.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
DVC-401	FILM NOIR AND BEYOND	Film Noir, with roots in German Expressionism and American hard-boiled fiction, is an enduring cinematic phenomenon. Beginning in the 1940's, Hollywood-produced stories of ill-fated protagonists seduced by femmes fatales, dirty deals, and double-crossing partners, struck a nerve with American audiences (and soon after World War II with French critics who named and defined the "Noir" style). These dark tales reflected a 20th century malaise spawned by the Great Depression, WWII, and a contemporary shift in gender roles. Our course will examine the origins of Noir.	3.00	DEN 239, DVC 200 OR DVC 306
DVC-402	FILM STUDIES: SCIENCE FICTION	In this course students will explore the ways in which science fiction films have represented contemporary culture trends such as fear of the other and cold-war paranoia in Invasion of the Body Snatchers, the terror of the body in Aliens and the 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. This course may apply as an upper level English and Liberal Arts elective.	3.00	DEN 239, DVC 200 (or DVC 306)

DVC-406	DOC FILM: (RE)PRESENTING THE REAL	Beginning with the idea that "all representation is transformation," students in this course will examine the ways in which documentary films both (re)present the sociohistorical world-the "real"-- and shape our perceptions of that reality. Films drawn from a wide range of eras, cultures, and perspectives will provide the opportunity to explore concepts such as authenticity, identity, evidence, authority, and argument while course readings will analyze and critique documentary films from a variety of viewpoints including historical analysis, race and gender studies, and critical theory.	3.00	DEN 239, DVC 200 OR DVC 306
DVC-407	EXPERIMENTAL FILM	Film is an inherently exploratory medium. From the earliest "movies" of the 1890s to present-day digital technology, its evolution as an art form has paralleled developments in its means of production. However, outside the control of the major studios, an alternative cinema, called "avant-garde" or "experimental," has appropriated the most economical means to create a visionary, challenging, often disruptive body of work. And alternate systems of distribution have arisen to make possible its appreciation by small but devoted audiences. Our course will examine a phenomenon that the British Film Institute has called "almost indefinable. It is in a constant state of change and redefinition." Yet our task will be precisely to trace its history, give definition to its various facets, and engage with the concepts and issues they raise.	3.00	DEN 239, DVC 200 OR DVC 306
DVC-408	EAST ASIAN FILM	The socio-political aftermath of World War II in Japan, China and Korea led to an explosion of film culture in those countries, one inspired by the commercial and art cinemas of the West, but one that has rivaled them in terms of innovation. While addressing the histories and present-day climates of their mother countries, East Asian films since 1945 have developed unique approaches to narrative and culturally specific imagery, and furthered a dialogue between the three neighbors that reflects their centuries old interrelations. This course will trace the evolution of film language from the master directors of post-war Japan (Ozu, Mizoguchi, Ichikawa and Kurosawa) to the various filmic modes in post-revolutionary China (Ang Lee, Wong kar-wai, Zhang Yimou and Hou Hsiao-hsien) to the radical transformations of contemporary Korean cinema (Park Chan-wook, Bong Joon-ho and Na Hong-jin).	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
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. This course satisfies the General Elective requirement. FALL 2024 <P> INTO TO BOLLYWOOD CINEMA <P> This course will offer an introduction to one of the world's largest film industries, and a major entertainment art form of our times, both popularly referred to as Bollywood. We will come to understand the dynamic evolution of this international art form responding to historical, political, economic, and aesthetic contexts, while familiarizing students with typical as well as stereotypical representations of diverse film tropes and themes. Studying the different stylistic and creative developments in films of the last century and contemporary times, we will address the representational strategies adopted by filmmakers from diverse Indian traditions, and consider how filmmakers, through technique and/or narrative, endorse or subvert particular ideologies linked with nationality, gender, sexuality, and disability. Along with understanding mainstream Bollywood cinema's aesthetic, we will also investigate examples from	3.00	Take DEN-239

		the alternate, parallel cinema which offers a counter-artistic film aesthetic.		
DVC-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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	3.00	Take one 3.0 credit, 200 level course from one of the following subjects: DAH (Art History), DEN (English), DAS (Academic Studies), DVC (Visual Culture).
ELS-101	COMP I FOR NON-NATIVE ENGLISH SPEAKERS	An introductory composition course, ELS 107 Composition I for Non-Native Speakers of English challenges students to write a well-planned, cogent, college-level essay in Standard English. This course stresses basic foundational skills in writing with an integrated focus on strengthening English reading, listening and speaking skills. Students must pass ELS-101 with a grade of C or higher. This course satisfies the General Education requirement.	4.00	



Photography

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 119	Digital Fundamentals	3
	DFN 137	2D & 3D Integrated Design Studio	3
	DFN 139	Color & Light Studies	3
	DPH 151	Black & White Photography	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Choose One	DFN 116	3D Techniques	3
	DFN 138	4D Design Studio	
	DFN 142	Performative Spaces	3
	DPH 155	Basic Digital Imaging for Photographers	3
	DAH 213	History of Photography	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 209	Intermediate Photo Digital Methods*	3
	DPH 211	Studio Lighting I	3
	DPH 214	Color Theory & Practices I	3
	DEN 102	Composition II	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 210	Photo Fine Arts Concepts*	3
	DPH 251	Studio Lighting II	3
	DPH 254	Color Theory & Practices II	3
	DVC 200	Concepts & Methods of Visual Culture	3
	D--- 200-400	General Education Elective	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 311	Advanced Studio Lighting I	3
	DPH 353	Advanced Photo Fine Art Forms	3
	DPH - - -	Photo Elective	3
	D--- 200-400	General Education Elective	3
	DHU ---	Humanities Course	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 351	Advanced Studio: Art and Commerce	3
	DPH 313	Advanced Photo Fine Arts Concepts	3
	DPH 358	Advanced Digital Photo Media	3
	DNS 200-400	Natural Science	3
	D--- 200-400	General Education Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 411	Photo Thesis Project I	3
	DPH - - -	Photo Elective	3
	DPH - - -	Photo Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPH 451	Photo Thesis Project II	3
	DPH - - -	Photo Elective	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

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Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

Total credits: 121: First Year Experience=1; Foundations=15; Major=57; Gen Ed=42; Elective=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
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.	3.00	
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.	3.00	
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.	3.00	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.	3.00	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.	3.00	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 readings, lectures, and discussions the history of color theory and color photography are addressed, including subjective color, biases, and equity in image-making. Assignments are based on digital input, digital printing and traditional RA-4 printing, to illustrate the principles of color theory.	3.00	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.	3.00	DPH 151, DPH 155, DPH 211

DPH-254	COLOR THEORY & PRACTICES II	This course, a continuation of DPH 214, focuses on color management and color output as related to the digital print. Assignments continue to deepen the students understanding of aesthetics as it applies to the color image. Additional assignments emphasize 4x5 transparency film and its role in commercial photography.	3.00	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.	3.00	
DPH-301	DARKROOM PHOTOGRAPHY II	This course furthers the student's exploration of analog photography through expanded practices in the darkroom. Students are introduced to larger film formats, produce larger prints, experiment with alternative developers, and learn more advanced toning methods, digitization, and presentation. Technical proficiency is expected in creating a more advanced visual voice through analog materials, and students are welcome to explore the use of color film in the later part of the semester.	3.00	TAKE DPH-151
DPH-308	PLATINUM/PALLADIUM PRINTING	The image produced by this non-silver 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.	3.00	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.	3.00	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 of art and cultural literacy. The required readings focus on Postmodernism and other contemporary movements in photography and art, and their relation to local and global communities.	3.00	DPH 210
DPH-323	CONTEMPORARY COMMERCIAL PORTRAITURE	This course explores the creation of photographic portraits in a variety of environments using	3.00	DPH 251

		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.		
DPH-326	LANDSCAPE AS FICTION	A cross-disciplinary course examining ideas of landscape: internal, external, imagined, dreamt of, and longed for. The classroom functions as a studio laboratory for field trips, critiques, and workshops. Students will investigate a site that will become their studio for an installation, with consideration for the cultural use, history, and implications of the site.	3.00	DPH 210, DPH 251
DPH-327	FASHION PHOTOGRAPHY AND NARRATIVE	This course examines the history of fashion photography from the late 19th Century to the present day and its relationship to narrative structures and representing global cultures, social constructs, and differently abled bodies. Through lectures, discussions, and assignments, students learn how to orchestrate a fashion shoot and implement the latest strategies in creating fashion stories and spreads.	3.00	
DPH-351	ADVANCED STUDIO: ART AND COMMERCE	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.	3.00	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.	3.00	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.	3.00	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	3.00	DPH 313, DPH 351, DPH 353

		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.		
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.	3.00	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.	6.00	
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.	3.00	
DPH-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to Photo majors. <p>FALL 2024</p> <p>UNLEARNING DOCUMENTARY: EMBRACING SUBJECTIVITY</p>	3.00	

		<p><p> The notion of neutrality has given way to intimate subjectivity and we must challenge the traditional role of the documentary photographer as a detached observer and embrace personal connection and long-term interaction. By rethinking the conventional methods, we may unravel the complexities of visibility and representation through collaborative engagement, diverse narrative structures, and the potential incorporation of elements of fiction. This course seeks to create a more authentic and engaged portrayal of our subjects by breaking free from imperialistic frameworks and opening doors to innovative ways of capturing and understanding the world around us. Open to all majors</p> <p><p>
 <p> THE LANGUAGE OF LANDSCAPE AND PLACE
<p> Through hands-on, on location shooting, and an examination the history and tradition of the genre, this course teaches students to create work that speaks using the language of the landscape and place. After developing large scale projects throughout the semester, the class culminates with a physical exhibition at Subjectively Objective's gallery space. The use of medium and large format cameras will be demonstrated and encouraged as the predominant tools of a genre interested in capturing greater levels of detail. Students will utilize large format printing techniques in order to present their work at immersive scale. WINTER 2025
<p> ADVANCED FASHION PHOTOGRAPHY <p> This course continues the development of the commercial skills started in DPH-327 (Fashion and Narrative). Through lectures, class shoots, studio visits, and assignments, students will develop a personal style and continue working with professional make-up artists and models in the studio and on location. Students will create mood boards for shoots and find appropriate stylists and models to implement the latest strategies in creating fashion stories and spreads. The course will culminate with the production of a folio of moving images & photography, which demonstrate commercial and self-directed outcomes.</p>	
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DPH-490	INDEPENDENT STUDY	<p>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.</p> <p>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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours.</p> <p>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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.</p>	3.00	
DPH-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.</p>	3.00	SLP 007
DPH-505	AICAD EXCHANGE	<p>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</p>	12.00	

		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.	12.00	
DPH-ELECT	PHOTOGRAPHY ELECTIVE	PHOTOGRAPHY ELECTIVES SUBJECT CODES INCLUDE: DPH	3.00	



Product Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 132	Process & Making	3
	DFN 118	3D Design-Form & Space	3
	DFN 101	Drawing I: Rapid Concept	3
	DPR 125	Introduction to Product Design	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 112	Drawing II: Style & Skill	3
	DFN 119	Digital Techniques	3
	DPR 126	Product Design I	3
	DPR 161	3D Modeling & Rendering I	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DGD 201	Communication Design for Non-Majors	3
	DPR 213	Visual Communication for Product	3
	DPR 225	Product Design II	3
	DEN 102	Composition II	3
	DAH 241	History of Modern Design	3

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPR 214	Advanced Visual Communication	3
	DPR 220	Design Research	3
	DPR 226	Product Design III	3
	DPR 270	Sustainable Design Strategies	3
Choose	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPR 325	Advanced Product Design I	3
	DPR 333	Presentation Techniques	3
	DPR 371	Materials and Processes	3
	DPR 361	3D Modeling & Rendering II	3
	D--- 100-400	Open Elective	3

Sixth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPR 357	Human Factors	3
	DPR 326	Advanced Product Design II	3
	DNS 200-400	Natural Science	3
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Fourth Year

Seventh Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPR 425	Professional Development Studio I	3
	DPR - - -	Product Design Elective	3
	DAS 213	Business Practices	3
	DHU ---	Humanities Course	3
	D--- 200-400	General Education Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DPR 426	Professional Development Studio II	3
	DPR - - -	Product Design Elective	3
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=60; Gen Ed=39; Open Electives=6

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DPR-125	INTRODUCTION TO PRODUCT DESIGN	<p>This course orients students to the fundamentals of the design process. Students will create a series of product design solutions that explore and refine skills related to design thinking, drawing and physical making. Each project will build on the learning from the previous project to facilitate competency through repetition. Projects will explore creativity as it relates to inspiration, aesthetics and problem solving. Students will develop a basic understanding of various analog and digital design tools, along with utilizing the prototyping facilities to create 3 dimensional functional concepts. Throughout this course students will be exposed to various guest presentations from alumni and professionals, along with participating in design related field trips</p> <p>This course introduces students to the fundamentals of the four phases of the design process. Students should demonstrate a basic understanding of problem solving, user needs, and if applicable the elements of diversity, equity, and inclusive design.</p>	3.00	
DPR-126	PRODUCT DESIGN I	<p>This course dives deeper into the fundamental phases of the design process. Students will expand their knowledge of each phase of the design process from research, to ideation and concept refinement and ending with a complete finalized story. Students will cultivate confidence in 2D drawing and sketching which will then translate into quick physical mock-ups and 3D prototypes. By the end of this class students will have a better understanding of how products are designed and made as well as what skills are necessary for success in the industrial design profession.</p>	3.00	DPR 125
DPR-161	3D MODELING & RENDERING I	<p>This introductory course is designed to equip students with essential digital modeling skills to craft a design from concept to final realistic rendering. Students will gain an understanding of the role digital modeling plays within the field of Product Design by incorporating it into the design process from ideation, design refinement, 3D printing to final renderings. This is a foundational course as these skills will translate into future courses and other software packages.</p>	3.00	DPR 125
DPR-213	VISUAL COMMUNICATION FOR PRODUCT DESIGNERS	<p>This required course is the first in the sequence of courses where students learn to communicate their ideas and concepts in a clear and effective manner. Students will gain further confidence in their sketching and concept ideation skills by advancing their traditional paper and pencil methods as well as an introduction to various digital tools and techniques. This course dives deeper into advanced sketching and drawing including composition and storytelling with an introduction to basic rendering techniques. These skills are necessary for success in the future.</p>	3.00	DFN 119
DPR-214	ADVANCED VISUAL COMMUNICATION	<p>This required course is the final in the sequence of courses where students learn advanced methods to communicate their ideas and concepts. Here students will gain advanced sketching, concept ideation and rendering skills utilizing various digital tools and techniques to create professional outcomes and an effective design workflow. 3D digital models along with rendering software will be utilized to effectively communicate ideas through animations and video editing.</p>	3.00	DFN 119, DPR 213, DPR 161
DPR-220	DESIGN RESEARCH	<p>In this course, students will be introduced to research tools used in the Discovery Phase of the design processes. These foundational research tools will equip students with the ability to identify user insights that will inform iterative ideation and creative prototype solutions that are respectful of users' needs and goals. Students will also explore how user experiences are designed and improved; considering the interactions that users have in different contexts and with different products in order to make them more useful, enjoyable and accessible.</p>	3.00	DPR 125, DPR 126

DPR-221	DESIGN THEORY	Students will engage in a deep exploration of aesthetics, form, shape, and color, nurturing their ability to recognize and appreciate the elements that make a design visually captivating. Through a combination of theoretical discussions, practical exercises, and hands-on projects, students will embark on a journey to understand the essence of beauty in design. They will explore various design principles and theories, analyzing how aesthetics contribute to the overall impact and emotional resonance of a design and its brand message.	3.00	
DPR-225	PRODUCT DESIGN II	In this course students will cover the full product development process from creative problem-solving based on consumer needs all the way through to finished models. The course emphasizes human factors and an exploration into inspiration, form and brand language to develop a broad range of concepts that explore aesthetic sensitivity with an attention to detail. Students will understand color, form, material and texture and how it relates to the brand vocabulary. If applicable, course topics will consider themes of inclusivity and equitable design.	3.00	DPR 125, DPR 126
DPR-226	PRODUCT DESIGN III	In this course students will cover the full product development process from creative problem-solving based on consumer needs all the way through to finished physical models, advanced renderings and animations. The course emphasizes exploration from user experience research and inspiration, human factors and ergonomics, along with form and brand language to develop a mature and successful design solution with aesthetic sensitivity and attention to detail. Course topics may consider sustainable, equitable and inclusive design strategies	3.00	DPR 125, DPR 126, DPR 225
DPR-270	SUSTAINABLE DESIGN STRATEGIES	This course is designed to give students a holistic view of the product life cycle system and its impact upon our ecosystem. Students will be introduced to various phases and opportunities to design and or ask appropriate questions of the development team to drive sustainable concepts through the development process.	3.00	DPR 126
DPR-280	ADVANCED DIGITAL TOOLS	New technology and software are always permeating into the field of Product Design. In this course you will build upon and expand your current digital skillset and explore software and possible new hardware that will enhance your current design process and outcomes	3.00	DPR 161
DPR-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DPR-309	INTERFACE DESIGN FOR SMART PRODUCTS	In this course, students will develop an understanding of the user interface design process as it relates to product design. The focus of the class will be on physical systems that require digital interfaces. Students will examine best practices and constraints for mobile applications, smart objects, mobility solutions, and wearable controls.	3.00	DPR 225, DPR 226
DPR-325	ADVANCED PRODUCT DESIGN I	This course offers a unique opportunity for learners to delve into the world of design for manufacturing. Projects will cross pollinate learnings from support courses such as 3D Modeling and Rendering, Materials and Processes and Presentation Techniques. Outcomes of this course will include all the phases of the design process culminating in a mature portfolio ready presentation. This course may include corporate sponsorship; Corporate involvement allows learners to get hands-on industry knowledge and feedback directly into the classroom. These collaborations lead to building relationships with industry partners leading to possible job opportunities and or internships.	3.00	DPR 214, DPR 225, DPR 226
DPR-326	ADVANCED PRODUCT DESIGN II	This course builds off the learning from Adv. Product Design I while broadening the project scope to include larger system thinking and a more detailed approach identifying and solving problems. Outcomes of this course will include all	3.00	DPR 214, DPR 225, DPR 226

		the phases of the design process culminating in a mature portfolio ready presentation. This course may include corporate sponsorship; Corporate involvement allows learners to get hands-on industry knowledge and feedback directly into the classroom. These collaborations lead to building relationships with industry partners leading to possible job opportunities and or internships.		
DPR-333	PRESENTATION TECHNIQUES	This course provides students with a comprehensive approach to creating and marketing their own personal brand identity. Presentations and assignments will touch upon topics such as resume design, portfolio building, website creation, and interpersonal communication techniques; learners will develop the skills necessary to effectively present themselves in digital and print mediums. Students will have the opportunity to learn an extensive array of digital tools while cultivating ideas into persuasive presentations that showcase their unique skill set.	3.00	DPR 214, DPR 226
DPR-338	SOLEOLOGY: FOOTWEAR DESIGN	This course offers a comprehensive understanding of the footwear industry and its associated processes. Under the guidance of experienced professionals, students will progress through multiple projects to learn essential design techniques in proportioning, ideation, sketch modeling advancements and material exploration for high-resolution renders with color variations. They'll also be challenged by creating briefs that capture their vision while developing inspiration boards which support them - all part of honing critical skills required for success within the footwear industry.	3.00	DPR 214
DPR-357	HUMAN FACTORS	This course explores the area of human factors and ergonomics as applied to physical and digital products with a strong focus on user-centered and inclusive design principles. We will emphasize the critical role of putting the user at the heart of the design process for creating successful solutions. Throughout the course, we'll explore using human dimensional data, understanding cognitive functions, and crafting effective human-machine interfaces. You'll also gain insight into user experience (UX) and user interface (UI) design	3.00	DPR 225, DPR 226
DPR-361	3D MODELING & RENDERING II	This advanced course will be using various 3D modeling software to accurately construct, analyze, and effectively communicate ideas and designs. Building upon skills previously learned, you will be required to work within a parametric modeling environment to construct accurate detailed models, which you will then assemble your designed components as they would be in production. Students will also dive into various methods of fabrication which are used during manufacturing so that they can showcase their understanding of how things should or could be produced.	3.00	DPR 261 or DPR 161
DPR-371	MATERIALS & PROCESSES	This course will expose students to designing products within the modern manufacturing industry. Through a combination of lectures and field trips, students will gain firsthand knowledge as to how material characteristics and production methods fit into their design plans, while exploring eco-friendly and sustainable alternatives.	3.00	DPR 225, DPR 226
DPR-425	PROFESSIONAL DEVELOPMENT STUDIO I	This required course is a capstone studio intended to prepare seniors to secure a position in one of the Product/Industrial Design Professional Specialties. Each student, under guidance from the Instructor, will create a specialized career-focused plan based on their professional interests. Together, the student and instructor will assess their inventory of projects through a critical lens and further develop concepts created in other classes. New career focused projects may also be completed to fulfill the end goal of a well-rounded portfolio. Emphasis on getting boards prepared for Industry Day events will also be included in the schedule.	3.00	PREREQUISITES: DPR 325, DPR 326

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DPR-426	PROFESSIONAL DEVELOPMENT STUDIO II	Professional Development Studio II is a continuation of the work started in Professional Development Studio I. Student portfolios should reflect a thorough understanding of personal branding, presentation, and storytelling techniques. New career focused projects may also be completed to fulfill the end goal of a well-rounded portfolio.	3.00	DPR 325, DPR 326, DPR 425
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.	3.00	
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.	6.00	
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. <p>FALL 2024</p><p>VISUAL STORYTELLING: 2D DESIGN & LAYOUT</p><p>In this course, students will explore various digital tools that focus on 2D graphic layout and image manipulation. Through engaging various reading investigation and in project-based learning situations, students will develop an understanding of Gestalt theory and its application to visual elements such as compositional space, balance, contrast, direction, emphasis, pattern, and proportion. They will also learn the basics of working with type and fonts to create visual hierarchy, organization, and effective messaging. Moreover, students will be introduced to selected AI tools within the Adobe Creative Suite that assist in image manipulation and modification. Lastly, the course will provide instruction on proper digital file management and optimization techniques.	3.00	Take DFN-119
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a	3.00	

		grade of 'C' (2.00) or higher to qualify for certification.		
DPR-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.</p>	3.00	SLP 007
DPR-505	AICAD EXCHANGE	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.	12.00	
DPR-515	STUDY ABROAD	<p>Four weeks of creative work in an environment rich in history, beauty and design. Participants will be exposed to a learning experience and understanding of a different culture through a rigorous program of study and a daily immersion in a unique cultural setting.</p> <p>Open to Sophomores, Juniors and Seniors in good academic standing</p>	12.00	
DPR-ELECT	PRODUCT DESIGN ELECTIVE	PRODUCT DESIGN ELECTIVES SUBJECT CODES INCLUDE: DPR	3.00	

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
SLP-007	CCS FIRST YEAR EXPERIENCE	This course is designed to help acclimate new 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 are expected to participate in class, set goals for their semester, experience campus and city life. Topics for this course will include career exploration, transitioning into college life, technology on campus, and presentation skills. The course will also strive to assess student strengths and weaknesses relative to college success and to act as a support system.	1.00	



Studio Art and Craft

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

Course	Title/Requirement	Credits
SLP 007	CCS First Year Experience	1
DFN 103	Drawing I: Materials & Methods	3
DFN 116	3D Techniques	3
DFN 121	3D Design Materials and Methods	3
SAC 105	Survey & Methods I	3
DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

Course	Title/Requirement	Credits
DFN 104	Drawing II: Drawing as Studio Practice	3
DFN 120	Design Color & Context	3
DFN 119	Digital Techniques	3
SAC 106	Survey & Methods II	3
DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

Course	Title/Requirement	Credits	
SAC 205	Sophomore Seminar	3	
SAC ---	Sophomore SAC Studio Elective**	3	
SAC ---	Sophomore SAC Studio Elective**	3	
DEN 102	Composition II	3	
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Semester = 15 Credit Hours

Course	Title/Requirement	Credits	
Choose One	DDG 103	Rapid Prototyping	3
	DDG 253	Time & Digital Media	
SAC ---	Sophomore SAC Studio Elective**	3	
SAC ---	Sophomore SAC Studio Elective**	3	
DAH 218	Contemporary Art & Visual Culture	3	
DHU ---	Humanities Course	3	

Third Year

Fifth Semester = 15 Credit Hours

Course	Title/Requirement	Credits	
SAC 380	Junior Studio I	3	
SAC ---	SAC Studio Elective	3	
SAC ---	SAC Studio Elective	3	
Choose One	DVC 200	Concepts & Methods of Visual Culture	3
	D--- 200-400	General Education Elective	
	D--- 200-400	General Education Elective	

Sixth Semester = 15 Credit Hours

Course	Title/Requirement	Credits
SAC 381	Junior Studio II	3
SAC ---	SAC Studio Elective	3
SAC ---	SAC Studio Elective	3
DAS 303	Professional Practice for Artists	3
DNS 200-400	Natural Science	3

Fourth Year

Seventh Semester = 15 Credit Hours

Course	Title/Requirement	Credits	
SAC 450	Senior Studio I	3	
SAC 400	Senior Seminar	3	
SAC ---	SAC Studio Elective	3	
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
D--- 100-400	Open Elective	3	

Eighth Semester = 15 Credit Hours

Course	Title/Requirement	Credits
SAC 451	Senior Studio II	3
SAC ---	SAC Studio Elective	3
D--- 200-400	General Education Elective	3
D--- 200-400	General Education Elective	3
D--- 100-400	Open Elective	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=18; Major=57; Gen Ed=39; Open Electives=6

****Sophomore SAC Studio Elective - Choose from the selected Studio Art & Craft courses listed below to satisfy the Sophomore SAC Studio Elective requirements.**

DPM 115 Intro to Printmaking	DME 140 Metalsmithing/Jewelry	DPM 215 Intermediate Printmaking
DFA 120 Painting I	DME 175 Blacksmithing	DFA 251 Painting II
DSC 130 Intro to Sculpture	DME 245 Casting	DSC 231 Sculpture: Fabrication
DFD 111 Intro to Fibers Surfaces	DCE 135 Handbuilding	DFD 112 Intro to Fiber Structures
DGL 142 Beginning Glassblowing	DCE 105 Wheel Throwing	DGL 140 Cast Glass

SAC Studio Electives - Successfully complete any (non-required) course from the Studio Art & Craft Department within the following subject areas to satisfy the SAC Studio Elective credits: **DFA** (SAC Painting & Drawing), **DDG** (SAC Digital Media), **DSC** (SAC Sculpture), **DPM** (SAC Printmaking), **DFD** (SAC Textile & Fibers), **DGL** (SAC Glass), **DME** (SAC Metal/Jewelry); **DCE** (SAC Ceramics)

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

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COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DCE-105	WHEEL THROWING	Learn to use the potter's wheel as an expressive tool! Traditional techniques and forms are covered, such as teapots, plates, bowls and covered containers. The aim is for students to find their individual expression within the context of tradition.	3.00	Take SAC 106 (formerly DFA 106)
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.	3.00	SAC-106 (formerly DFA 106)
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.	3.00	
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.	3.00	SAC 106 (formerly DFA 106)
DCE-175	HAND-BUILT POTTERY	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.	3.00	SAC 106 (formerly DFA 106)

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.	3.00	DCE 105
DCE-206	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.	3.00	DCE 135
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.	3.00	DCE 112
DCE-216	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.	3.00	SAC 106 (formerly DFA 106)
DCE-235	INTERMEDIATE HANDBUILDING	The focus of this course is functional and nonfunctional objects derived from expanding the traditional interpretation of forms and creative hybrids. Refinement in combining form with surface treatments is also emphasized.	3.00	DCE 135 OR DCE 175
DCE-275	INTERMEDIATE HAND-BUILT POTTERY	The vast majority of the history of pottery and vessel-making is dominated by hand-building techniques. For thousands of years prior to the advent of the powered pottery wheel, early artisans formed pottery with just their hands, and later, an assortment of hand-wielded tools. This class draws direct inspiration from this history as it is reflected in a range of cultures, while also focusing on the significance of contemporary hand-built pottery in the industrial era of today.	3.00	DCE-175

		Students make functionally and conceptually oriented pottery using a range of hand-building techniques including coiling, slab work, extruding, and hollowing-out.		
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	3.00	
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.	3.00	DCE 105, DCE 205
DCE-312	ADVANCED SLIPCASTING	This advanced studio guides students toward developing a personal voice using slipcasting, glazing, surface refinement and firing.	3.00	DCE 112, DCE 212
DCE-335	ADVANCED HANDBUILDING	This course encourages experimentation with new forming techniques and combinations. Emphasis is placed on developing a personal voice within a series of works.	3.00	DCE 135, DCE 235
DCE-375	ADVANCED HAND-BUILT POTTERY	The vast majority of the history of pottery and vessel-making is dominated by hand-building techniques. For thousands of years prior to the advent of the powered pottery wheel, early artisans formed pottery with just their hands, and later, an assortment of hand-wielded tools. This class draws direct inspiration from this history as it is reflected in a range of cultures, while also focusing on the significance of contemporary hand-built pottery in the industrial era of today. Students make functionally and conceptually oriented pottery using a range of hand-building techniques including coiling, slab work, extruding, and hollowing-out.	3.00	DCE-275
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.	3.00	
DDG-103	RAPID PROTOTYPING FOR CRAFT MATERIALS	In this course students gain experience with rapid prototyping and digital fabrication tools including but not limited to laser cutting, FFF (Fused Filament Fabrication) 3D printing, and CNC machining. The course demonstrates how to utilize	3.00	

		software such as Illustrator and Rhino to create unique design that can be quickly and efficiently output onto various tools. Students explore the application of the digital fabrication tools and the benefits of rapid prototyping in their practice.		
DDG-252	3D MODELING FOR MAKERS	This course is an introduction to computer modeling informed by craft processes. Students use various 3D software programs to create digital models and actual prototypes. Connections between craft, design, and production will be emphasized.	3.00	DCR 103, FAD 207, DDG 103 (formerly DCR 103)
DDG-253	TIME AND DIGITAL MEDIA	In this course students are introduced to sound, video, and performance as a means to examine contemporary interdisciplinary studio practice. Individual and collaborative assignments explore a range of themes and ideas that manifest through an integration of traditional materials and techniques with time and digital based media. Presentation, display, and documentation of work is critically considered with-in the context of performative, sight specific, time based, and ephemeral work. Students will also gain knowledge of the work of individual and collaborative contemporary artists who work between 2-D, 3-D, and 4-D media.	3.00	SAC 105 (or DFA 105), DFA 120, DSC 130 (or DFA 130) and DFN 119
DDG-272	3D PRINTING WITH CAD	This course is an introduction to computer-aided design for 3D printing. Students learn to 3D model in Rhino, how to design for 3D printing requirements, and how to prepare and support their models for the 3D printer. Emphasis is on the creation of designs intended for 3D printing and addressing the requirements and limitations of various printing technologies.	3.00	
DDG-285	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DDG-315	DIGITAL FABRICATION: ADVANCED PROJECTS		3.00	DCR 103 DCR 252
DDG-316	DIGITAL PRINT AND PATTERN DESIGN	This is an Adobe Photoshop based course focusing on creating interconnected repeat patterns and	3.00	DFN 119

		textile artworks via painting, collage, and mixed media. Students produce original designs, repeat layouts, coordinates, and colorways while exploring mood boards, color palettes and design application. File management and printing options are explained, and presentation skills are emphasized using InDesign to create a final process book along with a variety of material studies.		
DDG-352	VECTORS AND PLIABLE PLANES	This is an Adobe Illustrator based course focused on creating images and patterns that can be applied to a variety of surfaces. Students source a variety of materials and explore planar networks and modular systems for design applications. Formatting design files for cnc / laser manufacturing are explained, and presentation skills are emphasized using InDesign to create a final process book along with a variety of material studies.	3.00	DFN 119
DDG-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DDG-OPTION	DDG 103 or DDG 253 Placeholder	CHOOSE ONE COURSE - 3 CREDITS* <p>DDG 103 RAPID PROTOTYPING (or) <p>DDG 253 TIME & DIGITAL MEDIA <p>*Search, plan and register only ONE listed course to satisfy this requirement. Cannot use the same course twice to fulfill other credits in your degree program. See course repetition policy.	3.00	
DFA-120	PAINTING I	Intro to Painting functions as a survey of contemporary approaches to painting. Students explore a range of oil and acrylic painting techniques while directing the development of particular ideas, themes, or subjects. The technical goals in this course include understanding the use of color properties to depict illusionary space and form while examining the relationships between material and metaphor, surface and structure, image and meaning. Connections between research and	3.00	DFN 103, DFN 104, DFN 116

		practice are strengthened through ideation methods based on observational studies in addition to collecting, sourcing and archiving visual resources. Studio set up and safety, class critiques, visiting artists and field trips round out the course.		
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. Contemporary approaches to figurative painting are examined through class presentations and studio processes.	3.00	DFN 103 DFN 104 DFN 120 DFN 121 AND DFA 120
DFA-245	CONTEMPORARY DRAWING	Contemporary Drawing serves as an investigation of drawing as a primary mode of expression. Students will examine historical, experimental, traditional and unconventional methods for creating drawings. A strong focus is placed on concept development as students respond to specific assignments that engage a broad range of issues and ideas. Individual aesthetic and expression is developed as students hone their ability to articulate ideas through drawing, critique presentation and an artists' statement.	3.00	DFN 103 DFN 104 DFN 120 DFA 105
DFA-251	PAINTING II	Painting II is an intensive studio course that assumes a basic understanding of painting materials and techniques. Figure/Ground relationships are challenged both formally and conceptually through an investigation of painting as it exists 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 painting strategies will be examined in contexts of time and place. Individual and group critiques, homework assignments, I.A. (ideation archive) and artists statements are used to assess progress. Demonstrations, lectures, and field trips will enhance	3.00	DFN 103 DFN 104 DFN 120 DFA 105 DFA 120

		the engagement.		
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.	3.00	
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. Students in Advance Painting are exposed to issues and concerns relating to painting from a global perspective, inclusive of Western and non Western contemporary artists.	3.00	DAH 218, DFA 251
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 relevant topics on contemporary figurative art. Emphasis is on larger format, longer studies and formal painting concerns.	3.00	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.	3.00	DFA 245
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.	3.00	
DFD-111	INTRODUCTION TO FIBER SURFACES	This course is an introduction to a variety of hands-on fiber and material techniques in order to develop a broad understanding of the fiber arts and textile design with emphasis on 2D surfaces. Techniques may include pattern design, block printing, screen-printing, silk painting, fabric dyeing, embellishment, and applique. The study of techniques is augmented with slide presentations, visiting artists and field trips.	3.00	SAC 105 (formerly DFA 105)

DFD-112	INTRODUCTION TO FIBER STRUCTURES	This course is an introduction to a variety of hands-on fiber and material techniques with emphasis on pliable fiber structures. Students develop a broad understanding of fiber arts and textile design. Techniques may include felting, yarn creation, off-loom weaving, knitting, crochet, or basketry. The study of techniques is augmented with slide presentations, visiting artists, and field trips.	3.00	SAC 105 (formerly DFA 105)
DFD-210	WEAVING	This course is an introduction to floor loom hand weaving through a series of material studies and finished projects. Students study basic weave structures through the research and exploration of color, fiber, and texture. Special focus is placed on sourcing color and material inspiration for fine art and applied design contexts.	3.00	
DFD-219	EMBELLISHED SURFACES	Students explore stitch by learning hand embroidery, sewing machine, and digital technologies used to construct images and pattern. While exploring traditional embellishment techniques, and unconventional materials such as water-soluble embroidery film, construction materials, found and recycled items. Participants are encouraged to develop a personal visual language through a series of class and individual projects. The course challenges students to develop concepts and ideas that expand the traditional notions of embellishment.	3.00	
DFD-220	SCREEN PRINTING ON FABRIC	The workshop style format of this class introduces students to a variety of printing methods using hand-cut stencils and photo emulsion. Techniques include preparing original artwork for multi-color patterned yardage, improvisational (freestyle) printing, and engineering placement prints. Textile pigments, thickened dye, and discharge pastes will be introduced. Special focus is placed on material exploration, color mixing, and registration of multiple screens.	3.00	
DFD-225	STITCHED ASSEMBLAGE	This course explores piecing, quilting, applique,	3.00	

		embellishment, and stitched collage. Basic machine and hand sewing will be introduced to produce pliable, layered, and sculptural surfaces. Traditional and nontraditional materials combinations and fabric manipulation techniques will function as the "skin" of armature-based sculptural constructions. An overview of historical and contemporary fiber works will provide framework for students to experiment.		
DFD-240	HOME DEC(ODE)	This course focuses on the creation of custom fabrics for home decor. Students will initially work on paper to create motifs and symbols that serve to carry meaning as contemporary cultural artifacts. These concepts will be refined and appropriated to suit its intended end use. Techniques may include weaving, knitting, printing, dyeing, embellishment, felting, and/or laser cutting. Basic sewing machine skills will be introduced and students will construct utilitarian objects with their fabrics.	3.00	
DFD-241	RESIST DYEING	The intensive workshop-style format of this class gives students a sampling of various resist-dyeing techniques. Shibori (Japanese bound resist), Batik (Indonesian wax resist), and starch based resist techniques will be explored. Techniques include immersion dyeing, painting with dyes, and extracting color from cloth with bleach solutions. Assignments stress creative uses of traditional resist dyeing techniques while exploring a diverse range of personal narratives. Slide lectures, field-trips, and class critiques support hands-on work.	3.00	
DFD-246	HUE DYE FIBER	An in-depth, systematic exploration of the many facets of color as it relates to dye chemistry. Students explore metric system dyeing of animal, vegetable, and synthetic fibers utilizing natural/vegetable dyes, fiber reactive, acid and disperse dyes. A detailed and comprehensive dye sample notebook and final project with emphasis on color will be the result of this course.	3.00	

DFD-248	HISTORY OF TEXTILES	This in-depth historical study examines the development of textiles and the events relating to their influence. Beginning with the Han Dynasty in China, moving to Byzantium, and then to the nineteenth century Industrial Revolution; this course tracks the exchange of color, motif, and fibers through trade. Also reviewed are textiles of India, the Near East, Egypt, Northern Africa, and Europe. Extensive reading and research are required. Students respond to content through detailed notebooks and studio projects.	3.00	DFD 111
DFD-260	DESIGN 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.	3.00	
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.	3.00	
DFD-310	ADVANCED WEAVING	In this advanced class, students will use floor and dobby looms to further explore more complex weave structures while expanding the knowledge and proficiency within the craft of woven textiles. Special focus is placed on documentation and presentation of inspiration, creative process, and finished works are complementary to the professional practice of this studio course.	3.00	DFD 210
DFD-320	ADVANCED SCREEN PRINTING ON FABRIC SCREEN PRINTING ON FABRIC	Students create a series of works that are developed around a central theme pertinent to their personal interests. An advanced level of printing techniques with dye will be explored while expanding the knowledge and proficiency within the craft of printed textiles. Research of varied sources, written artist statement, and	3.00	DFD 220

		documentation of the creative process and finished works are complementary to the professional practice of this studio course.		
DFD-323	EXPERIMENTAL FASHION	This course explores garment construction, metaphor, and personal adornment. Students will develop skills in basic pattern drafting and machine sewing techniques. There will be slide presentations, visiting artists, and weekly readings about various designers and artists who approach clothing with an artistic vision. This course is an excellent follow-up to Stitched Assemblage.	3.00	
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.	3.00	
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.	3.00	
DGL-140	GLASS CASTING & MOLD MAKING	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.	3.00	SAC-106 (formerly DFA 106)
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.	3.00	Take SAC-106 (formerly DFA 106)
DGL-148	GLASSBLOWING WITH MOLDS	In this course, students learn glassblowing 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	3.00	Take DGL-142

		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-170	BEGINNING HOT AND COLD GLASSWORK	This beginning class teaches students how to apply cold-working processes to hot formed glass. A variety of processes are introduced including cutting, polishing, gluing, and surface embellishment. Students learn to safely and effectively utilize cold-working equipment and apply cold techniques and tools to solve fabrication problems. Students also apply their skills to creative projects. Craftsmanship, problem-solving, and design are emphasized.	3.00	DGL 142
DGL-210	GLASSBLOWING COLOR THEORY	This class explores the interaction of color and pattern through glassblowing techniques. Students learn traditional techniques for using color including cane, murrini, color overlays, color cups, bit applications, and encalmo. Students work up to developing their own designs and creating their own unique techniques and color applications. Students are responsible for maintaining a sketchbook and giving assigned presentations throughout the semester. The class will primarily take place in the hot shop.	3.00	TAKE DGL-142
DGL-213	OPTICS, GLASS AND IMAGE	This class focuses on glass as a mediator of image. Through material and optical investigations, students will utilize glass as a screen, filter, and lens. Students learn basic glass forming techniques and utilize glass objects as an actor in photography and video, which results in images, objects, and installations. Lectures, demonstrations, and critiques, will encourage students to consider both the technical and conceptual connections between glass and image making.	3.00	
DGL-238	GLASS INSTALLATION	In this course students learn to design, fabricate, and evaluate glass installation. The course is focused on developing installation concepts that address space, interaction, and	3.00	DGL 170, DGL 142

		architecture. Assignments address creating multiples through basic glassblowing, mold making, hot casting, coldworking, and gluing. Students also learn methods to mount, hang, and install glass parts. Artistic research and presentations on contemporary art, design, and craft inform students' understanding of glass installation.		
DGL-240	ADVANCED GLASS CASTING & MOLD MAKING	This course builds on the skills learned in Cast Glass. Advanced students, in addition to trying new techniques, may pursue self-directed projects.	3.00	Take 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.	3.00	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 cane, frit and shard glass, and engraving and etching to produce compositions both decorative and painterly.	3.00	DGL 135 OR DGL 142
DGL-252	KILFORMING WITH IMAGERY	This course will introduce students to a variety of kilnforming approaches to translating 2D design and drawings into fused, slumped, and cast glass forms. Students will create a personal body of work using image oriented techniques such as photo-sandblast resist, enameling, powder fusing, emulsion transfer and engraving in decorative, functional and sculptural pieces.	3.00	DGL-142, DGL-170
DGL-265	BEGINNING GLASS LIGHTING	This beginning class teaches students how to transform the glass objects that they make into functional lighting devices. Fabrication, assembly, and finishing techniques will be introduced. Students will learn how to	3.00	DGL 142

		safely make electrical connections and select the appropriate components for their designs. The skills learned will be applied to creative projects. Craftsmanship, problem-solving, and design will be emphasized.		
DGL-270	INTERMEDIATE HOT AND COLD GLASSWORK	This intermediate class teaches students how to combine coldworking and hot working processes. Students explore technical processes in-depth, including cutting, polishing, gluing, and surface embellishment. Students learn to safely and effectively utilize cold-working and hot working to solve fabrication problems and develop an expressive language with the material. Craftsmanship, problem-solving, and design are emphasized.	3.00	DGL 142, DGL 170
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.	3.00	
DGL-342	ADVANCED GLASSBLOWING	In this course, students work on a one-to-one basis with the instructor, as well as participate in teamwork with other students. This class takes an extensive look at the techniques used in historical glasswork as well as in contemporary studio work.	3.00	DGL 242
DGL-347	ADVANCED GLASS PROJECTS	In this course students engage in research and ideation exercises to create self directed projects in glass. Students are guided to develop narrative and concept in their work and are encouraged to undertake original research in the glass fabrication processes and techniques. Students may choose to work in glassblowing, kiln forming, coldworking or a combination of multiple techniques to complete their work. The outcome of this course is a cohesive body of work that will help build students' professional portfolio.	3.00	TAKE DGL-140 and DGL-142
DGL-365	ADVANCED GLASS LIGHTING	This advanced class teaches students how to transform the glass objects that they make into functional lighting devices. Fabrication, assembly, and professional finishing techniques will be explored in-depth. Students will confidently and safely make electrical	3.00	DGL 142, DGL 265

		connections and select the appropriate components for their designs. These refined skill sets will be applied to creative projects and used to solve real-world design problems. Professionalism, problem-solving, and craftsmanship will be emphasized.		
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.	3.00	
DME-140	METALSMITHING AND JEWELRY DESIGN	This course is a multi-level studio with an emphasis on fabrication and forming techniques for jewelry and small-scale metals.	3.00	Take SAC-106 (formerly DFA 106)
DME-144	HOLLOWARE	Functional and nonfunctional objects are derived from the traditional vessel format. Traditional forming operations for sheet metal are explored; experimentation is encouraged. Open to non-majors.	3.00	
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.	3.00	DFN-116
DME-176	BLK 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.	3.00	DFN 116

DME-177	BLK BEGINNING CONTEMP 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.	3.00	DFN 116
DME-178	BLK BEG 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 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.	3.00	DFN 116
DME-240	ENAMELING	The basic techniques of enameling are introduced in this course, with an emphasis on technical proficiency, aesthetics, and design.	3.00	
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.	3.00	DME 140
DME-244	INTERMEDIATE HOLLOWWARE	In this course, students explore functional and nonfunctional 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.	3.00	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.	3.00	TAKE SAC-106 (formerly DFA 106)

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.	3.00	DME 175
DME-276	BLK INTERMEDIATE PATTERN DEV	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.	3.00	DME 176
DME-277	BLK INTER 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.	3.00	DME 177
DME-278	BLK INTER 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	3.00	DME 178

		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.		
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.	3.00	
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.	3.00	DME 241
DME-344	ADVANCED HOLLOWWARE	In this course, students explore functional and nonfunctional 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.	3.00	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 mold-making, bi-metal casting and stone-in-place casting.	3.00	DME 245
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.	3.00	DME 275
DME-376	BLK ADVANCED PATTERN DEVELOPMENT	This course is a semester long intensive study of the development of pattern on both ferrous and	3.00	DME 276

		<p>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.</p>		
DME-377	BLK ADV CONTEMPORARY DECORATIVE IRON	<p>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.</p>	3.00	DME 277
DME-378	BLK ADV TOOL MAKING FOR OBJECT MAKER	<p>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</p>	3.00	DME 278

		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.		
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.	3.00	DME 345
DME-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DPM-115	INTRODUCTION TO PRINTMAKING	While working with the many processes of printmaking, students will engage with the printed image while considering the historic aspects of the techniques involved in the production of a print. This course is an introduction to the following areas of printmaking: relief (woodcuts and linocuts), intaglio (etching), and lithography. Students will learn the basics of each area through, collaborations and hands-on short workshops. Context is discussed and explored through demonstrations, readings, image presentations, and visits to local galleries, community prints-shops, and museums with a range of print-media.	3.00	DFN 103 DFN 104 DFN 120 SAC 105 (formerly DFA 105)
DPM-202	PRINT: DETROIT	Using the City of Detroit as its inspiration, students will employ various research methodologies as a starting point for creating prints. Projects will be approached through one of three perspectives: experiential, historical and political. Techniques introduced will include relief printing, laser cutting, print from found objects and silkscreen. Students will print both with and without a press to create	3.00	DFN 103 DFN 104 DFN 120

		<p>limited edition prints as well as DIY or on-the cheap multiples using commercial print processes.</p> <p>Those students who have taken Intro to Printmaking or have prior college level printmaking experience will be encouraged to build on techniques they've already learned to develop their own creative voice.</p>		
DPM-215	INTERMEDIATE PRINTMAKING	<p>This course focuses on an in-depth examination of intaglio (copper plate etching) and lithography processes, while dealing with traditional and contemporary methods such as; stone and plate lithography, limited edition versus unique printing, and photo-transferring digital imaging.</p>	3.00	DFN 103 DFN 104 DFN 120 DPM 115 (formerly DFA 115)
DPM-243	PRINT TO PUBLISH	<p>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.</p>	3.00	DFN 103 DFN 104 DFN 120 DFA 115
DPM-260	BEGINNING SCREEN PRINTING	<p>This course acquaints students with a wide range of screenprinting techniques and approaches using a variety of 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.</p>	3.00	DFN 104 DFN 119 DFN 120 and SAC 105 (formerly DFA 105)

DPM-265	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, and a variety of bookbinding techniques.	3.00	DFN 117, DFN 120 and DFN 137
DPM-285	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	DFN 116, DFN 118, DFN 105, DFN 106
DPM-330	ADVANCED SCREEN PRINTING ADVANCED SCREEN-PRINTING	This course allows students who have progressed beyond the beginning level screen printing course, and engage with a more extensive and expansive approach as it relates to their own art practice, all while presenting important visual and conceptual problems relevant to the screen printing medium that challenges previous set boundaries of the serigraphy and its methodologies.	3.00	SAC 105 (formerly DFA 105) and DPM-260 (formerly DFA 260)
DPM-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.	3.00	DFA 240, DFA 243, DFA 255
DPM-351	EXPERIMENTAL PRINTMAKING	An interdisciplinary approach: printmaking is a unique way to make images and to think about the construction of images. It emphasizes thinking in layers and processes that value indirect and highly mediated production.	3.00	DFN 101, DFA 105, DFA 115, DFA 215
DPM-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DSC-130	INTRODUCTION TO SCULPTURE	Students research and explore sculptural methods and materials through the exploration of both non-representational and figurative approaches.	3.00	DFN 116 DFN 121 SAC106 (formely DFA-106)
DSC-175	BEGINNING BENT PLYWOOD	This course will introduce students to bending birch plywood to create custom curved shapes. Students work through the basics of building, and lamination processes. Paper modeling	3.00	Take DFN-116

		and other hands-on processes will be used to inform design decisions and mimic construction processes. The plywood bending techniques allow for a wide range of possibilities ranging from lighting fixtures to seating and sculpture. Open to non-majors.		
DSC-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.	3.00	DFN 116
DSC-230	SCULPTURE: THE FIGURE	In this course, the systematic study of the human figure is used as the foundation for formal, conceptual and expressive sculptural explorations. Students work directly from live models, instructed in armature building techniques, modeling from clay and direct body casting. Open to non-majors with departmental approval.	3.00	DSC-130 (formerly DFA 130)
DSC-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.	3.00	DSC-130 (formerly DFA 130)
DSC-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.	3.00	DSC 130 (formerly DFA-130)

DSC-233	SCULPTURE: FOUNDRY	This course investigates the interrelationship of process, creativity and concept through various casting techniques. Bronze, iron, and aluminum are used to explore hot casting as a process and as a means of creating sculpture. Students are exposed to traditional and contemporary artists working in the medium. Open to non-majors with departmental approval.	3.00	DFA 130
DSC-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.	3.00	DFN 121 DFA 130
DSC-275	ADVANCED BENT PLYWOOD	Building on the previous course, students use bent plywood techniques to create furniture of their own designs. Advanced students will develop techniques that allow numerous objects to be created from a single form. Students utilize these advanced techniques and work independently to design and fabricate a cohesive series of furniture objects made with bent plywood processes. Finish, details, and connections will be emphasized.	3.00	DAF 175
DSC-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.	3.00	DAF 180
DSC-285	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DSC-332	ADVANCED FOUNDRY TECHNIQUES	This course investigates the interrelationship of	3.00	DFA 130, DFA 233

		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.		
DSC-354	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.	3.00	DFA 130, DFA 230
DSC-355	PERFORMATIVE 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. Readings include Queer Phenomenology: Orientations, Objects, Others by Sara Ahmed,.	3.00	DFA 230, DFA 231 OR DFA 332
DSC-365	INSTALLATION/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.	3.00	DFA 105, DFA 130, DFA 253
DSC-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
SAC-105	SURVEY & METHODS I	The Survey and Methods course sequence provides an introduction to six of the major studios in Art Practice and Crafts/Material Studies. In this dynamic course, students rotate in three 5-week sessions through the areas of Metals, Print, and Fibers/Textiles. Each five-week session provides students with an understanding of	3.00	

		<p>materials, processes, and protocols that are specific to the context of each studio. Hands-on projects will cultivate basic visual and technical skills as students examine how material exploration can drive innovation and shape individual processes of making. Students will be guided to explore critique methodologies while building vocabulary to articulate their own creative intent and analyze the work of others. Survey and Methods is a two-part course taken during the Freshman year. Survey and Methods I takes place the fall semester, followed by Survey and Methods II during winter semester. The courses can be taken in either sequence.</p>		
SAC-106	SURVEY AND METHODS II	<p>The Survey and Methods course sequence provides an introduction to six of the major studios in Art Practice and Crafts/Material Studies. In this dynamic course, students rotate in three 5-week sessions through the areas of Ceramics, Glass, and Sculpture. Each five-week session provides students with an understanding of materials, processes, and protocols that are specific to the context of each studio. Hands-on projects will cultivate basic visual and technical skills as students examine how material exploration can drive innovation and shape individual processes of making. Students will be guided to explore critique methodologies while building vocabulary to articulate their own creative intent and analyze the work of others. Survey and Methods is a two-part course taken during the Freshman year. Survey and Methods I takes place the fall semester, followed by Survey and Methods II during winter semester. The courses can be taken in either sequence.</p>	3.00	
SAC-205	SOPHOMORE SEMINAR	<p>How do artists develop the discipline to maintain a studio practice? What kinds of creative strategies support an ongoing, exploratory and expansive studio practice? What are the ways</p>	3.00	SAC-105, SAC-106

		<p>artists define research and how does that research fuel and expand ideas that influence processes of making? Sophomore Seminar addresses theoretical and practical concerns that are central to working artists. Topics include the role of artists in society, the artist/audience relationship, creative practices, authenticity and ownership, the role of judgment in critique, as well as subjects from a broad range of cultural, political, and socio-economic positions that inform contemporary art and craft-related practice. Through readings, research, and presentations, students will examine their own positions relative to the various topics and the trajectory of their individual paths as artists and artisans.</p>		
SAC-240	MATERIAL RESEARCH METHODS	<p>In this course students discover how research, design, and critique inform the creative process. Throughout the semester students learn and apply research strategies that advance design and foster critical thinking that impacts professional growth within their creative projects. Through assigned readings, presentations, individual research projects, class discussion and critique students explore historic precedent, and examine innovative contemporary ideas relevant to design and the production of successful craft objects. Themes include art, science, concept development, material studies, form and function. Students acquire visual acumen, and gain vocabulary necessary for professional discourse by reviewing and evaluating the work of contemporary artists and designers, critiquing artwork in class and exploring ideas in the context of their personal studio activities.</p>	3.00	DFN 116, DFN 117, DFN 118, DFN 119
SAC-285	SPECIAL PROJECT 100/200	<p>The Special Project class is offered on an occasional basis, with course content specific to the area(s) being explored.</p>	3.00	
SAC-380	JUNIOR STUDIO I	<p>Junior Studio begins with students reflecting on the ideas, themes and methods that are significant</p>	3.00	DSC 231 (formerly DFA 231) or DCR 103; DFA 245 or DCR 240; DAH 218 or DAH 251; DAH

		to their current voice as emerging artists. Students are assigned an individual work area within a collaborative working space. Class dialogue, presentations and critiques investigate ways that ideas and concepts are conveyed through visual means. Topical studio assignments and focused critical feedback deepen the students' understanding of their individual creative process within a professional context.		200; One of the following: DFA 251, DCR 252, DCR 272 or DCR 352
SAC-381	JUNIOR STUDIO II	This course is a continuation of DFA 380, Junior Studio II. Students continue to explore the creative process with the goal of identifying their own individual content and approach to art making. Students form an archive of their research, inspiration and influences in addition to engaging in relevant studio assignments, writing exercises and group presentations. Exposure to contemporary art and artists, along with individual critical feedback will broaden students' understanding of their own process within a professional context.	3.00	DSC-231 (formerly DFA-231) or DCR-103; DFA-245 or DCR-240; DAH-200; DAH-218 or DAH-251; One of the following: DCR-252, DCR-272, DCR-352 or DFA-251; SAC-380 (formerly DFA-380) or DCR-350
SAC-400	SENIOR SEMINAR	This critique/research-based seminar provides a structured and critical forum for students to explore broader aesthetic, cultural and theoretical topics relevant to their studio work. Senior Seminar, together with the Senior Studio, serve as the capstone courses for seniors. Individual proposed research, written topical assignments, and a personal artist statement will provide the framework for a formal Thesis presentation. Students culminate Senior Seminar with the development of a well designed Thesis research book that integrates both Seminar work and work samples from Senior Studio. Must be Senior status.	3.00	DAH-200, DAH-218 OR DAH 351, SAC-381 (formerly DFA 381 or DCR 351)
SAC-450	SENIOR STUDIO I	This capstone course is the first semester of a two-semester course in which students engage in the development of a self-directed body of work. Students are assigned semi-private individual studio spaces and are expected to utilize various	3.00	SAC-380 (formerly DFA-380 or DCR 350) and SAC-381 (formerly DFA-381 or DCR 351)

		studio facilities that contribute to their individual practice. Individual and formal group critiques provide a collaborative learning environment in which students continue to hone verbal skills to articulate the relationship between their research and studio practice. Studio visits with professional artists, writers and curators will expose students to current creative practitioners in the field of contemporary art.		
SAC-451	SENIOR STUDIO II	Senior Studio II continues the development and completion of studio work initiated during the fall semester Senior Studio. Students engage in a rigorous critique schedule in addition to studio visits with professional artists, writers and/or critics. Senior Studio II includes the planning and implementation of an off campus Senior Thesis exhibition. Working collaboratively, students are guided in all aspects of mounting their group exhibition; from developing the promotional materials, creating the exhibition design and planning the opening reception. Students are responsible for documentation of their final thesis body of work and are required to submit up to 10 images upon completion of the course. Must be Senior status.	3.00	SAC 450 (formerly DFA 450 or DCR 450)
SAC-475	STUDIO ART & CRAFT 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.	3.00	
SAC-485	SPECIAL PROJECT 300/400	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	

SAC-490	INDEPENDENT STUDY	<p>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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.</p>	3.00	
SAC-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money,</p>	3.00	SLP 007

		packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.		
SAC-505	AICAD EXCHANGE	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.	12.00	
SAC-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.	12.00	



Transportation Design

Bachelor of Fine Arts Degree Requirements

First Year

First Semester = 15-16 Credit Hours

	Course #	Title/Requirement	Credits
	SLP 007	CCS First Year Experience	1
	DFN 116	3D Techniques	3
Choose One	DFN 117	2D Design Principles	3
	DFN 118	3D Design-Form & Space	
	DFN 101	Drawing I: Rapid Concept	3
	DTR 125	Freshman Trans Design Studio I	3
	DVC 100	Introduction to Material Culture	3

Second Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DFN 112	Drawing II: Style & Skill	3
Choose One	DFN 117	2D Design Principles	3
	DFN 118	3D Design-Form & Space	
	DTR 126	Freshman Trans Design Studio II	3
	DTR 113	Visual Communication I	3
	DEN 101	Composition I	3

Second Year

Third Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DTR 201	Visual Communication II	3
	DTR 221	Design Theory I	3
	DTR 231	Digital Modeling I	3
	DTR 232	Sophomore Trans Design Studio	3
	DEN 102	Composition II	3

Fourth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
	DTR 202	Visual Communication III	3
	DTR 222	Design Theory II: Mobility	3
	DTR 233	Sophomore Trans Design Studio	3
	DTR 241	Digital Modeling II	3
	DTR 257	Human Factors	3

Third Year

Fifth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Placed by Dept.	DTR 331	Junior Interior Design Studio	3
	DTR 333	Junior Exterior Design Studio	
	DTR 335	Junior Mobility Design Studio	
	DTR 337	Junior Vehicle Design Studio	
	DTR 302	Visual Communication IV	3
	DTR 362	Digital Modeling III	3
	DTR 304	Portfolio & Presentation Design	3
	DTR 305	Vehicle Systems & Packaging	3

Sixth Semester = 16.5 Credit Hours

	Course #	Title/Requirement	Credits
Placed by Dept.	DTR 332	Junior Interior Design Studio	3
	DTR 334	Junior Exterior Design Studio	
	DTR 336	Junior Mobility Design Studio	
	DTR 338	Junior Vehicle Design Studio	
	DTR 371	Materials & Manufacturing Processes	3
	DTR 303	Visual Communication V	1.5
	DTR 461	Digital Modeling IV	3
	DAH 241	History of Modern Design	3
Choose One	DAH 201	Visual Narration: Africa	3
	DAH 202	Visual Narration: Asia	
	DAH 200	Western Art History/Visual Culture	

Fourth Year

Seventh Semester = 13.5 Credit Hours

	Course #	Title/Requirement	Credits
Placed by Dept.	DTR 431	Senior Interior Design Studio	3
	DTR 433	Senior Exterior Design Studio	
	DTR 435	Senior Mobility Design Studio	
	DTR 437	Senior Vehicle Design Studio	
	DTR ---	Vis Com VI	1.5
Choose One	DAH or DVC	Art History Elective (or)	3
	200-400 level	Visual Culture Elective	
	D--- 200-400	General Education Elective	3
	D--- 100-400	Open Elective	3

Eighth Semester = 15 Credit Hours

	Course #	Title/Requirement	Credits
Placed by Dept.	DTR 432	Senior Interior Design Studio	3
	DTR 434	Senior Exterior Design Studio	
	DTR 436	Senior Mobility Design Studio	
	DTR 438	Senior Vehicle Design Studio	
	DNS 200-400	Natural Science	3
	D--- 200-400	General Education Elective	3
	D--- 200-400	General Education Elective	3
	DHU ---	Humanities Course	3

Catalog Year 24/25

Total Credits

120/121

*International students that require ELS-101 (4.0 cr); Total Credits = 121/122

First Year Experience=1; Foundations=15; Major=69; Gen Ed=33; Open Elective=3

General Education Electives - Successfully complete any 200-400 level Liberal Arts course (i.e. DHS, DNS, DAH, DAS, DSS, DEN, DLE, DPL, DVC etc)

Open Electives - Successfully complete any (3.0 credit) 100-400 level course from any Undergraduate subject (Studio or Lecture).

This plan is provided for use as a guide only and is based on full-time status with successful completion of credits outlined per semester. Degree Timelines and requirements may vary based on actual program, credits completed per semester and/or catalog year. Students are responsible for confirming completion of all requirements before graduating (use program/student resources to support degree progression). Minimum Cumulative GPA of 2.0 required.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DTR-041	TRANSPORTATION OPEN ACCESS	Transportation open studio access. Register for this section if you need open studios access.	0.00	
DTR-113	VISUAL COMMUNICATION I	In this introductory course, students learn how to express their design ideas in a concise, compelling and efficient way. Emphasis is on analog media such as pen, markers and colored pencils. Instructors stress the importance of accurate perspective drawing and clear rendering of form as a lead up to professional visual communication techniques.	3.00	DTR 125
DTR-125	FRESHMAN TRANSPORTATION DESIGN STUDIO I	As an introduction to design methodologies, students will develop and practice a basic understanding of methods used to translate 2-D sketch ideas into 3-D volumes and surfaces. This will be accomplished by practicing fundamental drafting methods, practical ideation techniques, and basic mock-up construction. Course content may be reinforced through field trips to local design studios and factories.	3.00	
DTR-126	FRESHMAN TRANS DESIGN STUDIO II	Building on the 2-D drawing and 3-D translation methods learned in DTR 125 this course introduces students to the fundamental design process used by transportation designers. Through this introduction, students will develop a basic understanding of each phase in the process: problem identification, ideation, concept development and model building. Research with an eye toward inclusive design opportunities, as well as packaging for a variety of end users with diverse needs will be explored. Course content may be reinforced through field trips to local design studios and factories.	3.00	DTR 125, DFN 116
DTR-201	VISUAL COMMUNICATION II	In this course, sophomore transportation students expand upon the basic drawing skills learned in Visual Communication I. Convincing description of original designs via multiple perspective views and tonal modeling to describe form is stressed. Through group analysis of work, students learn how to improve their skills, as well as how to professionally give and receive constructive criticism.	3.00	DTR 113
DTR-202	VISUAL COMMUNICATION III	In this course, students will begin making the important transition from analog rendering to digital visualization. This transition will involve an introduction to popular digital resources, an emphasis on color theory, and constant reinforcement of the essential skills learned in Visual Communication I & II.	3.00	DTR 201
DTR-221	DESIGN THEORY I	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 aesthetic considerations and the generation of user-centered design ideas and concepts. Students then focus on a design problem or opportunity and communicate a solution.	3.00	DTR 125, DTR 126 COREQUISITE: DTR 113
DTR-222	DESIGN THEORY II: MOBILITY	Building on concepts introduced in Design Theory I, students will begin to understand transportation design solutions in the broader context of our diverse and multicultural public sphere. Emphasis will be placed on the research and understanding of complex systems of various mobility scenarios including and in addition to the automobile. Building on this research, students will be encouraged to identify sustainable design opportunities in terms of materials, energy sources, systems and logistical factors. Written, verbal and graphic presentation techniques are used to develop design concepts. Students will then focus on a design problem or opportunity and communicate their solution.	3.00	DTR 221
DTR-231	DIGITAL MODELING I	This digital modeling course builds on the basic orthographic drawing skills learned at the freshman transportation design level. Students are	3.00	DTR 126

		introduced to digital orthographic drawing, leading to basic 3-D digital modeling and rendering.		
DTR-232	SOPHOMORE TRANS DESIGN STUDIO	The sophomore-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-centered design approach. Building on the skills learned at the freshman level, sophomore students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories.	3.00	DTR 126
DTR-233	SOPHOMORE TRANSPORTATION DESIGN STUDIO	The sophomore-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-centered design approach. Building on the skills learned at the freshman level, sophomore students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories.	3.00	DTR 126 DTR-231
DTR-241	DIGITAL MODELING II	This course builds upon the skills learned in Digital Modeling & Rendering I; students are introduced to more complex surfaces, shapes and building techniques. Skills such as modeling to a package, dimensional accuracy and maintaining surface continuity are stressed.	3.00	DTR 221, DTR 231
DTR-257	HUMAN FACTORS	This course explores the areas of human factors and ergonomics as applied to transportation, product and industrial design. The importance of user-centered design as a basis for a successful design solution is stressed. Areas covered include the research and proper utilization of human dimensional data, cognitive functions, environmental considerations, and the human machine interface.	3.00	
DTR-285	SPECIAL PROJECT	The Special Project class is offered on an occasional basis, with course content specific to the area being explored.	3.00	
DTR-302	VISUAL COMMUNICATION IV	In this class, students will build on the digital visualization techniques learned in Visual Communication III. A series of initial assignments will focus on 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.	1.50	DTR 202, DTR 221, DTR 231, DTR 233, DTR 257
DTR-303	VISUAL COMMUNICATION V	In this advanced course, students will hone a concise, yet impactful digital visualization of their design proposals. Environmental rendering and sequential storyboarding will be emphasized, as well as the presence of the human figure to indicate product scale and user interaction. In addition, students will strive to depict solutions that promote inclusivity and equitability for potential users. Student work will showcase these skills with a high level of continuity and clarity.	1.50	DTR 302
DTR-304	PORTFOLIO AND PRESENTATION DESIGN	This course develops a student's ability to package their collective body of work into a set of self-marketing tools representing their abilities as a designer. Students will focus on the review, editing, analysis, preparation, improvement and potential social impact of their portfolio content. Based on faculty assessment and personal goals, students will develop	3.00	DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

		individual strategies to pursue employment in the professional market. These will include resumes, business card, websites, print communications and other relevant marketing materials.		
DTR-305	VEHICLE SYSTEMS AND PACKAGING	This course introduces students to the application of vehicle systems and packaging as an important element of modern vehicle design work. Topics covered include applied vehicle packaging, occupant packaging with an eye toward equity and inclusion, safety considerations, vehicle size, weight and frontal area, electrical systems, powertrain, chassis, as well as the engineering sciences of aerodynamics and manufacturing and assembly. Sustainable life-cycle considerations will also be covered, including modularity, repurposing, design for disassembly, maintenance and other leading edge factors.	3.00	
DTR-320	JUNIOR TRANS DESIGN STUDIO I	This section is for registration of juniors waiting for instructor assignment into a junior level studio.	3.00	
DTR-321	JUNIOR TRANS DESIGN STUDIO II	This section is for registration of juniors waiting for instructor assignment into a junior level studio.	3.00	
DTR-331	JUNIOR INTERIOR DESIGN STUDIO	The junior-year interior design studio expands on the process emersion experienced at the sophomore level. The importance of a compelling, customer-driven design story as the basis for interior work is stressed. Students are expected to employ advanced thinking in terms of aesthetics, primary research, inclusive human factors, design theory and brand experience. The presence of corporate sponsors along the way will promote a process that has real-world career relevance. The use of virtual reality and animation will further ensure the students' understanding of the interior space and the interaction of a diverse cross section of users with their design solutions. Occasionally, course content may be reinforced through field trips to professional design studios or factories.	3.00	DTR202,DTR231,DTR257,DTR233
DTR-332	JUNIOR INTERIOR DESIGN STUDIO II	The junior-year interior design studio expands on the process emersion experienced at the sophomore level. The importance of a compelling, customer-driven design story as the basis for interior work is stressed. Students are expected to employ advanced thinking in terms of aesthetics, primary research, inclusive human factors, design theory and brand experience. The presence of corporate sponsors along the way will promote a process that has real-world career relevance. The use of virtual reality and animation will further ensure the students' understanding of the interior space and the interaction of a diverse cross section of users with their design solutions. Occasionally, course content may be reinforced through field trips to professional design studios or factories.	3.00	DTR 202,DTR 231,DTR 257,DTR 233
DTR-333	JUNIOR EXTERIOR DESIGN STUDIO	The junior-year exterior design studio expands on the process emersion experienced during the sophomore year. Students must generate a compelling, customer-driven design story as the basis for their work. Advanced thinking in the areas of aesthetics, primary research, inclusive human factors, design theory and branding are expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.	3.00	DTR202,DTR231,DTR257,DTR233
DTR-334	JUNIOR EXTERIOR DESIGN STUDIO II	The junior-year exterior design studio expands on the process emersion experienced during the sophomore year. Students must generate a compelling, customer-driven design story as the basis for their work. Advanced thinking in the areas of aesthetics, primary research, inclusive human factors, design theory and branding are expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.	3.00	DTR 202, DTR 231, DTR 257, DTR 233

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DTR-335	JUNIOR MOBILITY DESIGN STUDIO	The junior-year mobility studio expands on the interior, exterior and Design Theory II Mobility courses taken in the sophomore year. Students are expected to embrace not only a diverse set of shared user experiences, but also the urban planning implications of a fleet of vehicles for public use. Advanced thinking in the areas of primary and secondary research, design theory, sustainable materials and production methods, inclusive human factors and user-focused ergonomics are all expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.	3.00	DTR202,DTR231,DTR257,DTR233
DTR-336	JUNIOR MOBILITY DESIGN STUDIO II	The junior-year mobility studio expands on the interior, exterior and Design Theory II Mobility courses taken in the sophomore year. Students are expected to embrace not only a diverse set of shared user experiences, but also the urban planning implications of a fleet of vehicles for public use. Advanced thinking in the areas of primary and secondary research, design theory, sustainable materials and production methods, inclusive human factors and user-focused ergonomics are all expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.	3.00	DTR 202, DTR 231, DTR 257, DTR 233
DTR-337	JUNIOR VEHICLES DESIGN STUDIO	The junior-year vehicle design studio expands on the interior and exterior design skills learned at the sophomore level. Students are expected to generate compelling product and user stories as the basis for recreational or vocational vehicle design work. Advanced thinking in terms of primary research, problem-solving, inclusive human factors, the pursuit of sustainable solutions and working within technical parameters are all expected. The involvement of corporate sponsors and the possibility of field trips to professional design studios or factories will help yield a process that has real-world career relevance.	3.00	DTR202,DTR231,DTR257,DTR233
DTR-338	JUNIOR VEHICLES DESIGN STUDIO II	The junior-year vehicle design studio expands on the interior and exterior design skills learned at the sophomore level. Students are expected to generate compelling product and user stories as the basis for recreational or vocational vehicle design work. Advanced thinking in terms of primary research, problem-solving, inclusive human factors, the pursuit of sustainable solutions and working within technical parameters are all expected. The involvement of corporate sponsors and the possibility of field trips to professional design studios or factories will help yield a process that has real-world career relevance.	3.00	DTR 202, DTR 231, DTR 257, DTR 233
DTR-362	DIGITAL MODELING III	In this course, students learn complex modeling and rendering techniques using the latest 3-D computer modeling software. This course builds on a student's accumulated knowledge of nurb and/or polygonal 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.	3.00	DTR 241
DTR-366	CLAY MODELING I	In this course, students learn the foundation skills, techniques and related tools to effectively make a clay model through the model making process. Orthographic drawings and templates are also utilized. Students are expected to complete a sketch interpretation project where they will build a 3D clay model from a 2D sketch. To take this course, students must get permission from Precollege and Continuing Studies.	3.00	
DTR-367	CLAY MODELING II	Using techniques already learned in Clay Modeling I, with additional training in methods and techniques, students will create a 1/4 scale	3.00	

		automobile. They will work from images/diagrams and will be required to create their own orthographic drawings and templates. Students are expected to work through the designer directive process and learn to effectively make changes to their model. To take this course, students must get permission from Precollege and Continuing Studies.		
DTR-371	MATERIALS AND MANUFACTURING PROCESSES	This course covers the fundamentals of materials and manufacturing processes. Mass-production methods in metals and plastics are the focus, including the fabrication of individual parts and assembly of completed products. A basic understanding of the limitations and possibilities of both modern and emerging manufacturing methods will be stressed, including how these methods can be leveraged to create designs with sustainable life cycles. Vehicle size, weight, frontal area, ownership, maintenance and other critical factors will be discussed as they pertain to materials and manufacturing.	3.00	DTR 202, DTR 221, DTR 231, DTR 233, DTR 257
DTR-420	SENIOR TRANS DESIGN STUDIO I	This section is for registration of seniors waiting for instructor assignment into a seniors level studio.	3.00	
DTR-421	SENIOR TRANS DESIGN STUDIO II	This section is for registration of seniors waiting for instructor assignment into a seniors level studio.	3.00	
DTR-431	SENIOR INTERIOR DESIGN STUDIO	The senior interior design studio places a strong emphasis on research influencing fresh design decisions. Students will look for user experience design opportunities by investigating sustainable materials and processes, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will illustrate the user-focused nature of their interior designs, and their readiness to join the transportation design community. Industry sponsors are a regular part of this course. Occasionally, course content may be reinforced through field trips to professional design studio or factories.	3.00	DTR 332, DTR 334, DTR 336, DTR 338
DTR-432	SENIOR INTERIOR DESIGN STUDIO II	The senior interior design studio places a strong emphasis on research influencing fresh design decisions. Students will look for user experience design opportunities by investigating sustainable materials and processes, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will illustrate the user-focused nature of their interior designs, and their readiness to join the transportation design community. Industry sponsors are a regular part of this course. Occasionally, course content may be reinforced through field trips to professional design studio or factories.	3.00	DTR 431, DTR 433, DTR 435, DTR 437
DTR-433	SENIOR EXTERIOR DESIGN STUDIO	The senior exterior studio emphasizes the role research plays in creating original design ideas. Students will look for design opportunities via the investigation of sustainable materials and processes, varying aesthetic tastes, packaging for a diverse cross section of users, as well as emerging cultural and technical trends. Advanced presentations to sponsors will show the students' user-focused approach, as well as their readiness to join the transportation design community.	3.00	DTR 332, DTR 334, DTR 336, DTR 338
DTR-434	SENIOR EXTERIOR DESIGN STUDIO II	The senior exterior studio emphasizes the role research plays in creating original design ideas. Students will look for design opportunities via the investigation of sustainable materials and processes, varying aesthetic tastes, packaging for a diverse cross section of users, as well as emerging cultural and technical trends. Advanced presentations to sponsors will show the students' user-focused approach, as well as their readiness to join the transportation design community.	3.00	DTR 431, DTR 433, DTR 435, DTR 437
DTR-435	SENIOR MOBILITY DESIGN STUDIO	The senior mobility studio will stress the consideration of user experience and social impact in designing fleets of vehicles for public use. Students will explore these facets by researching the communities and larger regional	3.00	DTR 332, DTR 334, DTR 336, DTR 338

		populations for which their designs are intended. Sustainable materials and processes will be investigated, as well as emerging cultural and technical trends. Advanced presentations to sponsors will illustrate the user-focused nature of the students' concepts, as well as the students' readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.		
DTR-436	SENIOR MOBILITY DESIGN STUDIO II	The senior mobility studio will stress the consideration of user experience and social impact in designing fleets of vehicles for public use. Students will explore these facets by researching the communities and larger regional populations for which their designs are intended. Sustainable materials and processes will be investigated, as well as emerging cultural and technical trends. Advanced presentations to sponsors will illustrate the user-focused nature of the students' concepts, as well as the students' readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.	3.00	DTR 431, DTR 433, DTR 435, DTR 437
DTR-437	SENIOR VEHICLES DESIGN STUDIO	The senior vehicle studio places emphasis on the role research plays in creating vocational and recreational design ideas. Students will work to identify vehicle design opportunities with an emphasis on sustainable materials and processes, packaging and UX/UI (Interaction Design) considerations for a diverse cross section of users, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will show their attention to user needs, the social impact of their design solutions, and their readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.	3.00	DTR 332, DTR 334, DTR 336, DTR 338
DTR-438	SENIOR VEHICLES DESIGN STUDIO II	The senior vehicle studio places emphasis on the role research plays in creating vocational and recreational design ideas. Students will work to identify vehicle design opportunities with an emphasis on sustainable materials and processes, packaging and UX/UI (Interaction Design) considerations for a diverse cross section of users, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will show their attention to user needs, the social impact of their design solutions, and their readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.	3.00	DTR 431, DTR 433, DTR 435, DTR 437
DTR-461	DIGITAL MODELING IV	This course strengthens a transportation design student's digital modeling skills to a professional level, while at the same time fostering advanced conceptual thinking. Mastery of previously learned techniques will be stressed throughout. Advanced virtual reality presentations from this course will be an important part of the students' portfolios.	3.00	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 semester at CCS in addition to meeting the other eligibility criteria.	3.00	
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	6.00	

		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.		
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.	3.00	
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.	3.00	
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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.	1.50	
DTR-500	GLOBAL LEARNING EXPERIENCE	(This is a faculty led study abroad course * syllabi will differ per destination) On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.	3.00	SLP 007
DTR-505	AICAD EXCHANGE	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.	12.00	
DTR-515	STUDY ABROAD	Junior or first-semester senior students in good academic standing have the opportunity to spend a	12.00	

		semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.		
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Undeclared - One Semester

Foundation Program/Bachelor of Fine Arts Degree Program Overview

First Semester = 16 Credit Hours

*Actual Foundation courses confirmed in advising meeting

Earned	Course #	Course Title	Credits
	SLP 007	CCS First Year Experience	1
	DFN ---	Foundation Requirement 1*	3
	DFN ---	Foundation Requirement 2*	3
	DFN ---	Foundation Requirement 3*	3
	DFN 150	Discovering Your Practice	3
	DVC 100	Material Culture	3

Major Declaration required by 14th week of first semester!

Sample Second Semester = 15 Credit Hours

**All courses based on major selection in first semester

Earned	Course #	Course Title	Credits
	DFN ---	Foundation Requirement 4**	3
	DFN ---	Foundation Requirement 5**	3
choose one	DFN ---	Foundation Requirement 6** (or)	3
	D-- ---	Department Major Studio**	3
	D-- ---	Department Major Studio**	3
	DEN 101	Composition I	3

UNDERGRADUATE (BFA) PROGRAM INFORMATION

The following is a sample of credit requirements for BFA programs. Refer to the Curriculum Chart for a desired major to view course outlines by semester. Foundation blocks are designed for intended majors. Required General Education and Open Elective credits vary by major.

FOUNDATION REQUIREMENTS PER MAJOR

Advertising Design, Communication Design

DFN 137	2D/3D Integrated Des. Studio	DFN 138	4D Design Studio
DFN 139	Color & Light Studies	DFN 142	Performative Spaces
Total Foundation Credits = 15.0		DFN 119	Digital Techniques

EA/Animation, EA/Concept Design, EA/Game & Illustration

DFN 117	2D Design Principles	DFN 119	Digital Techniques
DFN 101	Drawing I: Rapid Concept	DFN 112	Drawing II: Style & Skill
Total Foundation Credits = 15.0		DFN 132	Process & Making

Fashion Accessories Design

DFN 103	Drawing I: Materials & Methods	DFN 104	Drawing II: Draw. as Studio Pract.
DFN 120	Design Color & Context	DFN 118	3D Design: Form & Space
Total Foundation Credits = 15.0		DFN 119	Digital Techniques

Fashion Design

DFN 103	Drawing I: Materials & Methods	DFN 104	Drawing II: Draw. Studio Pract.
DFN 120	Design Color & Context	DFN 121	3D Design Material & Methods
Total Foundation Credits = 15.0		DFN 119	Digital Techniques

Film, Photography

DFN 137	2D/3D Integrated Des. Studio	DFN 142	Performative Spaces
DFN 139	Color & Light Studies	DFN 119	Digital Techniques
CHOOSE ONE: DFN138 4D Design Studio OR DFN116 3D Techniques			
Total Foundation Credits = 15.0			

Interior Design

DFN 101	Drawing I: Rapid Concept	DFN 112	Drawing II: Style & Skill
DFN 137	2D/3D Integrated Des. Studio	DFN 138	4D Design Studio
DFN 139	Color & Light Studies	DFN 142	Performative Spaces
Total Foundation Credits = 18.0			

Product Design

DFN 118	3D Design: Form & Space	DFN 112	Drawing II: Style & Skill
DFN 101	Drawing I: Rapid Concept	DFN 132	Process & Making
Total Foundation Credits = 15.0		DFN 119	Digital Techniques

Studio Art And Craft

DFN 103	Drawing I: Materials & Methods	DFN 104	Drawing II: Draw. Studio Pract.
DFN 116	3D Techniques	DFN 121	3D Design Material & Methods
DFN 120	Design Color & Context	DFN 119	Digital Techniques
Total Foundation Credits = 18.0			

Transportation Design

DFN 117	2D Design Principles	DFN 118	3D Design: Form & Space
DFN 101	Drawing I: Rapid Concept	DFN 112	Drawing II: Style & Skill
Total Foundation Credits = 15.0		DFN 116	3D Techniques

Interdisciplinary Art & Design

DFN 119	Digital Techniques	DFN 116	3D Techniques
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GENERAL EDUCATION COURSE REQUIREMENTS FOR ALL CCS MAJORS

English	Art History & Visual Culture	Natural Science	General Education Electives
*DEN101 Composition 1	DVC 101 Material Culture	DNS 200-400 Natural Science	200-400 level General Education Elective
*DEN 102 Composition 1	DAH 200/ 201/202 (2nd Year Art History)	Total Credits = 3.0	Total Credits = 6.00 ***
DHU 200 2nd Year Humanities	DAH/DVC Art History or Visual Culture Elect**		
Total Credits = 9.0	Total Credits = 9.0**		

*Students placing out of DEN101 may substitute the requirement with General Education Elective credits and will maintain Composition II as required for all Undergraduate majors.

**Amount of DAH / DVC Elective varies by major= min 3 credits required.

***Amount of General Education Electives varies widely by major. Minimum 6 credits required across all majors, up to 15. See advisor for details.

MAJOR & ELECTIVE CREDITS

MAJOR CREDITS (STUDIO, LECTURE & ELECTIVES)

Varies by major department
Total Credits = 51 - 66 ***

Open Electives

Any 3.0 credit course, 100 level or higher
Total Credits = 3.0 - 12.0 ***

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Total BFA Credits Required for CCS Majors

120 - 121

*Credits towards a future program are not official until a major has been declared and credits are confirmed by the Academic Advising & Registration Office upon review of an official degree audit. Actual credits and/or courses required are based on requirements outlined on curriculum charts for the designated major.

Academic Opportunities

Study Abroad

To be eligible for all study abroad opportunities, students must have a cumulative GPA of 3.0 and written permission from the Department Chair. Study for an academic semester or year abroad requires that a student be a junior or in the first semester of the senior year. Graduate students should meet with their Chair to determine the best semester to participate in a study abroad opportunity. Participation in one of the summer faculty-led programs is open to all students, regardless of year.

Study abroad during the final semester at CCS is not permitted. For more information, please see the [Study Abroad page](#) on the College's learning management system.

Students must meet with the Director of International Student Services and their Department Chair no later than April 1 for fall or October 1 for winter.

Students must:

- Complete the [Study Abroad Approval Form](#) and Packet and submit to the International Student Services Office (ISSO)
- Comply with the CCS International Travel Policy requirements
- Attend a pre-departure Informational Meeting with the ISSO

All forms are available from the office of International Student Services. The ISSO is located on the 2nd Floor of the Yamasaki.

AICAD Exchange

CCS students benefit from the cooperative programs and built-in access to leading art schools that are members of the Association of Independent Colleges of Art and Design (AICAD). By sharing resources and facilities, AICAD colleges offer educational opportunities that, taken together, are without parallel in professional arts education. Through the [AICAD Exchange Program](#), qualified students at one AICAD school can spend a semester at another participating AICAD school without additional cost or loss of credit. In addition to the 42 full member schools in the US & Canada within the network, AICAD has three long-standing International Affiliate schools in Japan, Ireland and Israel. Through the International Affiliate program, AICAD has broadened its membership and enhanced the dialogue at the Executive level, which in turn brings greater global opportunity to the students of all AICAD schools.

Application deadlines are March 15 for the fall semester and October 1 for the winter semester.

Students should contact Tom Turoczi in the Academic Advising and Registration Office at [313.664.7832](tel:313.664.7832) for more information on these programs.

Independent Study

An 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 of independent study.

The student, working with the supervising faculty, must complete an Independent Study form for consideration by the Department Chair and Academic Affairs. The student may register for the course upon approval from all signatories.

The student must submit a minimum 150-word Independent Study Proposal, along with the Independent Study Approval Form, to the Chair of the department in which they wish to study stating the reason for the independent study and their plan for study, including topics to be covered and goals.

Once the Department Chair approves of the Independent Study, the instructor appointed to oversee the Independent Study must write an Independent Study syllabus with a detailed course description, learning outcomes, assignments, meeting dates (minimum of four), due dates, and grading criteria. The Independent Study Approval Form, with faculty and Chair signatures, must be submitted to the Office of Academic Affairs for final approval by the appropriate Dean.

The final approved form will be sent by Academic Affairs to the Academic Advising and Registration Office for registration of the Independent Study. Independent Study forms must be turned in no later than the final day to add a class of the semester in which the Independent Study is to be taken.

Internship Program

The Internship Program allows qualified students to earn academic credit while gaining first-hand experience in their chosen fields. Internships are available to BFA students with a junior or senior ranking and MFA students who completed one year of course work— although it is never too early to begin researching opportunities.

Benefits Students Gain by Participating in an Internship

- Using classroom skills in a real-world employment situation
- Learning new skills from professionals in one's chosen field
- Gaining first-hand work experience prior to graduation
- Networking with professionals, which may lead to future employment opportunities

Steps to Pursue an Internship for Credit

Internships for credit are intended to replace a studio or elective course in your major. Course placement will be determined and approved by the department chair. Students may earn 3 or 6 credits for an internship, depending on internship structure and contact hours.

BFA Requirements:

- Student must be a Junior or Senior in studio courses.
- Student must meet the College's Junior Status Policy requirements.
- Student interns must have a cumulative GPA of 2.8 or higher.
- [Portfolio Approval Form](#) signed by Department Chair or full-time faculty member.
- All students pursuing an internship must have their portfolio approved by their department chair or full-time faculty member.

MFA Requirements:

- Complete one year of course work.
- Grade Point Average of 3.0 or better.
- [Portfolio Approval Form](#) signed by Department Chair or full-time faculty member.

- All students pursuing an internship must have their portfolio approved by their department chair or full-time faculty member.

Students may search for internships in the following ways:

- Visit CCS [Handshake](#) to view internships and jobs that have been vetted by the Office of Partnerships
- Job Search sites such as the ones listed in the *Additional Resources* section on the Office of Partnerships departmental page
- Visit websites of companies of interest to research internship opportunities and the application process.
- Schedule an appointment with the Office of Partnerships if additional assistance is needed.

Once you have secured your internship location:

Considerations:

- For credit internships are only \$450 for 3 credits.
- A student may take ONE 6-credit internship or TWO 3-credit internships.
- The contact hour requirement for a three-credit internship is 135 hours over the course of the semester; six-credit internships require 270 contact hours over the course of the semester.
- You must register for your internship when you register for classes. The last day to add a class is the same for internships. Contact the Office of Partnerships to get the paperwork necessary to register for a for credit internship.

Requirements:

BFA

- Must get approval from your Department Chair
- Portfolio approval form required on file
 - Link to form: [Fillable Portfolio Approval Form](#)
- Must be a Junior or Senior in studio courses
- Must meet the College's Junior Status Policy
- Must have a cumulative GPA of 2.8 or higher

MFA

- Must have have approval from your Department Chair
- Portfolio approval form required on file
 - Link to form – [Fillable Portfolio Approval Form](#)
- Must complete one year of course work
- Must have a cumulative GPA of 3.0 or higher

Onboarding Process:

- Share an update with your Chair to identify a Faculty Supervisor
- Share an update with your Academic Advisor for credit approval

- **Collaborate** with Office of Partnerships to complete necessary paperwork:
 - Portfolio Approval Form (if needed)
 - Internship Site Information Form and Learning Contract (In collaboration with your Internship Site Supervisor) Link to form: [Fillable Internship Site Information Sheet AND Learning Contract](#)
 - Provide GPA, Student ID, name of faculty supervisor and which course will be replaced with Office of Partnerships
- Review Internship Handbook and Canvas Requirements:
 - [Internship Handbook 2022](#)
 - Provide Weekly Journal Entries
 - Two check-ins with Faculty Supervisor
 - Final Presentation with Faculty Supervisor
 - Submit all information to Office of Partnerships before drop/add date each semester

For more information contact Shannon McPartlon – smcpartlon@collegeforcreativestudies.edu

Internship Cost and Billing

Internships for credit are billed at a lower per-credit hour rate (\$150 per credit hour) than other CCS coursework.

All enrolled courses, including internship courses for credit, will be billed the same tuition rate . The Financial Aid Office will be notified that a student is taking an internship for credit and will apply the **Internship Grant** to the students account, reducing the internship course cost to \$150.00 per credit hour or \$450.00 for a 3-credit internship course or \$900.00 for a 6-credit internship course.

A student can review their semester billing statement through Self Service and contact the Financial Aid Office to discuss any further financial aid eligibility.

Steps to Pursue a Non-Credit Internship

Non-credit internships are another option for students to pursue a professional experience. Non-credit internships do not require a specific GPA, class standing or a mandated number of contact hours. There is no tuition cost for a non-credit internship and there is no limit on the number of non-credit internship opportunities that a student can take.

Students who will be on hiatus or enrolled less than 6 credits during their internship should contact the Financial Aid Office in order to fully understand any financial implications.

Graduate Minors

Graduate Minor: Footwear Design - 9 Cr

CMD 619 Footwear Design Fundamentals - 3 Credits

CMD 621 Intermediate Footwear Design - 3 Credits

CMD 622 Advanced Footwear Design - 3 Credits

Graduate Minor: Sustainability & Design - 9 Cr

Choose Three Courses - 9 Credits

- CLA 612 Intro To Earth Science
- CLA 621 Zero-Waste Design
- CLA 626 Climate Narratives
- CLA 631 Circular Economies

M.A. - Color & Materials Design

Master of Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	CMD 601	Studio I: CMD Experience	3
	DGR 613	Graduate Seminar	3
	CMD 604	Trend Research Methods	3
	CMD 605	Color Lab: Theory & Science	3
	CMD 609	Digital Visualization for Color & Material Design	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	CMD 602	Studio II: CMD Brand Narratives	3
	CMD 606	Material Lab: Crafted Science	3
	DGR 620	Graduate Research Methods	3
	DGR 650	Final Project	
Choose One	DGR 775	Graduate Studies Internship	3
	----	Assigned Elective	

*Contingent upon the English Proficiency Exam

Catalog Year 24/25

Total Credits

30-31

Assigned Electives - Studio or Lecture course assigned from a specific list of approved courses. Students are required to meet with their Graduate Department Chair for final confirmation of elective selection, prior to registration.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.F.A. - Color & Materials Design

Master of Fine Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	CMD 601	Studio I: CMD Experience	3
	DGR 613	Graduate Seminar	3
	CMD 604	Trend Research Methods	3
	CMD 605	Color Lab: Theory & Science	3
	CMD 609	Digital Visualization for Color & Material Design	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	CMD 602	Studio II: CMD Brand Narratives	3
	CMD 606	Material Lab: Crafted Science	3
	DGR 620	Graduate Research Methods	3
	DGR 721	Professional Practice	3
Choose One	DGR 775	Graduate Studies Internship	3
	-----	Assigned Elective	

*Contingent upon the English Proficiency Exam

Year Two

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 711	Thesis Project I	6
	CMD 701	Studio III: CMD Impact	3
	CMD 607	Applied Material and Processes	3
	DGR 631	Written Thesis	3

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 712	Thesis Project II	6
	CMD 702	Studio IV: CMF 360	3
Choose One	CMD 790	Color & Materials Independent Study	3
	-----	Assigned Elective	
Choose One	DGR 775	Graduate Studies Internship	3
	-----	Assigned Elective	

Catalog Year 24/25

Total Credits

60-61

Assigned Electives - Studio or Lecture course assigned from a specific list of approved courses. Students are required to meet with their Graduate Department Chair for final confirmation of elective selection, prior to registration.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.A. - Interdisciplinary Design Studies

Master of Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GID 601	Interdisciplinary Studio I	3
	-----	Graduate Course Option	3
	-----	Graduate Course Option	3
	DGR 613	Graduate Seminar	3
	DGR 635	Design Thinking	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GID 602	Interdisciplinary Studio II	3
	-----	Graduate Course Option	3
	-----	Graduate Course Option	3
	-----	Elective	3
	DGR 650	Final Project	3

*Contingent upon the English Proficiency Exam

Catalog Year 24/25

Total Credits

30-31

Graduate Course Option - Interdisciplinary Design Studies (IDS) students will work with their Graduate Department Chair to determine course selections for this requirement and develop a plan of work for their program. Must be approved prior to registration by the Graduate Department Chair.

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.F.A. - Interdisciplinary Design Studies

Master of Fine Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GID 601	Interdisciplinary Studio I	3
	DGR 613	Graduate Seminar	3
	DGR 635	Design Thinking	3
	-----	Graduate Course Option	3
	-----	Graduate Course Option	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GID 602	Interdisciplinary Studio II	3
	-----	Graduate Course Option	3
	-----	Graduate Course Option	3
	-----	Elective	3
	DGR 620	Graduate Research Methods	3

*Contingent upon the English Proficiency Exam

Year Two

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 711	Thesis Project I	6
	DGR 631	Written Thesis	3
	-----	Graduate Course Option	3
	-----	Graduate Course Option	3

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 712	Thesis Project II	6
	-----	Graduate Course Option	3
	-----	Elective	3
	-----	Elective	3

Catalog Year 24/25

Total Credits

60-61

Graduate Course Option -Interdisciplinary Design Studies (IDS) students will work with their Graduate Department Chair to determine course selections for this requirement and develop a plan of work for their program. Must be approved prior to registration by the Graduate Department Chair.

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.A. - Transportation Design

Master of Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GRT 601	Studio I: Exterior Messaging	3
	GRT 605	Digital Viscom I	3
	GRT 607	Analytical Drawing & Rendering I	3
	DGR 613	Graduate Seminar	3
7 WK -F1	GRT 609	Transportation Design Seminar	1.5
7 WK - F2	GRT 611	3D Rendering & Animation I	1.5

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 606	Digital Viscom II	3
	GRT 608	Analytical Drawing & Rendering II	3
	DGR 620	Graduate Research Methods	3
	DGR 650	Final Project	3
7 WK - W1	GRT 610	Portfolio Development	1.5
7 WK - W2	GRT 612	3D Rendering & Animation II	1.5

*Contingent upon the English Proficiency Exam

Catalog Year 24/25

Total Credits

30-31

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.A. - Transportation Design (2YR)

Master of Arts Two Year Degree Requirements

Year One 12-31 credit hours**

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GRT 519	Graduate Foundation Studio I	3
	GRT 521	Grad Foundation: Visual Communication I	3
	GRT 531	Grad Foundation: Digital Modeling I	3
	-----	Assigned Elective	3
	-----	Assigned Elective	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 520	Graduate Foundation Studio II	3
	GRT 522	Graduate Foundation: Visual Communication II	3
	GRT 532	Graduate Foundation: Digital Modeling II	3
	-----	Assigned Elective	3
	-----	Assigned Elective	3

*Contingent upon the English Proficiency Exam

**Year One is customized based on the Department Chair's recommendation and Plan of Work

Year Two

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 601	Studio I: Exterior Messaging	3
	GRT 605	Digital Viscom I	3
	GRT 607	Analytical Drawing & Rendering I	3
	DGR 613	Graduate Seminar	3
7 WK -F1	GRT 609	Transportation Design Seminar	1.5
7 WK - F2	GRT 611	3D Rendering & Animation I	1.5

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 606	Digital Viscom II	3
	GRT 608	Analytical Drawing & Rendering II	3
	DGR 620	Graduate Research Methods	3
	DGR 650	Final Project	3
7 WK - W1	GRT 610	Portfolio Development	1.5
7 WK - W2	GRT 612	3D Rendering & Animation II	1.5

Catalog Year 24/25

Total Credits

42-61

M.F.A. - Transportation Design

Master of Fine Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GRT 601	Studio I: Exterior Messaging	3
	GRT 605	Digital Viscom I	3
	GRT 607	Analytical Drawing & Rendering I	3
	DGR 613	Graduate Seminar	3
7 WK - F1	GRT 609	Transportation Design Seminar	1.5
7 WK - F2	GRT 611	3D Rendering & Animation I	1.5

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 602	Studio II: Interior Experience	3
	GRT 606	Digital Viscom II	3
	GRT 608	Analytical Drawing & Rendering II	3
	DGR 620	Graduate Research Methods	3
7 WK - W1	GRT 610	Portfolio Development	1.5
7 WK - W2	GRT 612	3D Rendering & Animation II	1.5

*Contingent upon the English Proficiency Exam

Year Two

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 711	Thesis Project I	6
	DGR 631	Written Thesis	3
	GRT 701	Studio III: Strategic Branding	3
Choose One	DGR 775	Graduate Studies Internship	3
	-----	Elective	

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 712	Thesis Project II	6
	GRT 702	Studio IV: Professional Focus	3
	-----	Elective	3
	-----	Elective	3

Catalog Year 24/25

Total Credits

60-61

Assigned Elective - Studio or Lecture course assigned from a specific list of approved courses. Students are required to meet with their Graduate Department Chair for final confirmation of elective selection, prior to registration.

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.F.A. - Transportation Design (3YR)

Master of Fine Arts Three Year Degree Requirements

Year One

12-31 credit hours**

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	GRT 519	Graduate Foundation Studio I	3
	GRT 521	Grad Foundation: Visual Communication I	3
	GRT 531	Grad Foundation: Digital Modeling I	3
	-----	Assigned Elective	3
	-----	Assigned Elective	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 520	Graduate Foundation Studio II	3
	GRT 522	Graduate Foundation: Visual Communication II	3
	GRT 532	Graduate Foundation: Digital Modeling II	3
	-----	Assigned Elective	3
	-----	Assigned Elective	3

*Contingent upon the English Proficiency Exam

**Year One is customized based on the Department Chair's recommendation and Plan of Work

Year Two

First Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 601	Studio I: Exterior Messaging	3
	GRT 605	Digital Viscom I	3
	GRT 607	Analytical Drawing & Rendering I	3
	DGR 613	Graduate Seminar	3
7 WK -F1	GRT 609	Transportation Design Seminar	1.5
7 WK -F2	GRT 611	3D Rendering & Animation I	1.5

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	GRT 602	Studio II: Interior Experience	3
	GRT 606	Digital Viscom II	3
	GRT 608	Analytical Drawing & Rendering II	3
	DGR 620	Graduate Research Methods	3
7 WK - W1	GRT 610	Portfolio Development	1.5
7 WK - W2	GRT 612	3D Rendering & Animation II	1.5

Year Three

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 711	Thesis Project I	6
	DGR 631	Written Thesis	3
	GRT 701	Studio III: Strategic Branding	3
Choose One	DGR 775	Graduate Studies Internship	3
	-----	Elective	

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 712	Thesis Project II	6
	GRT 702	Studio IV: Professional Focus	3
	-----	Elective	3
	-----	Elective	3

Catalog Year 24/25

Total Credits

72-91

Assigned Elective - Studio or Lecture course assigned from a specific list of approved courses. Students are required to meet with their Graduate Department Chair for final confirmation of elective selection, prior to registration.

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.A. - User Experience Design

Master of Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	IXD 601	UX Design Studio I	3
	IXD 606	UX Research (User Testing)	3
	IXD 621	Human Factors	3
	IXD 625	Sound Design for Interaction	3
	DGR 613	Graduate Seminar	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IXD 602	UX Design Studio II	3
	IXD 605	User Interface Design	3
	IXD 636	Artificial Intelligence	3
	-----	Elective	3
	DGR 650	Final Project	3

*Contingent upon the English Proficiency Exam

Catalog Year 24/25

Total Credits

30-31

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

M.F.A. - User Experience Design

Master of Fine Arts Degree Requirements

Year One

First Semester = 15-16 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 601*	Graduate Communication	1
	IXD 601	UX Design Studio I	3
	IXD 606	UX Research (User Testing)	3
	IXD 621	Human Factors	3
	IXD 625	Sound Design for Interaction	3
	DGR 613	Graduate Seminar	3

Second Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	IXD 602	UX Design Studio II	3
	IXD 605	User Interface Design	3
	IXD 636	Artificial Intelligence	3
	DGR 620	Graduate Research Methods	3
	-----	Elective	3

*Contingent upon the English Proficiency Exam

Year Two

Third Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 711	Thesis Project I	6
	IXD 701	UX Design Studio III	3
	DGR 631	Written Thesis	3
	IXD 715	Metaverse Design	3

Fourth Semester = 15 Credit Hours

Earned	Course #	Course Title	Credits
	DGR 712	Thesis Project II	6
	IXD 702	UX Design Studio IV	3
	DGR 644	Rapid Prototyping: PLA-Y	3
	-----	Elective	3

Catalog Year 24/25

Total Credits

60-61

Elective - Studio or Lecture course from the Graduate (or Undergraduate) level. Must be approved prior to registration by the Graduate Department Chair. Additional permission may be required for confirmed UG credits.

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
CLA-605	CLIMATE ACTION STUDIO I	<p>This is the first of a series of studio courses that allow students on the MA and MFA Design for Climate Action programs to develop their skills and knowledge in live design briefs with industry and community partners. By their nature, these courses include socio-economic and political considerations. The studio courses are designed to challenge students with projects of increasing complexity and progressively strengthen the students' problem-solving skills. Students will solve design problems requiring substantive research, concept ideation and realization, and implementation.</p> <p>In conjunction with the Zero-Waste Materials and Processes course, Climate Action Studio I uses creative practice to focus on life-cycle analysis: manufacturing cycles, materials cycles, and distributions systems.</p>	3.00	
CLA-605	DESIGN FOR SUSTAINABILITY I	<p>This is the first of a series of studio courses that allow students on the MA and MFA Design for Climate Action programs to develop their skills and knowledge in live design briefs with industry and community partners. By their nature, these courses include socio-economic and political considerations. The studio courses are designed to challenge students with projects of increasing complexity and progressively strengthen the students' problem-solving skills. Students will solve design problems requiring substantive research, concept ideation and realization, and implementation.</p> <p>In conjunction with the Zero-Waste Materials and Processes course, Climate Action Studio I uses creative practice to focus on life-cycle analysis: manufacturing cycles, materials cycles, and distributions systems.</p>	3.00	
CLA-612	INTRODUCTION TO EARTH SCIENCE	<p>This course introduces scientific theories, methodologies, and findings used to explain anthropogenic climate change. It provides designers and those from other disciplines with a clear understanding of processes, terminology, data and statistics that can reliably inform and support problem solving and systems intervention with multidisciplinary perspectives; it enables credible and transparent shaping of strategic narratives and communication.</p>	3.00	
CLA-621	ZERO-WASTE DESIGN	<p>This course introduces students to the selection and specification of appropriate materials, processes and systems for carbon neutral, non-polluting design. Students explore low-energy and renewable materials, closed-loop manufacturing and construction, industrial symbiosis, and perpetual material cycles for circular economies. Students learn about the development and selection of non-harmful materials and processes, localized logistics, design for disassembly, longevity and ethics. The course also covers regulatory factors relating to safety standards, materials recovery and reuse, pollution and emissions.</p>	3.00	
CLA-626	CLIMATE NARRATIVES	<p>In this course, students will learn techniques for effective listening, persuasion and negotiation in the climate crisis. They will learn to form rational and ethical arguments and debates that advance positive action informed by verifiable data.</p> <p>The climate crisis is culturally and politically complex, and often polarized. Communication narratives require rational, measured and skillful delivery. In this course, with reference to the work of others, students will learn how to create accurate and well-judged communication, PR, and persuasion strategies in the climate crisis, using text and audio-visual formats through a range of media channels (social and commercial).</p>	3.00	
CLA-631	CIRCULAR ECONOMIES AND DESIGN	<p>On this course, students learn about the principles of the circular economy. Students explore the economic advantages for cradle-to-cradle design, closed loop manufacturing, align of waste-streams to material flows, and industrial symbiosis. Through a design</p>	3.00	

		assignment, students explore the challenges of transitioning from infinite growth to circular economies.		
CLA-722	ADVOCACY IN CLIMATE POLICY	In this course, students reflect on their program studies so far and make persuasive cases for policy and political change. Understanding global mapping of climate action politics, business practices, and social justice is necessary for effective advocacy for change. Students learn about geo-political, economic and trading factors that impact climate change.	3.00	
CLA-722	DES. ADVOCACY IN SUSTAINABILITY POLICY	In this course, students reflect on their program studies so far and make persuasive cases for policy and political change. Understanding global mapping of climate action politics, business practices, and social justice is necessary for effective advocacy for change. Students learn about geo-political, economic and trading factors that impact climate change.	3.00	
CMD-001	CMDOPEN ACCESS	Register for this section if you need open studios access.	0.00	
CMD-601	STUDIO I: CMD EXPERIENCE	In this course, students learn how to use the categories of color, materials and finish (CMF) design to create a meaningful narrative that connects ideas, artifacts and experiences to people. Working in experiential and sometimes interdisciplinary projects students collaborate alongside their peers with industry and other external partners in industry. Color and Material designers participate in a range of complex activities. Roles in the design industry span from materials research and innovation to liaising with color and materials development teams for the purposes of manufacture and delivery of the design intent. The course will serve as a foundation for students pursuing CMF Design position's in industry.	3.00	
CMD-602	STUDIO II: CMD BRAND NARRATIVES	In this course, students explore the role of color and materials in defining a brand narrative through Color Materials and Finish (CMF) design. Using research, students discuss how organizations have strategically used design, color, and materials to advance and elevate their brands. Making emotional connections is at the center of many brand strategies for resonating with their customers and audiences, and students are introduced to the visceral and experiential qualities of materials and color.	3.00	CMD 601
CMD-604	TREND RESEARCH METHODS PLANNING	In this course, students learn how to identify, assess, and forecast both long-term and short-term trends that can be researched through a variety of information sources, consumer demographics, developments in technology, manufacturing and the sciences, as well as cultural, social, environmental and economic influences. Students explore how trends shape values and behaviors that lie deep in all of us; and how these values and behaviors influence the ways we perceive and adopt new ideas. Uncovering these insights in a rapidly changing world is an increasingly important challenge for all professional designers. The ability to understand and identify trends and their impact on consumer behavior is an important skill that will be utilized within the structure of the Color and Materials Design courses.	3.00	
CMD-605	COLOR LAB: THEORY & SCIENCE	In this course, students are introduced to the discipline of color, materials and finish (CMF) design to create meaningful narratives that connect ideas, artifacts and experiences to individuals and communities. Working in experiential - and sometimes interdisciplinary - projects, students collaborate alongside their peers with design teams and external partners within the industry. The role of a Color and Material Designer is to participate in a range of complex activities, including graphic-led visual storytelling, materials research and innovation, collaborating with color and materials development teams for the purposes of manufacture, digitally	3.00	

		applying CMF strategies to virtual models, and the delivery of the final design intent through visual and verbal presentations. This course will serve as the foundation for students intending on pursuing CMF Design, Color Design, Material Design, and adjacent positions within the industry and entrepreneurship.		
CMD-606	MATERIAL LAB: CRAFTED SCIENCE	In this course, students explore the intersection of design, craft, and science through engaging in a series of material experiments to examine properties, technique, mechanics, potential, and failure to develop innovations in color, materials, and finish design. The course supports the student in developing and innovating ideas using both proven and non-traditional techniques. Students work in the wood, metal, glass, and ceramic studios to create a series of surfaces and artifacts - with the fundamental understanding of the chemistry behind each process - to support their concepts within their CMD studio courses. Working in shop and studio environments, the projects immerse students in both 2D and 3D surface and form to present forward-thinking concepts. The course offers both structured group projects and self-directed learning.	3.00	CMD 605
CMD-607	APPLIED MATERIALS & PROCESSES	In this course, students will increase their experiential knowledge of industry standards regarding engineered materials, manufacturing processes, and relevant applications through a series of local and regional field trips, guest lectures, workshops, in-studio prototyping, and self-led projects.	3.00	CMD 604
CMD-609	DIGITAL VIS FOR COLOR & MATERIAL DESIGN	The course is an advanced digital visualizations course that will prepare students to be able to apply color, materials and finish concepts to a range of products and by doing so visualize their final concepts and produce compelling presentations at a professionally competent level that visually articulate the design intent.	3.00	
CMD-619	FOOTWEAR DESIGN FUNDAMENTALS	In this course, students will explore the process of designing a research-driven, culturally-appropriate, and professionally presented footwear collection. Students will gain insight into conducting trend- and self-led research to translate into marketable concepts for entrepreneurial or industry landscapes, understanding how color, material and finish can play an influential role within the design process of the product. The knowledge acquired in the course will be applied by students to construct a comprehensive design package that includes key elements such as mood and lifestyle boards, color schemes, material selection, illustrations, and technical drawings.	3.00	
CMD-621	INTERMEDIATE FOOTWEAR DESIGN	In this course, students conduct an in-depth exploration of intermediate techniques in researching and constructing footwear. The curriculum covers patternmaking, cutting, sewing, and the creation of one shoe in several iterations of color and materials. The coursework focuses on transforming concepts from two-dimensional paper patterns into three-dimensional products, utilizing diverse materials that are integral to Color, Material, and Finish (CMF) design in footwear. Moreover, students gain insight into the operation and maintenance of industrial machinery essential to the shoemaking process.	3.00	CMD-619
CMD-622	ADVANCED FOOTWEAR DESIGN	Within this course, students engage with advanced techniques in crafting luxury footwear, fostering an inclusive environment with a curriculum that includes advanced patternmaking, cutting, sewing, and the creation of varied footwear styles, including pumps, boots, sandals, and sneaker constructions. The final outcome will result in students producing a footwear collection, developing a deep understanding of diverse color and finish strategies for materials and hardware, and reflecting on a spectrum of cultural influences. Students are trained on various industrial machines and how to make sole and heel components with leather, including high-heel attachment techniques. This inclusive approach	3.00	CMD-621

		nurtures skills in CMF design while acknowledging and valuing diverse perspectives, cultural influences, and material choices in the field of footwear design.		
CMD-685	SPECIAL PROJECT	<p>The Special Project course is offered on an occasional basis, with course content specific to the area being explored.</p> <p>WINTER 2025 TEXTILES FOR CMF DESIGN</p> <p>In this course, students will explore the potential of textile design and practices to gain expertise in making informed decisions for Color and Materials Design strategies, including textile provenance, construction, science and dye chemistry, sustainable practices, appropriateness, and specification for a broad range of industries. Students will research, source, make, and test a library of samples that include wovens, non-wovens, knits, sewn goods, adjacent materials, and finishing techniques. Students will apply their knowledge to user scenarios within the context of CMF strategies appropriate for the identified industries, including identifying relevant trends, sourcing and making physical material samples, and applying material concepts to 3D-rendered products, environments, and experiences.</p>	3.00	
CMD-701	STUDIO III: CMD IMPACT	<p>In this course, students explore the consequences of their decision-making as Color and Material designers, and question subsequent social, economic, and environmental impacts. They deploy their creative abilities using color and material design to create positive design strategies that are forward-thinking and consider sustainability, circular economics, and social justice at a local and global level.</p> <p>The course questions the provenance of materials, processes, and commodity chains. Students explore possibilities for using materials and processes where there is no harm to nature or human well-being; and whether locally sourced materials and processes can be specified to advance social enterprise and closed-loop systems.</p>	3.00	CMD 601, CMD 602
CMD-702	STUDIO IV: CMF 360	<p>Today, designers need to show their understanding of the whole story surrounding materials selection; their origin, provenance, characteristics, properties, environmental impact, and end of life. Being material-minded is an integral part of the design process.</p> <p>In this course, student's conduct in-depth research and prototyping that will lead to thoughtful and relevant material concepts and narratives. The curriculum supports both analog and rapid prototyping processes.</p>	3.00	CMD 601, CMD 602, CMD 701
CMD-775	GRADUATE STUDIES INTERNSHIP	<p>Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.</p>	3.00	
CMD-790	COLOR & MAT INDEPENDENT STUDY	<p>Independent Study is available to graduate students 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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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,</p>	3.00	

		meeting dates, course expectations, timelines, and due dates.		
DGR-500	GLOBAL LEARNING EXPERIENCE	<p>(This is a faculty led study abroad course * syllabi will differ per destination)</p> <p>On a Global Learning Experience course, students are brought outside the typical classroom, for a 24/7 learning experience in varying locations outside the USA. The course will provide students with tools for analyzing your learning process and identifying cultural patterns, differences, similarities and values encountered during the journey. Students develop a sense of cross-cultural understanding, and navigate towards becoming a global citizen. Students develop a heightened sense of confidence, and leadership as they plan, and execute this excursion. In addition students discover the role of becoming an ambassador for their own culture. Practical issues about studying abroad (safety, money, packing, etc.) are delivered via pre-departure sessions with the International Student Services Office.</p> <p>SUMMER 2024 COSTA RICA There's nothing quite like the rain forests of the "Rich Coast." At its heart, the Central American country boasts an epic landscape that is home to nearly 5 percent of the world's biodiversity. Discover how fragile these endangered ecosystems are as you travel through different rainforest preserves and unearth dazzling displays of color and sound. Explore also the unique art and culture of some of Costa Rica's most vibrant cities and towns.</p>	3.00	
DGR-515	STUDY ABROAD	Graduate 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.	3.00	
DGR-601	GRADUATE COMMUNICATION	Strong English language skills are essential for success at CCS and in a future career as an international designer. In this course, students will develop and improve English communication skills. Using a wide range of tools and assignments, students will talk and write about design with focus on planning and organization, visual aids, audience, appropriate vocabulary, revising based on feedback, and presenting before a group. The skills acquired in this course will enable students to produce a presentation on design research conducted throughout the semester.	1.00	
DGR-613	GRADUATE SEMINAR	The Graduate Seminar course brings together the full cohort of CCS graduate design students to discuss and debate key contextual issues in and around design, and advance critical thinking skills. Students explore how engagement with key contextual themes informs and enriches the design process and design leadership. Students attend lectures and seminars and undertake visits to key exhibitions, galleries and/or public talks. Graduate Seminar serves to advance both critical inquiry and critical writing skills of students, and enable the cross-referencing of theory to practice. Weekly classes are led by debates in areas including climate change, economics, social justice, globalization and emerging technology. This course involves extensive reading, research, group presentations, short written assignments and one longer written assignment.	3.00	
DGR-620	GRADUATE RESEARCH METHODS	The Graduate Research Methods course equips students with the knowledge and skills required to undertake a range of advanced research methods appropriate to practice and critical inquiry in art and design. The course covers primary research methods, including design ethnography, field research, case studies, interviews, reflective practice, and practice-based methods. The knowledge acquired throughout the course will support students in the formulation of sophisticated, reflective and fully reference proposals for research-led creative practice, and a rigorously informed critical discourse.	3.00	DGR 613 GRADUATE SEMINAR

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
DGR-631	WRITTEN THESIS	The Written Thesis is a self-directed, academically rigorous and fully referenced 8,000-10,000 word document providing a critical appraisal of primary and secondary research sources, and theoretical discussion and debate on the over-arching context of the Final Project. It runs concurrently with the Final Project 1 course in semester 1.	3.00	DGR 613 DGR 620
DGR-635	DESIGN THINKING	Students learn to use Design Thinking as a cross-disciplinary method for problem solving. Design Thinking is characterized by a non-linear, creative, playful, and collaborative approach for generating and testing ideas through rapid ideation and prototyping. Students learn to challenge assumptions, take risks, and adopt unconventional perspectives in the process of problem solving. The class teaches students to take a human-centered approach, led by user empathy to (re)define problems, generate ideas, prototype, model, and test concepts and ideas for new products, services, processes, and strategies. Students do not need any formal design training to take this course, but will be required to visualize, map, enact, and document thinking and ideas in collaborative spaces.	3.00	
DGR-640	MINOR PROJECT	"On average, it takes a (design) graduate two years to get their first job, but 76% of Student Award winners walk into a job or placement within 3 months." The minor project is an opportunity for students to diversify their portfolios and broaden career opportunities with a project(s) taken from national and international student design competitions. By working on briefs set outside of the college, students can widen their scope for employment and evidence successful team-working on their resume and in portfolios. It enables students to assess their professional skills, redefine ideas and strategies for art, media and design and provide quickly visualized outcomes in response to creative briefs. Students are encouraged to take risks, but also work to their strengths. However, while there is a range of project briefs to choose from, students are cautioned not to venture into creative disciplines that are beyond their skillset. Students are required to work in teams of two or three, and interdisciplinary groups drawn from across programs and year groups* are strongly encouraged. *NOTE: The course is also offered as an elective.	3.00	
DGR-644	RAPID PROTOTYPING: PLA-Y	In this course, students will acquire a working knowledge of the main 3D printing methods using a range of basic equipment and PLA Filament. Turning ideas into objects and swatches, students will become familiar with the software and related tools that are used for prototyping with 3D printers. Students will explore producing their own 3D filament, with a focus on creating sustainable and environmentally friendly material options.	3.00	
DGR-650	FINAL PROJECT	This course is a self-directed project that forms the capstone of the MA degree. Students will critically situate the project in a specific context and it will be informed by robust contextualization. Students will develop a body of well-documented interactive ideation, leading to thematically relevant creative outcomes evidencing practical impact and/or a critical provocation.	3.00	DGR 613
DGR-685	SPECIAL PROJECT	The Special Project course is offered on an occasional basis, with course content specific to the area being explored. WINTER 2024 BIODESIGN CHALLENGE This course will introduce graduate students to the ideas of working with biomaterials in the context of their properties and aesthetics with a focus on developing ideas that offer new ways of using materials for solving larger problems. Through engagement, collaboration, and	3.00	

		<p>experimentation, classroom discussions will look at the ethics and human impact of materials from sourcing, manufacturing, and transporting to the end user. Sustainability, environmental impact, and life cycle will be recurring themes during the idea development process.</p> <p>Open to Graduate and Undergraduate Junior and Seniors.</p>		
DGR-711	THESIS PROJECT I	<p>Thesis I is part one of a self-directed major project that will be the culmination of the graduate study experience. Students will critically situate the project in a specific context and will be informed by robust research methodologies. Students will develop a body of well-documented research and development work, that will underpin thematically relevant creative outcomes in part two, evidencing practical impact and/or a critical provocation.</p>	6.00	
DGR-712	THESIS PROJECT II	<p>This course is designed to help students articulate and execute a body of work that is the culmination of his/her graduate study experience. Students should be able to synthesize external factors - such as technological, global, environmental issues and trends, including social change - translate them into a form that is meaningful in a business setting, and create relevant design solutions. "Relevant" in this context requires that students' design solutions resonate with an identified market segment, from all design and functional standpoints.</p>	6.00	DGR 711
DGR-721	PROFESSIONAL PRACTICE	<p>Professional Practice I runs in two concurrent modules, A and B.</p> <p>Part A (weighted 60%) provides a cross-disciplinary overview of the arts and creative industries and their importance to GDP and the economy overall, i.e. the creative economy. It examines and the value artists, designers, and other creative practitioners bring to economic and socio-cultural advancement. Students will strengthen their understanding of the broader business of creativity and arena of culture in which they will operate professionally. Students will also gain an understanding and empathy towards the working practices of others, which may differ from their own and develop themselves as "T-shaped" individuals.</p> <p>Part B (weighted 40%) allows students to assess their own role and potential in the creative economy, and appraise their "hard" and "soft" skills. Students will make a plan to address gaps in their resume. Drawing up a list of potential employers, students will prepare their portfolios (both print and online) for gaining work experience during their studies.</p>	3.00	
DGR-775	GRADUATE STUDIES INTERNSHIP	<p>Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.</p>	3.00	
DGR-790	GRAD STUDIES INDEPENDENT STUDY	<p>Independent Study is available to graduate students 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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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.</p>	3.00	

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
GID-601	INTERDISCIPLINARY STUDIO I	This is the first of two studio courses on the MA and MFA Interdisciplinary Studies programs. These studio courses enable students to explore modes of interdisciplinary and collaborative practice. Building on multidisciplinary experiences and technical knowledge from option courses, or in other programs of study, students will explore and develop frameworks for anti-siloed practices that extend laterally across numerous disciplines, and when possible, outside of art and design.	3.00	
GID-602	INTERDISCIPLINARY STUDIO II	This is the second of two studio courses on the MA and MFA Interdisciplinary Studies programs. These studio courses enable students to explore modes of interdisciplinary and collaborative practice. Building on multidisciplinary experiences and technical knowledge from option courses, or in other programs of study, students will explore and develop frameworks for anti-siloed practices that extend laterally across numerous disciplines, and when possible, outside of art and design.	3.00	GID 601
GRD-605	DATA VISUALIZATION	This course will introduce the fundamental concepts, methods, and practices of data visualization design. Data visualization is an emerging field requiring technical skill, design aptitude, and interdisciplinary thought. Students will work both individually and in teams to explore the data visualization design development process, and communicate data effectively through visual narrative. The purpose of this class is to equip students with a new range of skills that will facilitate deep engagement of diverse audiences through a design thinking process, to visually display the results of their research, analysis and create powerful tools for brainstorming.	3.00	
GRD-608	CO-CREATION AND PARTICIPATORY DESIGN	Trends in the 21st Century have paved the way for a participatory approach to design. New tools such as open-source technology, the transparency of internet media, and the ethos of crowd-sourcing are now insisting on the democratized creation of goods, services, and experiences. The goal of this class is for students to understand human-centered and participatory methods of design-conducting observational research, interviews and workshops, undertaking internal and external research activities, generating conceptual frameworks, and formulating insights related to the synthesis of the research data-while communicating findings and concepts to project sponsors in a clear and compelling manner.	3.00	
GRD-610	DATA VISUALIZATION II	In this hands-on lab course designed to build skills in advanced data visualization, students will work both individually and in teams to build technical skills in R, one of the leading analytical programs used today. In addition to building customized data visualizations, students will learn methods for data transformation and processing necessary to effectively communicate data through images. The course will emphasize a professional workflow for visualization, integrating data science software with design tools.	3.00	GRD 605
GRD-625	ENVIRONMENTAL SCANNING RESEARCH	In large organizations or companies, the ongoing tracking of trends and occurrences of their internal and external environment is the element that could bring success, currently and in the future. The art of tracking trends and occurrences is called Environmental Scanning. It is about being informed and building a global context for your work, your organization, your competitive environment, and your industry. This class will provide students with the tools to examine trends and changes, and to create the key environmental indicators-internal, external, qualitative, and quantitative that will have the most important potential impact on their work.	3.00	

GRT-519	GRADUATE FOUNDATION STUDIO I	The graduate first-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-center design approach. Incoming graduate transportation design students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	
GRT-520	GRADUATE FOUNDATION STUDIO II	The graduate first-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-center design approach. Incoming graduate transportation design students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	
GRT-521	GRAD FOUNDATION:VISUAL COMM I	In this course, graduate transportation students review basic drawing skills of perspective and form rendering. Convincing description of original designs via multiple perspective views and tonal modeling to describe form is stressed. Through group analysis of work, students learn how to improve their skills, as well as how to professionally give and receive constructive criticism. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	
GRT-522	GRAD FOUNDATION:VISUAL COMM II	In this course, students will begin making the important transition from analog rendering to digital visualization. This transition will involve an introduction to popular digital resources, an emphasis on color theory, and constant reinforcement of the essential skills learned in Visual Communication I. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	GRT 521
GRT-531	GRAD FOUNDATION:DIG MODELING I	This digital modeling course introduces students to digital orthographic drawing, leading to basic 3-D digital modeling and rendering using industry standard software such as Autodesk Alias and Blender. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	
GRT-532	GRAD FOUNDATION:DIG MODELING II	This course builds upon the skills learned in Digital Modeling and Rendering I; students are introduced to more complex surfaces, shapes and building techniques. Skills such as modeling to a package, dimensional accuracy and maintaining surface continuity are stressed. Students prepare a comprehensive presentation at the end of semester which includes critical self-assessment and reflection of their developmental strengths and needs.	3.00	GRT 531
GRT-601	STUDIO I: EXTERIOR MESSAGING	This is the first in a two-course sequence that introduces advanced fundamentals of vehicle design through the analysis and development of both conventional and unconventional vehicles types. Special focus is on the research and	3.00	

		conceptual/form development of an aesthetic message concept to be applied firstly in this course to vehicle exterior designs, and then further developed towards interior application in the following semester. Both courses are augmented by supporting studio courses teaching technical 2D and 3D skills. In both semesters, the main studio courses, GRT-601 and GRT-602 provide the core project brief around which primary lessons are introduced, then reinforced either directly or indirectly with assignments from the supporting studios. This course will result in a final exterior design executed as a technical digital 3D model data set capable of further engineering assessment and/or fabrication.		
GRT-602	STUDIO II: INTERIOR EXPERIENCE	The second of the two-course core studio sequences, this class continues the introduction of advanced fundamentals of vehicle design. Existing concept vehicle interiors are analyzed to help develop a unique interior design for the final exterior design created in Graduate Transportation Design I. Here, the aesthetic message concept generated last semester is now further developed into an experiential interior context which considers specific user research and is realized as both physical and psycho-sensorial formal executions. This course will result in final integrated exterior and interior designs executed as a technical digital 3D model data set capable of further engineering assessment and/or fabrication. The final combined interior and exterior 3D digital model will also be animated to demonstrate its conceptual intent.	3.00	GRT 601
GRT-605	DIGITAL VISCOM I	This course introduces multiple 3D modeling and rendering tools, techniques, and processes required for both analyzing and realizing complex formal design expressions. These are then executed as final, technical digital 3D model data sets that are capable of further engineering assessment and fabrication. Special attention is given to the rapid exploration and development of 3D vehicle exterior form through extensive use of a range of 3D digital modeling and rendering software including Zbrush, Alias, VRED, Keyshot, Blender &/or Unreal Engine.	3.00	
GRT-606	DIGITAL VISCOM II	As a continuation of Digital Visual Communication I, this course focuses on advanced 3D modeling and rendering tools, techniques, and processes required for both analyzing and realizing complex formal design expressions with a special focus on vehicle interiors. In addition to continuing to build competency in rapid 3D form exploration and development, this course expands into the refinement of a technical digital 3D model data set of a fully integrated exterior and interior vehicle design. This 3D model is then animated to evaluate final product execution, communicate conceptual intent, and demonstrate technical component articulation. 3D digital modeling and animation software such as Zbrush, Alias, VRED, Keyshot, Blender &/ or Unreal Engine are extensively used.	3.00	GRT 605
GRT-607	ANALYTICAL DRAWING & RENDERING I	This course reviews both fundamental and advanced tools and techniques for analytical drawing and rendering of a variety of form and material expressions across a range of vehicle exterior proportions. At the end of this course, students will have developed the ability to deconstruct complex form compositions into primary structural elements. Thus, they will be able to draw and render clear and communicative 2D depictions of observed and imagined formal expressions. This course will also introduce professional documentation and presentation of creative work during its development and for final display. Professional 2D and 3D digital software being used within the transportation design industry will be used extensively in this course.	3.00	
GRT-608	ANALYTICAL DRAWING & RENDERING II	This course applies fundamentals and advanced tools and techniques for analytical drawing and rendering of a variety of thematic expressions across a range of vehicle interior designs. At the end of this course, students will have	3.00	GRT 607

		<p>developed the ability to both deconstruct as well as assemble complex formal compositions in consideration of their primary structural elements. And thus, be able to draw and render clear and communicative 2D depictions of observed and imagined vehicle interior designs at a professional level of craft and artistry.</p> <p>Additionally, this course will further practice professional documentation and presentation of creative work throughout the development process and for final display. Professional 2D and 3D digital software being used within the transportation design industry will be used extensively in this course.</p>		
GRT-609	TRANSPORTATION DESIGN SEMINAR	<p>This course provides a general introduction and review of terms, principles, and practices considered essential for the study and professional practice of Transportation Design. Emphasis is placed on verbal discussion, analysis and critique of formal aesthetic composition, vehicle design execution, as well as trends and technologies in the mobility industry.</p>	1.50	
GRT-610	PORTFOLIO DEVELOPMENT	<p>This course focuses on the development of student portfolios, resumes, and digital presence in preparation for applying for internships.</p>	1.50	GRT-609
GRT-611	3D RENDERING & ANIMATION I	<p>This course introduces the basics of 3D digital rendering and animation techniques as specifically applied to vehicle design. Students will be introduced to Blender as the main animation & rendering software and will also incorporate other digital assets and software for rigging 3D models and video editing.</p>	1.50	
GRT-612	3D RENDERING & ANIMATION II	<p>This course introduces advanced 3D digital animation techniques for animating vehicle designs and interactive interior experiences. Students will be introduced to Blender as the main animation & rendering software and will also incorporate other digital assets and software for rigging 3D models and video editing.</p>	1.50	GRT-611
GRT-685	SPECIAL PROJECT	<p>The Special Project course is offered on an occasional basis, with course content specific to the area being explored.</p> <p>WINTER 2024</p> <p>PORTFOLIO DEVELOPMENT & PRESENTATION is course is taught in two seven-week modules. The first focuses on the development of student portfolios, resumes, and digital presence in preparation for applying for internships. The second introduces advanced 3D digital animation techniques for animating vehicle designs and interactive interior experiences. Students will be introduced to Blender as the main animation & rendering software and will also incorporate other digital assets and software for rigging 3D models and video editing.</p>	3.00	
GRT-701	STUDIO III: STRATEGIC BRANDING	<p>This course will focus on the examination of brand identity and competitive market analysis to further the development of an original vehicle concept. Target user research will be conducted to assess specific needs and wants as well as to establish contextual scenarios that will help inform design criteria. This studio's project brief can be either interior or exterior focused and students are encouraged to tailor this choice towards the specialty they hope to pursue professionally. This course will result in a final exterior or interior design executed as a technical digital 3D model data set capable of further engineering assessment fabrication and/or animation.</p>	3.00	GRT 602
GRT-702	STUDIO IV: PROFESSIONAL FOCUS	<p>This course has two main components. The first half of the semester will concentrate on the completion of a compressed project. This can be a stand-alone mini-project that provides yet another opportunity in the area of desired professional specialization, or the project can be an extension and completion of the one conducted in the previous semesters' GRT-701. For example, if a vehicle exterior was the focus for GRT-701, the mini project in GRT-702 could be the interior for that exterior or vice versa. The second half of</p>	3.00	GRT 701

		the semester will then focus on the finalization and refinement of student portfolios and online promotional presence in preparation for the end of the year exhibition and industry interviews. This course will result in a final exterior or interior design executed as a technical digital 3D model data set capable of further engineering assessment, fabrication, and/or animation.		
GRT-775	GRADUATE TRANS DESIGN INTERNSHIP	Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.	3.00	
GRT-775	GRADUATE INTERNSHIP 6 CREDIT	Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.	6.00	
GRT-790	INDEPENDENT STUDY	Independent Study is available to graduate students 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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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.	3.00	
GRT-790	INDEPENDENT STUDY	Independent Study is available to graduate students 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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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.	1.50	
IXD-601	UX DESIGN STUDIO I PROTOTYPING	Based on a foundation of web technologies, this class teaches students the concepts and use of programming languages to complement and extend their capabilities as designers. Students learn how to think like a computer and to structure code (functions and algorithms, not markup) to perform data manipulation tasks, to enable user interaction that incorporates devices and services, and to gain facility across multiple programming languages. As a result, students will better understand the strengths and limitations of digital systems and, therefore, how programming may enhance (or limit) their user experience design goals. With this foundation, students will gain a solid stepping stone towards entering the	3.00	

		realms of mobile and web applications development, physical computing, and the exciting world of the Internet of Things, or the Internet of Everything.		
IXD-602	UX DESIGN STUDIO II	In preparation for the impending era of Extended Reality (XR), the exciting realm of emerging technologies, and rising artificial intelligence, user experience designers must fully understand the contemporary technology landscape and environment and face the challenges in the UX design field further development. In this immersive studio environment, students are involved in a dynamic triad of activities: prototyping, coding, and design. By engaging in these modes of creative endeavor, they acquire the skills to envision and resolve profound design challenges. The synthesis of these activities empowers them to harness the potential of mixed reality (XR) and related emerging technologies, shaping the future of user experience design. Students gain tech skills while seeing beyond today's technology to formulate and solve essential design problems and understand the creative processes and practical challenges of making a better world through design.	3.00	IXD 601
IXD-605	USER INTERFACE DESIGN	This course introduces the fundamental concepts, methods, and practices of UI design, emphasizing the crucial interconnection between User Experience (UX) and User Interface (UI) design. The course covers the step-by-step process of creating a user interface, including ideation, prototyping, iteration, and implementation. It will familiarize its students with technical aspects, design tools, methodologies, and techniques commonly used in the industry. Students delve into the UI development process through a blend of individual exploration and collaborative teamwork. They gain hands-on experience and refine their abilities to express and communicate their ideas through narrative media and deliver visual mockups and prototypes. The User Interface Design course adopts an in-studio format that cultivates an environment supportive of group discussions, constructive critiques, and compelling presentations. This structure ensures that students understand the complexities within UX and UI Design and prepares them to thrive in this dynamic and constantly evolving field.	3.00	
IXD-606	UX RESEARCH (USER TESTING)	Students learn the principles of UX (user experience) design, enabling them to conduct comprehensive research, analyze user behavior, and apply their findings to create user-centric designs in various digital contexts. Students learn how to map user journeys and prototype meaningful scenarios informed by research and iterative modeling and testing. Students utilize and apply user-centered research and co-design methods. They learn various research methods, such as user interviews, surveys, usability testing, and data analysis. They also explore techniques for collecting and interpreting user data. Furthermore, the course will cover prototyping techniques to translate research findings into tangible designs, allowing students to work on projects where they can apply their acquired skills in real-world scenarios. By the end of this course, students will have a solid grasp of UX research principles, be able to conduct research independently, and make design decisions based on user insights.	3.00	
IXD-621	HUMAN FACTORS	Designing excellent user experiences requires an understanding of the human factors that underlie a user's comprehension of the world. This course looks at the science that formulates the way humans make sense of the world around them and how to leverage that innate human experience to design successful human-compute experiences. Particularly relevant to designers working on human-centered interactions with new technologies, this course helps students to craft experiences compatible with the strengths and weaknesses of the human's embodied mind. Students will learn how to leverage human perception, ergonomics, and information	3.00	

		systems to generate intuitive interactions with new technologies.		
IXD-625	SOUND DESIGN FOR INTERACTION	This class explores the benefits of working with sound to enhance interactions and/or various interfaces. Students explore ways of creating new sounds, study techniques for sound design as it applies to UI and Interaction Design, and generates a final project that will exemplify the techniques studied and learned in class.	3.00	
IXD-636	ARTIFICIAL INTELLIGENCE	As humankind shifts from the era of the Personal Computer (PC) to that of machine learning (ML), Artificial Intelligence (AI) is quickly becoming ubiquitous, radically changing the relationship between humans and computing. This course explores the symbiotic relationship between User Experience (UX) design and artificial intelligence (AI), enhancing students' understanding the core AI methodologies and their relevance in shaping user experiences and their diverse applications in contemporary UX design practices. Students learn about fundamental AI methods and examine how they intersect with and enhance the user-centered design process. Through practical exercises and projects, students learn various machine learning approaches and their application to create next-generation human-AI interfaces to unlock new human capabilities. Furthermore, they will explore practical examples of AI applications in multiple UX design disciplines, such as UI design, gaming, simulations, and robotics, and understand their impact on user engagement and interaction.	3.00	IXD 621
IXD-685	SPECIAL PROJECT	The Special Project course is offered on an occasional basis, with course content specific to the area being explored. WINTER 2024 DIGITAL STORYTELLING The course will cover the principles and practices of how to construct a digital story, including writing and editing for digital media, gathering and editing images, audio and video for online use. Students will experiment with storytelling in a variety of forms including multimedia, transmedia, locative media, hypertext and video games.	3.00	
IXD-701	UX DESIGN STUDIO III	The Graduate Studio I, II, III, and IV courses are designed to address projects of increasing complexity and progressively strengthen your problem-solving skills in UX Design. Students will solve a design problem rooted in a creative industries-related context, requiring substantive research and concept development phases, refinement, and execution phases. Research methodologies, design approaches, and techniques students learned in the UX-centered courses will be applied to develop and evaluate their solutions. These courses are structured to simulate the professional studio environment with formally scheduled milestones and defined deliverables and will be reviewed by faculty and industry professionals through formal presentations.	3.00	IXD 601, IXD 602
IXD-702	UX DESIGN STUDIO IV	The Graduate Studio I, II, III, and IV courses are designed to address projects of increasing complexity and progressively strengthen your problem-solving skills in UX Design. Students solve a design problem rooted in a creative industries-related context, requiring substantive research and concept development phases, refinement, and execution phases. Research methodologies, design approaches, and techniques students learned in the UX-centered courses will be applied to develop and evaluate their solutions. These courses are structured to simulate the professional studio environment with formally scheduled milestones and defined deliverables and will be reviewed by faculty and industry professionals through formal presentations.	3.00	IXD 701
IXD-715	METAVEVERSE DESIGN	In this course, students study the conceptual and related UX design approaches to metaverse creation. Metaverse is a broader term encompassing technologies such as augmented reality (AR),	3.00	IXD 621

		virtual reality (VR), mixed reality (MR), and virtual 3D environments where interaction will take place. Students explore various platforms, technical aspects, and design approaches applicable in a non-physical environment. The virtual worlds today are more than just technology. They have become humans' alternative habitat to the physical one. Such tendencies require full attention from the new generation of UX designers and a profound understanding of the media phenomena from different perspectives. This is a hands-on course where priority is given to engagement on real-industry projects and searches for design solutions that include using metaverse and 3D virtual environments for video games, virtual classrooms, augmented chat platforms, artificial intelligence-generated content, and many other emerging applications.		
IXD-775	GRADUATE INTERNSHIP 6 CREDIT	Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.	6.00	
IXD-775	GRADUATE STUDIES-INTER DES INTERNSHIP	Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must have a minimum cumulative GPA of 3.0. All internships must be approved by the graduate program department chairperson.	3.00	
IXD-790	INTERACTION DESIGN INDEPENDENT STUDY	Independent Study is available to graduate students 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. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. 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.	3.00	
MAE-601	ADVANCED CURRICULUM DESIGN	This course is designed to offer art education current concepts in art education curriculum and curriculum theory through readings, reflective thinking, discussion, and interactions with peers. The course assignments will enable them to make sound professional decisions in curriculum planning, design and instruction.	3.00	
MAE-610	ART OF REFLECTIVE TEACHING	This course will investigate reflective practices which make deep inquiries into personal theoretical teaching practices. Readings and explorations will guide students to examine existing beliefs though written reflection, visual thinking and metaphor.	3.00	MAE 601 MAE 701
MAE-615	MULTIMEDIA APPS FOR TEACHING ART	This course provides opportunities for in depth discussion and discovery of the changing nature of the 21st century art classroom. Balancing theory and practice, enrollees will be challenged to critically examine the development of the unique thinking processes embodies within the studio environment. Methods to engage and enrich artful decision-making through technological media are explored as teachers design creative and conceptually rich curricula for their classrooms. Enrollees will be expected to actively participate in on-line instruction, discussion boards, personal art creation and reflection, and some small group virtual conferences/critiques.	3.00	MAE 601 MAE 701

COURSE NAME	TITLE	COURSE DESCRIPTION	CREDITS	REQ PRINT
MAE-701	ARTISTIC RESEARCH: THE TEACHER	Conceptualized to span across the three summer residencies as a connective thread, the course introduces relevant theory and practice that directly intersects with the core art education courses. Student will explore questions inspired by and directly connected to their teaching contexts through a visual lens. A/R/Tography will serve as a methodology for research development and identity exploration, and its impact on artistic and personal classroom practice. The three studio explorations are designed as a series that can be taken in any order. Each summer emphasizes theoretical frameworks contextually relevant to contemporary art and art education. EMPHASIS: THE TEACHER: Artistic and theoretical investigations are put into practice in the studio through a curricular lens, paralleling the pedagogical and artistic processes to inform and deepen notions of curriculum design. It asks the question; What does curriculum do?	3.00	
MAE-702	ARTISTIC RESEARCH: THE RESEARCHER	Conceptualized to span across the three summer residencies as a connective thread, the course introduces relevant theory and practice that directly intersects with the core art education courses. Student will explore questions inspired by and directly connected to their teaching contexts through a visual lens. A/R/Tography will serve as a methodology for research development and identity exploration, and its impact on artistic and personal classroom practice. The three studio explorations are designed as a series that can be taken in any order. Each summer emphasizes theoretical frameworks contextually relevant to contemporary art and art education. EMPHASIS: THE RESEARCHER: Artistic and theoretical investigations are put into practice in the studio through a research lens designed to provoke critical questions related to visual literacy and art education.	3.00	
MAE-703	ARTISTIC RESEARCH: THE ARTIST	Conceptualized to span across the three summer residencies as a connective thread, the course introduces relevant theory and practice that directly intersects with the core art education courses. Student will explore questions inspired by and directly connected to their teaching contexts through a visual lens. A/R/Tography will serve as a methodology for research development and identity exploration, and its impact on artistic and personal classroom practice. The three studio explorations are designed as a series that can be taken in any order. Each summer emphasizes theoretical frameworks contextually relevant to contemporary art and art education. EMPHASIS: THE ARTIST: Artistic and theoretical investigations are put into conversation with contemporary issues and topics at the forefront of studio practice as they relate to art and art education.	3.00	
MAE-730	IMMERSIVE RESEARCH IN ART ED	During this course, students will examine the purpose, history, and structure of research issues past and present that impact art education. This course will prepare students to become aware of the role research plays in the development of new theories, practices, and ideologies as found in the art education research literature and to understand the role of the teacher as researcher and decision maker. As an effective, response/able educator, the professional knowledge of these contexts will become an integral part of the student's practice.	3.00	
MAE-740	ADV ASSESSMENT PRACTICES IN ART ED	Recognizing the complexities of assessment in the arts, this course explores multiple perspectives to assessment practices in the field of art education and its need to establish practices that move beyond skill-based measurable assessment practices. Investigating one-page portfolios to video and photo documentation of process, multiple strategies will be explored that shift the emphasis from product to process and knowledge acquisition.	3.00	MAE 702 MAE 730

MAE-745	DESIGN THINKING	Embracing the integral role of design in contemporary culture, students will examine the architecture of design thinking as it applies conceptually to curriculum design, classroom management, and design as advocacy for art education in the larger community. Students will examine how design thinking has evolved overtime and its functions historically, juxtaposed with contemporary culture.	3.00	MAE 702 MAE 730
MAE-750	CONTEMPORARY ISSUES IN ART & DESIGN	As contemporary culture expands and intersects on a more global scale, topics in art education require new conceptualizations of what art education is and does. This course affords students the opportunity to deep dive into issues at the forefront of education. Putting design thinking to work through the lenses of the Artist/Researcher/Teacher, students will select contextually relevant and culturally sensitive topics to explore which emphasize positive change within the classroom while simultaneously advocating for the arts as an integral aspect of all educational disciplines.	3.00	

For Post Baccalaureate Teacher Certificate/Art Education Program Requirements, see Appendix A (page 290-292). For MAAE, Master of Art Education Program Requirements outline, see Appendix B (page 293).

Enrollment & Registration

Admissions

Undergraduate Admissions Requirements

Application Requirements

Application Form

Enter general personal and educational information. There is no fee associated with the CCS Undergraduate application. If you choose to submit your portfolio on ccs.slideroom.com, Slideroom will require \$10US.

Portfolio

Upload 8-12 pieces of your original visual artwork to ccs.slideroom.com or get a one-on-one review with a CCS representative. Five drawings from imagination or observation are required for the following majors: Entertainment Arts: Animation, Entertainment Arts: Concept Design, Entertainment Arts: Game, Illustration, Transpiration Design. Works from all visual mediums can be submitted.

High School or College Transcript(s)

Email or request an electronic version of your current transcript (unofficial or official electronic version) to the CCS Admissions office.

High school students who have attended more than one high school: Submit a transcript that details all four years of enrollment or a transcript from each school attended.

Homeschooled applicants: Submit a detailed transcript that includes student's full name, address, dates and detail of courses completed, grades earned and the signature of the person who oversaw the education plan and created the document. If any coursework was completed at a college or high school, a transcript from that institution must be submitted as well.

Transfer applicants: Submit transcripts from all previously attended colleges if they want to transfer previously-earned credit.

International Applicants: Submit a certified English translation of your transcript(s). The documents should include the translation of your courses along with the school's official grading scale, so that we can convert your grades and/or an accumulative Grade Point Average for all years attended in your high school, secondary or college program(s).

Official copies of all transcripts confirming graduation from high school, a GED test transcript, or the equivalent international education level, must be one file prior to the Add/Drop Deadline of the student's initial start term, and is required for matriculation.

Test Blind for Domestic Applicants

Starting with applications for semesters in 2020, CCS will not require a standardized test (ACT or SAT) score. If a Test Score is submitted it will not be used to influence admission or scholarship. While CCS is committed to admitting students who have proven potential to succeed in our programs, our historical data indicates that Test Scores do not consistently identify that potential.

English Language Test Score for International Applicants

International applicants whose primary and/or native language is not English must submit one of the following English language test scores: TOEFL, IELTS, DuolingoEnglish Test, SAT or ACT. The test requirement may be waived if the primary language of instruction at their secondary school or college is English.

Letters of Recommendation and Artists Statements are not required.

If an applicant for admission to the College has been admitted to the same academic level four times in the past, but has never completed attendance through the first semester Add/Drop period of any admitted Start Term, the fifth and following applications for admission will be denied.

CCS Laptop Recommendations 2024-2025

General Laptop Recommendations

The following recommendations are for departments at CCS that do not currently have a specific requirement for laptops. Before purchasing a laptop, we recommend contacting your department to confirm your choice.

If you have any additional technical questions after speaking with your department, please email the CCS Helpdesk at helpdesk@collegeforcreativestudies.edu.

Below are minimum suggested specs; better/faster/larger/newer is fine as long as supported by applicable application software. Information regarding software compatibility is available here: <https://campus.collegeforcreativestudies.edu/its/software-requirements/>

Apple MacBook Pro

Educational discount available at Apple Stores or the Apple online educational store (<https://www.apple.com/us-hed/shop>).

- Processor: M1 Pro or Better
- Memory: 32GB unified Memory
- Hard Drive: 512GB SSD storage or betterAppleCare 3-year protection plan: Highly recommended

Windows PC

- Windows 10 Pro 64-bit OS or Windows 11
- Processor: 64-bit Intel® Xeon, or i-Series processor with Intel® or AMD equivalent. Highest affordable CPU speed with multiple cores recommended
- Memory: 32GB of Memory
- Graphic Card: Supported NVIDIA® or AMD graphics card with OpenGL 4.3 support and a certified driver. 8GB Memory minimum.
- Hard Drive: 512GB SSD3-yr protection plan: Highly recommended

Required Software:

Adobe Creative Cloud: Provided through CCS for all registered students

Microsoft Office: Available for free at: <https://www.microsoft.com/en-us/education/products/office>

Graduate Admissions Requirements For Domestic Applicants

Application Requirements

Application Form

Enter general personal and educational information.

Portfolio

Upload projects, sketches and other items that communicate your technical and design expertise and problem-solving skills. Review individual program requirements/recommendations on the Portfolio Guidelines page.

MFA Transcript

Upload a current transcript (unofficial or official electronic version) of your transcript. Official copies will be requested if offered admissions.

International Applicants: Submit a certified English translation of your transcript(s). The documents should include the translation of your courses along with the school's official grading scale, so that we can convert your grades and/or an accumulative Grade Point Average for all years attended in your bachelor's degree.

Official copies of all transcripts confirming graduation from a college or university, must be one file prior to the Add/Drop Deadline of the student's initial start term, and is required for matriculation.

MFA Statement of Purpose

Upload a statement of purpose (500-1000 words) that outlines your objectives for seeking an MFA at CCS and addresses the following:

What is your motivation for studying design?

What are you hoping to achieve in your graduate education? Career path and/or personal enrichment?

Why do you think CCS is the place for you?

What characteristics, both personal and professional, do you feel you will contribute to a team-based project?

This document serves as your writing sample and should include your areas of interest and influences on your design/thinking practice.

MFA CV/Resume

Submit a current resume/curriculum vitae detailing your educational, work and community service/volunteer experience.

MFA Letters of Recommendation

Provide two (2) recommendation letters. Recommendations should come from individuals who are able to address your creative ability, academic and/or professional record, learning style and potential for graduate education. At least one letter should be provided by an academic reference or professional supervisors. Applicants can submit up to three (3) recommendation letters as part of your application.

Application Fee

Submit a \$18 non-refundable application fee prior to finalizing your application.

If an applicant for admission to the College has been admitted to the same academic level four times in the past, but has never completed attendance through the first semester Add/Drop period of any admitted Start Term, the fifth and following applications for admission will be denied.

Graduate Admission Requirements For International Applicants

Application Requirements

Application Form

Enter general personal and educational information.

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Application Fee

Submit a \$18 non-refundable application fee prior to finalizing your application.

Additional Requirements For International Students

English Proficiency Exam: All applicants whose primary and/or native language is not English must submit TOEFL or IELTS general exam scores. Request scores be sent to CCS electronically by the exam agency (ETS or Cambridge English Assessment). Our TOEFL (ETS) code is 1035.

Minimum scores: TOEFL- Internet version: 80; paper-based version: composite score of 527; computer-based: 197

IELTS: 6.5

If the primary language of instruction for your undergraduate degree was English, you can request the requirement be waived in your SlideRoom application. Please provide a direct link to institutions website with details of the language of instruction. Applicants requesting a waiver will be contacted directly by the Office of Graduate Admissions regarding the decision.

Transcripts: Upload provide a certified English translation of your transcripts, along with the school's official grading scale, so we can convert your grades and/or an accumulative Grade Point Average. Please also provide an English translated degree certificate, if available.

Passport: Submit a current scanned copy of your passport.

Computer And Technology Requirements – Graduate Students

Graduate students enrolling at the College for Creative are required to own or purchase a laptop computer for their studies. The website [information](#) provides the hardware configuration and software requirements. Students will also have access to computers in the Graduate Lab and other sites on campus that will provide access to software.

Be sure to use your educational discount available at Apple Stores or the Apple online educational store and at Dell online with a letter of acceptance or school ID. For software, please visit the CCS bookstore or contact the bookstore at 313.664.5020 for the most competitive educational pricing on software bundles for your initial purchase and for any additional software needs.

Enrollment Deposit

Incoming Undergraduate And Graduate

Incoming students must pay a \$250 non refundable [Enrollment Deposit](#) to confirm their intent to enroll. Once your deposit is paid, your enrollment at CCS is confirmed and you will be automatically registered for classes. The Deposit Deadline is two weeks after receipt of your acceptance letter, or by May 1st for the September start term, whichever is later. Use your Student ID# to Pay your Deposit Online – your student ID# can be found on your admission decision letter.

Choose: Make a one-time payment

Select: New Student

International Students

International student payments will be conducted through Flywire via the link on the [Tuition Management Systems](#) site. Once you pay your Deposit, connect with the International Student Services Office to ensure all Visa application and Bank verification documents are in order.

All students who were recently admitted to the CCS Undergraduate or Graduate programs must deposit through the link above. Students who have attended as Precollege, Dual Enrolled or Continuing Education students must also use this [link](#).

Academic Advisor & Mentor Assignments

Academic Advisor Assignments

Undergraduate Students are assigned to an AARO Academic Advisor based on major.

Graduate and Teacher Certification (TC) students will meet one-on-one with their assigned Advisor from AARO. Additionally, Graduate and TC students in will work with their Department Chairs to confirm specialized course planning approvals.

Advising assistance is provided to all students throughout the academic year via workshops, group advising sessions and one-on-one appointments.

Students are strongly encouraged to meet with their assigned 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 routinely review [academic evaluations](#) to ensure progress is being made. Students who are identified as not making satisfactory progress toward their degree will receive a notification from the AARO; a [restriction/hold](#) may be applied to the student's account, if applicable. Students with an "advising hold" are required to make an appointment with their assigned advisor to address degree progress, academic approvals or other questions/concerns.

[see – CCS Academic Advising Program](#)

Mentorship Program Assignments

Enrolled undergraduate students are assigned a mentor and will participate in the CCS Mentorship Program, designed to help students become career-ready. Mentors come from different roles within the institution and may consist of a full-time faculty member, an adjunct or staff member and/or an alumni. Mentoring will trend towards acclimation to college, academic support, institutional resources and short-term goal setting.

Students will find their assigned CCS Academic Advisors and Mentors listed in their Self-Service/Student Planning accounts.

Undergraduate Student Readmission

Students returning to CCS after an absence of more than two consecutive academic years or students who seek readmission after suspension must complete the [Application for Readmission](#). This application along with a \$50 nonrefundable readmission fee should be submitted to the Academic Advising and Registration Office at least two months prior to the start of the semester the student wishes to attend. Official transcripts with final grades from other institutions attended during the absence from CCS should be included with the readmission application.

Readmitted students must meet the program and graduation requirements in effect at the time of readmission. Studio courses older than seven years at the time of readmission cannot be used toward the degree, except with prior written approval from the Department Chair and Director of Academic Advising and Registration. The Department Chair must review and approve studio courses completed prior to the seven-year limit or taken at another college during the absence from CCS. This approval will be based on the student's ability to demonstrate current curriculum proficiency as evidenced by a review of a current portfolio. The cumulative grade point average for all readmitted students includes all CCS grades, regardless of how much time elapsed between enrollments.

Students who have left for mandatory military service are able to resume studies at CCS without completing the readmission application for up to three academic years from the time of their withdrawal.

Procedure

Readmission For Students In Good Standing:

Readmission for Students in Good Standing: Students, who left CCS in good academic standing with a grade point average of 2.0 or higher, should complete the [Application for Readmission](#) and attach the \$50 Readmission Fee. Students will be notified via mail when their application has been processed.

Readmission After Academic Suspension:

Students applying for readmission after academic suspension, must complete the [Application for Readmission](#), attach the \$50 Readmission Fee, and address the problems that led to the academic suspension and put forth the case for the student's success upon returning to CCS. This information should be provided in the "Student Explanation" section of the Application for Readmission. The Committee on Academic Performance will review appeals for readmission after academic suspension. If approved, the student's academic standing would carry the status of "Continued Academic Warning."

Readmission After Suspension Related To Conduct:

Students applying for readmission after suspension related to conduct must complete the [Application for Readmission](#), attach the \$50 Readmission Fee, and include any relevant information that will build a case for the student's success upon returning to CCS. This information should be provided in the "Student Explanation" section of the readmission application. The Dean of Students will review appeals for readmission after a conduct suspension.

Graduate Student Readmission

Graduate students returning to College for Creative Studies (CCS) after an absence of more than two consecutive academic years or students who seek readmission after suspension, must complete the [Application for Readmission](#). This application along with a \$50 nonrefundable readmission fee must be submitted to the Academic Advising and Registration Office at least two months prior to the start of the semester the student wishes to attend. Official transcripts with final grades from other institutions attended during the absence from CCS must be included with the readmission application.

Readmitted students must meet the program and graduation requirements in effect at the time of readmission. Studio courses older than seven years at the time of readmission cannot be used toward the degree, except with prior written approval from the Department Chair and Director of Academic Advising. The Department Chair must review and approve studio courses completed prior to the seven-year limit or taken at another college during the absence from CCS. This approval will be based on the student's ability to demonstrate current curriculum proficiency as evidenced by review of a current portfolio. The cumulative grade point average for all re-admitted students includes all CCS grades, regardless of how much time elapsed between enrollments. Students, who have left for mandatory military service, are not required to apply for readmission to the College for up to three academic years from the time of their withdrawal.

Readmission For Graduate Students In Good Standing

Graduate students, who left CCS in good academic standing with a grade point average of 3.0 or higher, must complete the Application for Readmission and attach the \$50 Readmission Fee. Students will be notified via email when their application has been processed.

Readmission After Academic Suspension

Graduate students applying for readmission after academic suspension, must complete the Application for Readmission, attach the \$50 Readmission Fee, and address the problems that led to the academic suspension and put forth the case for their success upon returning to CCS. This information must be provided in the "Student Explanation" section of the Application for Readmission. The Committee on Academic Performance will review appeals for readmission after academic suspension. If approved, the student's academic standing would carry the status of "Continued Academic Warning."

Readmission After Suspension Related To Conduct

Graduate students applying for readmission after suspension related to conduct, must complete the Application for Readmission, attach the \$50 Readmission Fee, and include any relevant information that will build a case for the student's success upon returning to CCS. This information must be provided in the "Student Explanation" section of the readmission application. The Dean of Students will review appeals for readmission after a conduct suspension.

Registration – New Students

Preregistration

New admitted students who have deposited for enrollment into to a CCS degree program or for the post baccalaureate (TC) program for Art Education are preregistered for their first semester.

- Students are only registered for required courses of their admitted program.
- Transfer credits that have been confirmed are considered when schedules are created.
- Students with missing college transfer or other credit placement at the time of preregistration are required to submit missing transcripts and/or test scores upon immediate availability for accurate schedule adjustments.
-

Advising & Registration – Undergraduate

All new/incoming undergraduate students will attend the **required Academic Advising & Registration Session for New Students**:

- Summer sessions take place in June/July for Fall registration
- October sessions take place for Winter registration

Advising & Registration – Graduate And TC

Graduate and TC students will attend a **required Academic Advising & Registration meeting** with the Graduate/TC student Advisor.

- Individual Appointments are scheduled May – July for Fall registration and in October for Winter registration

Registration Requirements

All New Students are required to complete the following for registration of an academic semester:

- Program Acknowledgement and Tuition/Registration Agreement
- Submit Emergency Contact Information
- Verify Contact/Student Profile Information
- Attend the required Academic Advising & Registration Session

To maintain registered credits, students must review and confirm their program and class schedules during Advising & Registration sessions. Students are informed of program requirements, degree timelines and methods for schedules and program change options.

Schedule Changes

After students have attended an Advising & Registration session, students have access to adjust day/time offerings online in Self-Service. Students are guided to follow-up with their CCS Academic Advisor by appointment to review further changes and/or questions regarding their major.

Registration – Current Students

Registration In Self-Service

Online registration is available each year to eligible students through Self-Service/Student Planning. Students should check their degree requirements before registering for classes and schedule an Academic Advising appointment to verify degree progress, courses and/or for assistance with online scheduling.

Registration Priority Dates

Priority Registration for current students opens for the consecutive Fall and Winter academic semesters every April. Summer registration opens in August the year prior. Current students receive notifications of “priority registration dates” that align with class levels and/or enrollment status.

Current students with the following Enrollment Status can register on the first day of “Priority Registration” each April:

- Graduate Studies
- Teacher Certification (TC-post degree students only)
- Veteran students

Undergraduate Students

Priority Registration dates are based on Class Level (number of credits):

- Class Level (Senior, Junior, Sophomore, and Freshmen) is determined by credits (*completed and in-progress credits combined for registration*).
- Registration dates are not based on studio level.
- Registration dates for each class level is listed on the Academic Calendar.
- Students cannot register before their eligible date (and will receive an error message).

Students may enroll in courses starting at 12midnight on designated registration dates. Registration deadlines apply for each semester separately.

Registration Requirements

All Current Students are required to complete the following **PRIOR TO REGISTRATION EACH YEAR** (or as required based on date of original submission):

- Tuition & Registration Agreement
- Submit Emergency Contact Information
- Verify Contact/Student Profile Information

Additional Registration Requirements

Current students must also verify if any required procedures, student records or account restrictions are in place. Notifications regarding action items will appear in Self-Service prior to registration **or** may be required for completion at the time of a registration attempt.

Examples of additional requirements for registration include:

- Account holds for past due tuition payments
- College transcript required

- Academic holds for missing program/department requirements
- First Year Meetings – Advising
- Rising senior meeting – Advising
- Probation/Academic Progress holds
- Course registration permission required from Department (i.e., missing prerequisites, course is restricted to major, etc)

Guest/Non-Matriculated Students

Students who wish to enroll in specific courses at the College but who do not apply for admission as degree-seeking students are identified as non-matriculated. 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 Add/Drop period during the first week of the semester.

Class Audit

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.

Dual Enrollment For High School Students

The following information is for students who are in their junior or senior year of high school and are interested in CCS Dual Enrollment. There are two options.

Option 1

Students are recommended to work with their high school counselor to see if they are eligible for Dual Enrollment through their school district. If so, the following items are required to be submitted to CCS Continuing and Precollege Studies prior to enrollment.

- Completed Dual Enrollment application form and check list
- 5-8 digital images of the students art work (portfolio)
- Letter/documentation from high school counselor that student is eligible

- Promise to pay letter from your School District

Option 2

Students that are not eligible for Dual Enrollment through their high school, but are still interested are required to submit the following items.

- Completed Dual Enrollment application form and check list
- 5-8 digital images of the students art work (portfolio)
- Full payment at the time of registration (once student has been granted permission by the department to enroll.)

Due to coordinating a number of items when applying for Dual Enrollment, students are recommended to submit their application, portfolio and payment prior to the following dates:

- November 15 for Winter semester (classes meeting January – May)
- May 15 for Fall semester (classes meeting September – December)

Dual Enrolled High School Students are subject to ALL policies that apply to CCS degree seeking students including but not limited to attendance policy, payment due dates, withdrawal/refund policies, withdrawal procedures and policies. See the [Dual Enrollment Packet](#) for more information.

Once students are enrolled they will receive the following information in the mail: course confirmation, parking hang tag for CCS parking structure, CCS Student ID, billing receipt if applicable. Students will receive additional information prior to the course start via email. That information will include: course syllabus, material list, student login and password for Blackboard to access course information on line, and any additional information regarding the course.

Any questions regarding dual enrollment can be directed to the Continuing and Precollege Studies office at pcs@collegeforcreativestudies.edu or [313.664.7456](tel:313.664.7456)

Exchange Student Enrollment

Nomination Deadlines:

- **October 1st** for Winter term (January-May)
- **May 1st** for Fall Term (September-December)
-
- Contact the [Global Engagement Office \(GEO\)](#)
- Complete the Learning Agreement Form and schedule a meeting with the Director of Global Engagement to select course options for registration.
- Confirmation of registered courses will be provided by the Academic Advising & Registration Office (AARO). Schedules are available to students on Self-Service. Some courses will require Department Chair permission for initial registration or before schedule change requests are processed.
- Obtain the J-1 Visa documents from the CCS Responsible Officer, and Director of the Global Engagement Office.
- Apply for your J-1 Student Visa by following these the steps outlined on this webpage
- Apply for CCS [On-Campus housing](#) and pay the required fees.
- Complete the [Introduction to International Student Resources](#) Experience on Peacock Pride.
- Schedule a Pre-Departure Meeting with the Global Exchange Office to ask questions prior to travel.
- Attend New Student & New International Student Orientations on campus.

Resources And Policies For Veterans

We would like to take this opportunity to thank you for the contributions you have made to our country while serving in the Armed Forces. The College for Creative Studies is committed to our veterans and their eligible dependents. While transitioning back into civilian and college life, let us help you with many of the opportunities and challenges that you may face, including:

- The VA educational benefits application process
- Academic advising and course selection
- Planning a program of study in accordance with CCS and VA policies and guidelines
- Submission of enrollment certification paperwork
- Information about scholarships offered to veterans and service members
- Connections to College resources: Registration, Tutoring, Wellness Center and Career Services
- Special recognition during the CCS Commencement Ceremony

At the service member's request, we will also:

- Act as a liaison between the veteran and the VA
- Serve as a point of contact for additional referrals and resources

Veterans Educational Benefits

Eligibility for benefits is determined solely by the Veterans Administration.

Tuition Payments

Tuition payments are sent directly to CCS for Chapter 31 (Vocational Rehabilitation) and Chapter 33 (Post-9/11 GI Bill[®] & Yellow Ribbon). *"GI Bill[®] is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>."* Please keep in mind if your Chapter 33 benefits are less than 100% you are responsible for the remaining balance. Under all other programs, students receive funds from the VA and are responsible for paying their own tuition.

Enrollment Verification

If you are claiming benefits under Chapters 30, 1606, or 1607, you must verify your enrollment on the last calendar day of each month. Verification can be made online through [WAVE](#) at www.gibill.va.gov or by phone through the Interactive Voice Response (IVR) at [1-877-823-2378](tel:1-877-823-2378).

Monthly Housing Allowance

If eligible, the monthly housing allowance is paid directly to you. Students receiving benefits under Chapter 33 must be enrolled more than half-time (6 credit hours) to receive the housing allowance.

Book Stipend

If eligible, the book stipend (this includes art supplies) is paid directly to you. The stipend is based on your enrollment and is paid once per term (\$41.67 per credit hour up to \$1000/year).

Yellow Ribbon Program

CCS participates in the [Yellow Ribbon Program](#). The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. This program allows institutions of higher learning (degree granting institutions) in the United States to voluntarily enter into an agreement with the VA

to fund tuition expenses that exceed either the annual maximum cap for private institutions or the resident tuition and fees for a public institution.

New Students

New Students applying for Veteran benefits for the first time, need to:

1. Complete the Application for VA Education Benefits online at va.gov. If you do not have access to apply online, call [1-888-442-4551](tel:1-888-442-4551) and request that an application be sent to you.
2. A Certificate of Eligibility (COE) will be issued by the Department of Veterans Affairs to the applicant/student showing approval to pursue an education program. This will include the remaining entitlement for the student and the eligibility dates.
3. If you are eligible for VA benefits, submit your Certificate of Eligibility (COE) to the VA School Certifying Official's (SCO) office before the start of your first semester at CCS either by mail, email or dropping it off in person. The SCO's office is located in the Academic Advising and Registration Office on the first floor of the Yamasaki Building.

Transferring VA Benefits

If you have used your VA benefits at another institution, you will need to transfer your VA benefits:

1. Complete Form 22-1995 Request for Change of Program or Place of Training – visit [VA Forms](#) website.
2. Submit your Certificate of Eligibility (COE) to the VA School Certifying Official's (SCO) office before the start of your first semester at CCS either by mail, email or dropping it off in person. The SCO's office is located in the Academic Advising and Registration Office on the first floor of the Yamasaki Building.

All VA Students

All VA Students need to:

1. Complete the [Request for VA Enrollment Certification](#) *once you have register for classes*. This form will need to be completed each semester you wish to receive VA benefits. Bring completed form to the VA School Certifying Official (SCO) located in the Academic Advising and Registration Office in the Yamasaki Building.
2. Notify the SCO of all changes of address, majors and withdrawals from courses.

Additional Information For VA Students

The SCO monitors your academic progress and notifies the VA Regional Office of any withdrawals from classes or other changes in your status. Class attendance and completion is required for students receiving VA benefits. The VA only pays for courses a student completes. Lack of attendance or completion of any course could affect your benefits and create a debt with the VA.

The U.S. Department of Veterans Affairs will be notified of any student who is placed on probation or suspended from CCS.

The Department of Veteran Affairs will pay for a student to repeat a course if the original grade received was a 0.0 or if the grade received does not meet the minimum requirement for graduation.

The College's [refund policy](#) for tuition and fees for students who drop a course(s) or withdraw from the College can be found in CCS Policy Database.

Veterans receiving assistance under Chapter 31 or 33 will not incur any penalties, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual

borrow additional funds, on any covered individual because of the individual's inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA.

Questions regarding veteran and military assistance may be directed to the VA School Certifying Official, Tom Turoczi at tturoczi@ccsdetroit.edu or via phone at 313-664-7832.

Student Accounts

Accepted and enrolled students registered for credit courses at CCS are assigned a CCS student username and password from Information Technology Services to use the primary CCS platforms:

1. **Access Manager:** to view CCS campus apps and services
2. **Self-Service:**
 - access student records (student profile information, grades, enrollment verifications, etc)
 - view student notifications and/or restrictions (holds) that need action
 - make tuition payments and access financial aid resources
 - utilize “student planning” in self-service to review academic program information, register classes and accept agreements
 - coordinate degree/course planning with CCS Academic Advisors; view assigned academic advisor and department mentor(s)
3. **Canvas:** to access registered course syllabi, assignment content, submit assignments and view course instruction/details
4. **CCS Email:** all campus communication, student records and tuition notifications are sent to students using their assigned CCS email, as the official form of communication.*

**Registered students are responsible for checking CCS email periodically for campus updates and student account notifications.*

Various access timelines exist and may depend on student status. Additional information and updates provided by the Information Technology Department to students each academic year.

“All students will have access to various resources including Google Workspace for Education (email, calendar, drive, etc), Adobe Suite (credit and pre-college students), VDI (virtual desktop infrastructure), LinkedIn Learning, library databases, student self-service, Canvas learning management system, and associated other services.”

Student Agreements – Program Acknowledgement

Incoming Students are recommended to complete a Program Acknowledgement before registration to confirm their understanding of expectations, responsibilities and commitment required for the CCS Undergraduate Program. The *Program Acknowledgement* outlines general expectations for the CCS Bachelor’s degree:

Program Acknowledgement

By accepting this agreement, I acknowledge my enrollment into the Bachelor of Fine Arts (BFA) degree program assigned to my Self-Service/Student Planning account. As a new student to CCS I am assigned a [Catalog Year](#) which defines the current requirements for my degree program. This Catalog Year is listed in Student Planning/My Progress and has a Curriculum Chart affiliated with my major. The Curriculum Chart and “My Progress” screen display all course requirements and the number of credits required to graduate.

CCS undergraduate majors are outlined on the Curriculum Chart as a four-year program with the recommended number of credits and courses to register per semester. In the event I request or choose to alter my program or number of credits per semester (i.e., change majors, add a minor, register fewer credits in a semester, etc.); I am aware that it may affect or change my timeline for graduation (or my financial aid awards). I may track my progress towards degree

completion using the “My Progress” screen in Student Planning. I am responsible for completing “all” required credits that are not satisfied before graduating, and may consult with my Academic Advisor to review degree-planning options.

STUDENTS WITH TRANSFER CREDITS

Transfer credits do not guarantee a shorter time-line for graduation, but may lessen the expected workload per semester. Transfer students should meet with their Academic Advisor to confirm potential timeline adjustments and to review degree plan options.

REGISTRATION & CLASS LEVEL

Enrolling into an undergraduate degree program allows for pre-registration for the upcoming registration periods announced on the Academic Calendar. Pre-registration for current students is based on class level. [Class level](#) is determined by the sum of completed credits towards your degree and CCS credits in-progress (during a current semester).

I understand that the number of credits I complete each semester will determine my class level for future registration. I also understand that if I do not meet the class level requirements for future courses, I may be required to obtain approval before registration (or I may be required to take designated courses in a later semester).

ATTENDANCE

I am expected to follow [attendance policies](#) outlined in the syllabus provided for each course and should communicate attendance concerns with appropriate faculty. Poor attendance may negatively affect grades. I am responsible for withdrawing any course that I stop attending within the published drop/withdrawal deadlines on the Academic Calendar. If non-attendance is confirmed for any registered course during the semester, Financial Aid may be adjusted accordingly.

SATISFACTORY ACADEMIC PROGRESS & GPA REQUIREMENTS

As a degree seeking student, I must maintain a minimum cumulative grade point average of 2.0, ([additional requirements apply for Financial Aid applicants](#)) which include passing at least two-thirds of classes attempted). I understand that my academic progress is monitored each semester by the Financial Aid Office and Academic Advising & Registration to ensure that I am meeting enrollment and [Financial Aid eligibility requirements](#). Additional GPA requirements apply to Art Education programs, honors acknowledgements, and specialized course opportunities.

PROGRAM & CREDIT REQUIREMENTS

Students who do not meet program and/or credit requirements from the 1st and 2nd years (as provided on Curriculum Charts for each major) may receive academic holds, before proceeding further in their program ([see Junior Status Policy](#)). Approval is required for any prerequisite overrides and/or program course exceptions.

COMMUNICATION

As a CCS student, I am responsible for checking my CCS student email on a regular basis and understand that all communication related to my academic records, registration, student services, department and campus notifications will be sent to my CCS Gmail account.

As an undergraduate student at CCS I will be informed of the following requirements during my studies at CCS:

- Required Academic Advising meetings
- Departmental meetings
- Required Department Reviews
- Required Pre-Graduation Review

- Required Application for Graduation
- Upon request for program changes or additions (major changes, studio minors, internship opportunities, studio course placement, etc.), additional portfolio reviews may be required.

I can work with my Academic Advisor using my records in Student Planning to discuss program/credit options, questions and concerns regarding my progress towards degree completion.

I understand that Student & Academic Services are available to me as an enrolled undergraduate student to support my personal, academic, professional growth and development.

I understand that any concerns or questions related to my tuition costs, can be reviewed by the Business Services Offices or Financial Aid Office. If I need to reevaluate my credits per semester or adjust my degree plan, I can discuss options with a CCS Academic Advisor.

As stated in the CCS Tuition & Registration Agreement, if there is any need to withdraw from CCS, I must contact the Academic Advising & Registration Office immediately and follow procedures outlined for withdrawal and/or leave of absence.

Student Agreements – Tuition & Registration

All students (new and continuing) are required to complete the CCS Tuition and Registration Agreement each academic year to acknowledge and accept registration/tuition policies for each semester they intend to register. The tuition & Registration Agreement is accessible through the Self-Service menu under “Student Agreements”.

Tuition & Registration Agreement

This Tuition & Registration Agreement applies to all charges and registration that may take place for the **2024-2025** Academic Year.

I understand that I must register for each semester separately (Fall, Winter, and/or Summer semesters) and tuition charges will be applied for each registered semester (in addition to housing, meal plans or other applicable fees).

Upon registration of courses, I understand that I am responsible for payment of my tuition (and all other applicable charges) by the deadlines listed on the Academic Calendar, for each registered semester. See [Payment Agreement & Disclosure of Collection Costs](#)

The balance of my charges can be found in Self-Service under “Student Finance” or I may contact the [Business Services Office](#) for balance and [Tuition Payment Options](#).

To review and confirm financial aid eligibility, I can contact the [Financial Aid Office](#) and/or review the Financial Aid section in Self-Service.

DROPS/WITHDRAWALS

If I no longer wish to attend the College for Creative Studies OR if I need to change/drop credits to adjust my course load, the request to drop/withdraw must be initiated by me (the student); following the drop/withdrawal procedures and deadlines published by the [Academic Advising & Registration Office](#).

I understand that Complete Withdrawals (removal of all registered classes) cannot be dropped online. To request a COMPLETE withdrawal, I must contact the following office(s):

International Undergraduate and International Graduate Studies students – contact the Global Engagement Office.
All other Undergraduate, Graduate and/or Teacher Certification students – contact the Academic Advising &

Registration Office.

I understand that if I stop attending any course, it is NOT automatically dropped and I am responsible for charges or grades earned due to not attending. Refunds and/or tuition relief will only be granted according to the published policy and/or by refund deadlines indicated on the Academic Calendar.

I have read and understand the [tuition withdrawal and refund percentage deadlines](#) and the completed list of deadlines for each semester is outlined on the CCS [Academic Calendar](#).

FALL 2024 CLASSES BEGIN ON SEPTEMBER 3, 2024 LAST DAY FOR SECTION CHANGES – SEPTEMBER 10, 2024
LAST DAY TO DROP A CLASS FOR 100% REFUND – SEPTEMBER 10, 2024
FULL CHARGES APPLY TO ALL DROPS/WITHDRAWALS (no refunds) OCTOBER 1 – Nov 22, 2024
LAST DAY TO DROP/WITHDRAW A CLASS (for Fall 2024) – NOVEMBER 22, 2024

WINTER 2025 CLASSES BEGIN ON JANUARY 13, 2025
LAST DAY FOR SECTION CHANGES – JANUARY 21, 2025
LAST DAY TO DROP A CLASS FOR 100% REFUND – JANUARY 21, 2025
FULL CHARGES APPLY TO ALL DROPS/WITHDRAWALS (no refunds) – February 11 – March 28, 2025
LAST DAY TO DROP/WITHDRAW A CLASS (for Winter 2025) – March 28, 2025

I understand that updates to my student account and registration is sent to my CCS student email. It is my responsibility to check Self-Service and my CCS email regularly to avoid missing important communication from the Academic Advising & Registration Office, Financial Aid Office, Business Services, and other college departments.

Registration & Credit Policies

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:

- “C” next to a course indicates course completion
- “I” indicates a course in progress
- “N” is a course not started
- “P” is a course pending completion of unfinished activity

Other Courses

In the academic evaluation there is an “other courses” section at the end of the evaluation. Courses that are not applying to the student’s major will default into this area. These courses normally default into this area if a student has changed their major and the old course is not applicable to the new major. Students can speak with their department chair about having these courses applied to their current program. Students will also see courses that they’ve withdrawn from or failed into this section. These courses are not applying to the students current degree program.

Academic advisors routinely review academic evaluations to ensure progress is being made. Students with questions should contact the Academic Advising and Registration Office.

Adding/Dropping Classes

Courses for which a student is enrolled at the conclusion of the Add/Drop period will be used to determine attempted courses for the Course Completion Rate. Therefore, if it is necessary to adjust one’s class schedule, it is best to do so during the Add/Drop period of the semester. Courses that are dropped after conclusion of the Add/Drop period will show a recorded grade of W, WN, or WF. This will be counted as an unsuccessfully completed course, thus lowering the student’s completion rate.

Students may use [Self-Service](#) to add or drop classes up until the last day to add a class in accordance with the [academic calendar](#). After the last day to add a course, if a student wishes to drop a course, students must complete the [online drop](#) form that is available on the AARO Campus Office page.

Students who drop classes during the first seven business days of classes (see [Academic Calendar](#) for specific dates) are not charged for the drop. After the seventh day, dropped classes are charged on a sliding scale and those courses will receive a grade of “W”, “WN”, or “WF”.

The academic calendar offers specific tuition reimbursement information. The last day to withdraw from a course is on the Friday of the thirteenth week of classes. No exceptions to this deadline will be made.

The College reserves the right to cancel or change classes, instructors, and schedules; to revise tuition and fee structure; and to amend College policies for the efficient operation of the College. Students are notified by the Academic Advising and Registration Office of any course changes.

Class Level

Undergraduate Students

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:

For students following the 2024/2025 catalog year (or later):

- Freshmen up to 29.5 credits completed or in progress
- Sophomores 30 – 59.5 credits completed or in progress
- Juniors 60 – 89.5 credits completed or in progress
- Seniors 90 or more credits completed or in progress

For students following the 2023/2024 catalog year (or prior):

- 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

All students, regardless of catalog year, will be eligible for assigned priority registration following the class levels defined for the 2024/2025 guidelines.

Financial Aid eligibility will factor in a student's *current assigned* catalog year to determine class level.

Graduate Students

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:

- First Year up to 29.5 credits completed or in progress
- Second Year 30 – 60 credits completed or in progress

Credit Hours

College for Creative Studies uses credit hours as a general measure of academic work and progress toward degrees at both the Undergraduate and Graduate level. The College's use of credit hours complies with standards established by our accrediting bodies and is consistent with generally accepted practices of peer institutions across the nation. At CCS, one credit hour represents an average of at least three hours of work each week for a period of 15 or 16 weeks. Most classes offered at CCS award three credit hours upon successful completion, hence an average of at least nine hours per week of classroom and outside work, totaling 135 hours in a 15 week semester is expected. For studio courses, three credit hours represents six hours of class time with an average of at least three hours of work outside of class each week. For lecture classes, including Liberal Arts, three credit hours represents three hours of class time with an average of at least six hours of work outside of class each week. Workloads may vary from class to class, depending upon the period during the semester, but students should expect to commit to an average of at least nine hours of classroom and outside work per week for every three credit hour class taken.

During a 15 or 16 week semester students enrolled in a three credit hour independent study or a three credit fully online course are expected to commit to at least nine hours of work per week or 135 hours. Summer courses that are offered in a condensed term are scheduled to have the same number of classroom hours as a lecture or studio class of equal credit would have over a 15 week semester. Likewise the weekly expectation of outside of class work is adjusted so that the classroom and outside work totals at least 135 hours.

Students in the undergraduate program may complete more than 3 hours of effort per credit during an elective internship, a CCS travel class or Directed Teaching.

Course Overload

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.

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. Work from previous attempts at the course cannot be reused in future attempts without written approval from the faculty member teaching the repeated course. Federal regulations specify that a student may only receive [financial aid for a repeated course](#) once after a passing grade has been earned.

Repeated Courses And Federal Student Aid

When a successfully completed course is repeated, the previous enrollment is deducted from the calculation of successfully completed courses; therefore, this will lower your Course Completion Rate. The earned higher grade is counted in the cumulative GPA. Per the Federal Student Aid handbook, students may repeat a course as many times as necessary to receive a passing grade and receive federal funding for that course. The federal definition of a passing grade is anything above an F.

Once the student has taken the course and received a grade above failing (anything above an F), the student may repeat the course only one additional time to try to earn a higher grade and receive federal financial aid funds. Any subsequent repeats of that course cannot be covered by federal financial aid funds. CCS does have some required courses that require at least a C grade per College policy. The College policy does not affect federal eligibility, so the student may still only retake this course once after receiving a grade above an F and receive federal funding.

EXAMPLE:

A student has taken a course requiring a C grade and received above an F but less than a C. The student takes the course a second time but again earns less than a C. The student must continue to retake the course to pass it per CCS policy but is no longer eligible for federal financial aid for that course. If the student subsequently enrolls for 12 credits, including the course they are having to repeat, only 9 of those credits are eligible for federal financial aid. Institutional aid is not affected and can still be processed at the full-time amount. Students who are enrolled for 15 credits are not affected since they will still have 12 eligible credits and would still be considered full-time.

2024-2025 Academic Year Tuition And Fees Schedule

Undergraduate Tuition And Fees

Tuition is \$1,732 per credit hour for the 2024-2025 school year. Students who register for 12–18 credits pay a flat rate of \$25,980. Students registering for more than 18 credit hours are charged \$25,980 for the first 18 credits and \$1,732 for each additional credit.

Credits	Tuition
1.00	\$1,732.00
1.5	\$2,598.00
3.00	\$5,196.00
6.00	\$10,392.00
9.00	\$15,588.00
12.00-18.00	\$25,980.00
21.00	\$36,372.00

Graduate Tuition And Fees

Tuition is \$1,809 per credit for the 2024-2025 school year; \$27,135 per semester for full-time enrollment, 12–18 credits.

Mandatory Fees

Registration Fee (nonrefundable)	\$100.00 per semester
Accident Insurance (nonrefundable after the 7th business day)	\$ 20.00 per year
Resource Fees per semester (nonrefundable after the 7th business day)	
Full-time students (12.0 – 18.0 credits)	\$590 per semester
Part-time students (6.0 – 11.5 credits)	\$490 per semester
Less than part-time students (1.0 – 5.5 credits)	\$255 per semester

Other Fees

Tuition Refund Insurance	\$165.00
End of semester delinquent account charge	\$75.00
International Orientation Fee	\$200.00
Undergraduate Graduation Application fee (nonrefundable, paid once)	\$100.00
Graduate Graduation Application fee (nonrefundable, paid once)	\$175.00
Late Undergraduate Graduation Application fee	\$125.00
Late Graduate Graduation Application fee	\$200.00
Late Tuition Fee (per billing)	\$25.00
Returned Check Fee	\$30.00
On-The-Spot Transcript (time permitting)*	\$10.00
Transcript Fee	\$5.00

* not available 8/15-9/30, 11/15-1/15, 4/1-6/30

Housing & Meal Plans

Taubman Center Loft-Style Housing

The Taubman Center offers high ceiling, loft-style furnished rooms with one private bath. Each room is approximately 500 square feet and accommodates three to four people.

The Taubman Center is built on the philosophy of community, so just outside the student's living quarters are workspaces, fitness rooms and lounge areas for students to interact. Each floor also houses a laundry room. Continuing with the theme of community, a full-service dining area is just a few floors below. Students living in the Taubman Center are required to have a meal plan.

Most first-year students are placed in the Taubman Center to foster collaboration with peers in their class, enhancing their overall learning experience.

Costs:

Taubman Center three & four students per unit:
\$4,070 per semester*

Art Centre Building – Apartment Style Housing

**Bedrooms shown are representative, window count may vary.*

Located on the Walter and Josephine Ford campus. These are suite-style accommodations for four and six people and include a living room, dining room, and full kitchen.

Six-person suite:

three bedrooms

two bathrooms

Four-person suite:

two bedrooms

one bathroom

Costs:

Art Centre Building four students per unit:

\$4,270 per semester*

Art Centre Building six students per unit:

\$4,160 per semester*

Dining and Meal Plans

We have a few different dining options for our students to enjoy. The Ford Campus is home to the Arts & Crafts Café which features a coffee bar, grab-and-go items, and quick-lunch options. A full-service dining facility is located at the Taubman Center. We also provide extensive vending services with customizable meal options provided 24 hours a day on both campus sites.

Meal plan options:

1,450 dining dollars each semester — \$1,450 per semester

2,175 dining dollars each semester — \$2,175 per semester

Tuition Payment Options

The College offers the following tuition payment options:

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), and international money order or through Flywire (formerly PeerTransfer). Payments may be made on-line using Self-Service, by mail, phone, or in person. International payments made using Flywire may go to collegeforcreativestudies.flywire.com.

Deferred payment of tuition and fees: The balance of tuition and fees, less financial aid and scholarships, is due on August 1st for the fall semester and December 13th for the winter semester. Tuition invoices will no longer be mailed to homes. Please view and pay your invoice online through Self-Service. All payments not received by the due date will be assessed a \$25 late fee per billing (see Academic Calendar for specific dates). The College uses email as an official method of communication with students. Students are responsible for reading emails from the College on a timely basis. The failure to read tuition due date email alerts or viewing invoices through Self-Service does not constitute a valid reason for not paying by the due date.

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 Services Department at the time of their registration. Students are responsible for any portion of their tuition and fees that the third party does not cover by the semester due date.

Interest-free monthly payment plan: The College does offer a payment plan through a third party company. Easy online enrollment, flexible payment options and no interest. For additional information please visit: payplan.officialpayments.com.

Self-Service Proxy Access for Accounts

Proxy access given approved individuals, such as family members or guardians, access to your personal account information on Self Service. You may wish to add proxy access if you individuals other than yourself need to log in and make payments.

To add proxy access, log in to Self Service at <https://selfservice.collegeforcreativestudies.edu> with your CCS username and password. Once you have logged in, click on your name in the upper right. A drop menu will appear with the option to 'View/Add Proxy Access'. Select this option. On the 'Active Proxies' window, select the 'Add Another User' option.

Please enter all the required details for your proxy user. Required fields will be marked with a "*".

At the bottom of the page, select the access you wish to give to the proxy individual.

Relationship *

Please Select

Access *

Allow Complete Access

Allow Select Access

Student Finance ⓘ

Account Activity

Account Summary

Make a Payment

Tax Information ⓘ

Tax Information

General ⓘ

Notifications

Cancel Submit

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Once complete, click submit. You will be asked to verify your password.

In the case that a matching record exists, you will get a notification saying a potential match has been found. CCS Staff with verify this information and add any matching users.

Once confirmed, an email notification will be delivered to your proxy user. They will now be able to access your specified account details.

Financial Aid Resources

Financial Aid Eligibility Requirements For Graduate Students

Eligibility Requirements

Eligibility for Federal Direct Loans is determined by an analysis of family resources calculated by the Free Application for Federal Student Aid (FAFSA). To receive Federal Direct Loans from the College, students must:

1. Be accepted for enrollment in a graduate degree program.
2. Maintain [satisfactory academic progress](#).
3. Be a U.S. citizen or eligible non-citizen.
4. Be enrolled in a minimum of six credit hours (for Direct Loans).
5. Have obtained a high school diploma or equivalent.
6. Not owe a refund on previous Title IV funds received or be in default on any federal student loan.

For more information, visit studentaid.gov.

CCS also awards scholarships based on merit. Students may qualify for these scholarships based on the strength of their admission application and required documents at the time of admittance to the College. No additional application is required for these scholarships.

Students receiving tuition assistance from their employers will have their tuition scholarship reduced accordingly.

Duration of Eligibility

Full-time students may receive financial aid for a maximum of three years (six semesters) of full-time awards. Half-time students are eligible for a maximum of six years (12 semesters) of half-time awards. Contact the Office of Financial Aid for more information.

Financial Aid Eligibility Requirements For Undergraduate Students

ELIGIBILITY REQUIREMENTS FOR NEED-BASED FINANCIAL AID

Eligibility for need-based financial aid is determined by an analysis of family resources calculated by the Free Application for Federal Student Aid (FAFSA). To receive need-based financial assistance from the College, students must:

- Demonstrate financial need
- Be accepted for enrollment in a degree program
- Maintain [Satisfactory Academic Progress](#)
- Be a U.S. citizen or eligible non-citizen
- Be enrolled in a minimum of six credit hours (for Direct Loans)
- Be registered with Selective Service (or be exempt)
- Have obtained a high school diploma or equivalent
- Not owe a refund on previous Title IV funds received or be in default on any federal student loan

For more information, visit www.studentaid.gov

CCS also awards scholarships based on merit. Students may qualify for these scholarships based on the strength of their admission composite score (portfolio, GPA and test scores) at the time of admittance to the College. No additional application is required for these scholarships.

Students receiving tuition assistance from their employers will have their tuition scholarship reduced accordingly.

Duration Of Eligibility For Undergraduate Students

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.

Application Procedures For Financial Aid

Fill Out The FAFSA

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 to ensure eligibility for all programs is March 1st. Note that the FAFSA must be signed by the student and parent (if required) to be considered submitted. 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.

CCS strongly advises students file the FAFSA by the recommended date even if they are uncertain of their plans for the upcoming year to ensure they can receive funding in all programs they qualify for if they do attend.

Most students are considered a dependent of their parents for purposes of financial aid and will be required to provide their parent's financial information and signature on the FAFSA. To determine if you are considered a dependent of your parents for purposes of financial aid, visit <https://studentaid.ed.gov/sa/fafsa/filling-out/dependency>

Complete Verification

In some cases additional documentation may be needed to confirm information provided on the FAFSA is accurate. 30% of all applicants are randomly selected for verification, or you may be selected due to an individual item that needs to be resolved.

Requested documentation must be received before financial aid can be processed and applied to the student's account.

Documentation requests are sent via email to the student's CCS email address. If additional documentation is requested it should be provided to Financial Aid as soon as possible, but no later than six weeks before the end of the enrollment period. If you have questions about the documentation or the due date, contact the Financial Aid Office to discuss.

Award Notifications

Once the FAFSA is completed and any additional documentation requested has been provided to the Financial Aid Office students will receive a Financial Aid Notification detailing the amounts and types of aid they are eligible for. Incoming students receive paper notification in the mail and are required to complete and return a copy to the Financial Aid Office. Returning students receive email notification their funding has been calculated and are able to view and accept their awards on WebAdvisor.

Loan Programs

Federal Direct Subsidized And Unsubsidized Loan Program

A federal loan program available to students who have completed the FAFSA (Free Application for Federal Student Aid) to assist students and families with the costs of education. The government guarantees the loans, so no co-signer or credit check is necessary. The amounts that can be received for both subsidized and unsubsidized loans are set by the government based on the student's grade level and financial need. The amounts listed on your Financial Aid Notification letter reflect your specific eligibility. Repayment begins six months after graduation, upon enrollment of less than half-time or upon withdrawal from the College. More information can be found under the Financial Aid section of the [Campus Offices site](#).

Federal Parent PLUS Loan Program

The federal Parent PLUS loan is intended to assist parents in paying for their children's education or, more often, to supplement the financial aid received by their student. This is a supplemental loan based on a credit application. Repayment generally begins 60 days after the final disbursement. For most families, this means March of the academic

year. However, once your loan has been disbursed you may request that repayment be deferred during periods while your student is enrolled at least half-time (6.0 credits). More information can be found under the Financial Aid section of the [Campus Offices site](#).

Alternative/Supplemental Loan Program

Students who require funding beyond what grants, scholarships, and federal Subsidized/ Unsubsidized loans provide may want to consider applying for a supplemental loan to cover the remaining tuition balance and/or costs for indirect expenses like transportation, living expenses, or books & supplies. Alternative loans are private supplemental loans offered by various lenders. They are meant to function as a supplement to the grants, scholarships, and Direct Loans you receive. Visit the Financial Aid section of the [Campus Offices site](#) for more information on Alternative/Private Loans.

Required Steps For Federal Subsidized & Unsubsidized Loans

In addition to officially accepting the loans on the award notification letter or WebAdvisor, students borrowing Direct Subsidized and Unsubsidized loan funds at CCS for the first time will be required to complete a Subsidized/Unsubsidized Master Promissory Note and Loan Entrance Counseling before their funds can be processed. These steps should be completed as soon as possible, but no later than one week before the end of the enrollment period. Students must be currently enrolled at least half-time (6 credits) to be eligible for their loans. The Mastery Promissory Note (MPN) and Entrance Counseling can be found at <https://studentloans.gov/myDirectLoan/index.action>

Students who initially decline their loans can accept them later as long as they are still enrolled at least half-time (6 credits) and all necessary paper work is completed at least one week before the end of the enrollment period.

Refunds

Students who borrow or receive aid in excess of the charges owed to CCS will receive a refund check for the overage from the Business Services Office. These funds can and must be used only to pay indirect educational costs, including books & supplies, housing, food, transportation, child care and personal expenses (such as laundry & toiletries).

Loans are disbursed on a schedule determined by a student's grade level and can be affected depending on when a student completed the various forms of paper work required. Assuming all paper work was completed in a timely manner, refunds for juniors and seniors are available the second Friday of the semester, sophomores and returning freshman the third Friday of the semester and first-time freshman the fourth Friday of the semester.

Satisfactory Academic Progress And Financial Aid

Students who receive financial aid must demonstrate Satisfactory Academic Progress (SAP) as determined by the College for Creative Studies in accordance with federal regulations. Financial aid recipients are required to be in good academic standing and to maintain SAP toward their degree requirements for each semester in which they are enrolled.

The standards of Satisfactory Academic Progress (SAP) measure a student's academic progress using both qualitative and quantitative measurements. These measurements include a cumulative Grade Point Average (GPA) requirement, a Course Completion Rate requirement, and a Maximum Time frame requirement. The standards apply to all federal and state financial aid programs administered by the College's Office of Financial Aid.

SAP is evaluated at the end of each term (Fall, Winter, and Summer). Federal regulations require the College to evaluate all students for SAP regardless of whether or not they receive financial aid. SAP is evaluated based on the student's cumulative academic record.

Students who do not meet SAP standards will be placed on academic warning for one semester. Students are eligible to receive financial aid during the academic warning semester. If at the end of that semester both markers of SAP have not been achieved, the student will be suspended and any future financial aid disbursements terminated.

Disbursement Of Financial Aid/Refunds

The main award year consists of two semesters (Fall and Winter) for a total of 31 weeks. Awards are credited to student accounts at the beginning of each semester and are based on full-time status (12 credits or more). Awards will be adjusted for students attending less than full-time based on their actual semester enrollment. Students must be enrolled at least half-time (six credits) to receive most kinds of financial aid.

Students whose total financial aid is greater than the charges owed to the school will receive a refund for the overage. Refunds for all borrowers at CCS will be processed the week before each semester is set to begin. If your financial aid funds and/or supplemental loans are in excess tuition and housing charges owed to CCS, the Cashier's office will issue a refund check to you for the overage. It is important to remember that financial aid is disbursed on a per semester basis, so if you have taken out an additional \$5000 for the year, you will receive \$2500 during the fall semester, and \$2500 during the winter semester. Refund checks are printed in the Cashier's office every Friday. You may also set up Direct Deposit for your refund through the Business Office.

ALL STUDENTS entitled to a refund should expect the refund within first the 1-2 weeks of the start of the semester.

Payment Agreement And Disclosure Of Collection Costs

Financial Obligation

When a student registers for a course at the College for Creative Studies, the student enters a financial obligation with the College and is responsible for making timely payments of tuition and all other applicable fees. It is the student's responsibility to read the policies and procedures of the College and be familiar with the refund policy when dropping a course.

Tuition Due Dates And Late Fees

Please see the [Academic Calendar](#) for tuition due dates specific to each semester.

If a student is late paying the balance by the scheduled due date, a \$25 late fee will be assessed. An additional \$25 late fee will be assessed if the balance is not paid in full after 30 days. If the balance is still not paid in full after 60 days a \$75 delinquency fee will be assessed.

Delinquent Accounts

CCS has the right to take steps to collect the balance including, but not limited to the following: withholding course grades, academic transcripts, and diplomas until the balance is paid; turning over the student's account to a collection agency; and taking legal action to collect the balance. CCS will make every effort to contact the student to arrange an in-house payment plan of outstanding charges before sending an account to a collection agency.

Tuition Withdrawal And Refunds

WITHDRAWAL AND REFUNDS

<u>Deadline</u>	<u>Refund</u>
Through the 6th business day of classes (for Fall)	100% refunded
Through the 7th business day of classes (for Winter)	100% refunded
Through the 10th business day of classes	80% refunded
Through the 15th business day of classes	60% refunded
Through the 20th business day of classes	40% refunded

Summer WITHDRAWAL AND REFUNDS

<u>Deadline</u>	<u>Refund</u>
Through the 8th business day of classes	100% refunded
Through the 15th business day of classes	50% refunded

There is no refund for classes dropped after the 20th business day of classes. Students who have not paid the full tuition and who withdraw from classes are obligated to pay for the dropped classes as follows:

After the 20th business day of classes, tuition for the dropped classes must be paid in full.

The Federal Refund policy will apply to those students who receive Title IV financial aid.

Tuition Refund Insurance

Students will be charged and automatically enrolled in a Tuition Refund Insurance Plan each semester. Subject to the program terms and conditions, if a student withdraws from all classes due to a personal injury, sickness, or mental illness, the Tuition Refund Insurance Plan will cover the following:

Injury And Sickness Withdrawals

75% of the insured term tuition and fees, less any refund or credit due you from the college, will be refunded provided your physical condition is certified by a licensed physician and forces you to completely withdraw from all classes for the balance of the term.

Mental Health Withdrawals

75% of the insured term tuition and fees, less any refund or credit due you from the college, will be refunded provided your medical condition is certified by a licensed physician and you have completely withdrawn from all classes for a condition whose diagnosis is found in the DSM-V Manual.

In both cases, a “complete withdrawal” from the college is required. This means the student has given written notice that due to an injury or sickness he/she will not be able to complete the term and will not receive any academic credit. A written statement from a doctor certifying the injury or sickness and college verification is required. All mental health withdrawals will be classified in accordance with the American Psychiatric Association’s Diagnostic and Statistical Manual DSM-V.

For more information regarding the Plan please go to:

<https://www.tuitionprotection.com/collegeforcreativestudies>

Tuition Refund Insurance – Opt Out

To opt out of the tuition refund insurance you must go to the following website and complete the Waiver Form.

<https://www.tuitionprotection.com/collegeforcreativestudies>

Graduation & Diploma

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. Undergraduate students must have a cumulative grade point average of at least 2.0 (C). Graduate students must have a cumulative grade point average of at least 3.0 (B)
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 that 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 prior to the start of the anticipated final semester.

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

Graduation

A student graduates from their program when all “required” academic credits have been satisfied and a diploma is awarded for degree completion. The Registrar will verify degree program completion of eligible students and “graduate” those who have applied for graduation. This is reflected in the student’s academic record and will display as “graduated” under the completed program. Graduating students are invited to participate in the commencement ceremony*.

- Students must be enrolled at CCS in the final semester planned for graduation
- Important! View [Graduation Requirements](#) and [Residency Requirement](#)
- Students are notified by email when Graduation Applications are available
- Applications must be submitted to the Academic Advising & Registration Office by listed deadlines (see [Academic Calendar](#)).
- Graduation is verified at the end of each academic semester. Students may graduate from CCS in December, May or August.

Questions about graduation requirements should be directed to the [Academic Advising and Registration Office 313.664.7672](#) or aaro@ccsdetroit.edu.

Diploma Information

Diplomas

CCS Diplomas are printed to acknowledge the degree of higher education earned.

- **Student's Name.** This is the diploma name entered on the graduation application. Chosen/Preferred names may be used on diplomas (note: legal names will appear on final transcripts supplied after graduation).
- **Degree awarded.** The level of degree earned (Bachelor of Fine Arts, Masters of Fine Arts, etc.)
- **Honors/Distinction.** Level of honors/distinction is indicated on the diploma to acknowledge academic achievements.

Diploma Mailing

Please be sure the correct mailing address is on file in the Academic Advising & Registration Office (AARO). Students may indicate the diploma mailing address on the graduation application via Self-Service and/or contact the Academic Advising and Registration Office to make arrangements on where to mail the diploma.

Students must double their graduation application "Diploma Name" entry to verify submissions are correct!

Diploma Replacement Form

Recent graduates and Alumni may request a replacement copy of their diploma for a fee paid to the Business Services Office at busserv@ccsdetroit.edu or [313.664.7435](tel:313.664.7435); Monday – Friday, 9:00am – 4:00pm. Replacement diplomas are printed three times a year in December, May, or August.

Submit the Diploma Replacement form and payment confirmation number to the AARO.

Commencement

The CCS Commencement Ceremony is a celebratory event to confer degrees or diplomas for graduating students. Commencement ceremonies are organized by the Student Affairs Office. Participation in commencement is optional.

- Commencement ceremonies are held in December and May (there is no ceremony for August).
- **Important! – Please review the [Student Affairs CCS webpage](#) for the most up to date ceremony information.**

Questions regarding the commencement ceremony should be directed to the [Student Affairs Office](#) at [313.664.7879](tel:313.664.7879) or studentlife@ccsdetroit.edu.

Honors/With Distinction

Honors

Undergraduate students who have shown outstanding achievement by attaining a cumulative grade point average of 3.50 and above are graduated with honors. Those who have achieved a cumulative grade point average of 3.80 and above are graduated with high honors

With Distinction

Graduate students who have shown outstanding achievement by attaining a cumulative grade point average of 3.75 and above are graduated with distinction. Those who have achieved a cumulative grade point average of 3.90 and above are graduated with high distinction.

Related Policies

[Dean's and President's List](#), [Grading](#)

Student Records & Privacy Rights

Chosen And Legal Name

The College for Creative Studies recognizes the importance of accommodating members of the institution regarding the use of an individual's legal or chosen name, while remaining in compliance with federal and legal obligations. There are various reasons students, faculty and staff may choose to use a name to identify themselves that differs from their legal name. It is the policy of the College to use a chosen name (if requested) within CCS systems where a legal name is not absolutely necessary. The use of a chosen name does not automatically change the legal name in College systems/records. Proper documentation is required for students, staff or faculty members that wish to change their legal name.

Definitions

Legal Name – a name, also commonly known as a given name, that appears on the state issued ID card, driver's license, passport, social security card, birth certificate, and immigration documents. Documentation (marriage license, court order, divorce decree, etc) is required to change a legal name. A legal name change will result in a comprehensive change in the individual's records.

Chosen Name – a first name that you may *choose* to be called. It is different from your legal first name and no legal documentation is required.

Legal Name Policy

CCS must always maintain a record of students' and employees' legal name and are used where required within CCS records/systems (i.e., Human Resource records, Financial Aid documents, student conduct records, medical/insurance records, academic transcripts, etc). A legal name will continue to appear within institution records for reasons related to conducting institutional business, technology limitations or if required by law. Legal name change requests will be approved based on submission of legal evidence indicating the name change. All requests must be verified with Information Technology Services through the approving office, to update CCS systems.

Chosen Name Policy

A chosen name will appear in select institutional systems, records, or documents in which a legal name is not required. To assure accurate identification, the legal last name will appear along with the chosen first name whenever possible. CCS reserves the right to remove or deny the chosen first name if used inappropriately. This includes, but is not limited to, names using foul or inappropriate language, names submitted to avoid a legal obligation, fraud, and names used to create misrepresentation. A chosen name that includes numbers or symbols will not be recognized. Each individual may request one chosen first name change during each twelve month period. An Individual may request to revert back to their legal name at any time. Historical notes in systems may not be updated to reflect the change.

A chosen name can appear on CCS ID cards and email, among other approved areas if requested. All requests must be verified with Information Technology Services through the approving office, to update CCS systems.

For the purpose of F-1 and J-1 student visa status, the legal name must be used on I-20s and DDS-2019s. An individual's legal name is what appears on the passport.

Under FERPA, a student's chosen name or legal name may be disclosed as directory information (unless a request to withhold is on file to prevent disclosure, see FERPA Policy). The Chosen name will be used as first preference.

Note: Parents/families that have access to your personal CCS accounts, will be able to see the same information accessed by a student or employee. It is recommended that personal accounts and login information is not shared with anyone (including family).

Procedures For Chosen Name Requests And Legal Name Changes

Procedures for chosen and legal names may vary. **Individuals interested in updating personal records should contact the appropriate office directly related to their status of enrollment or employment.**

Family Educational Rights And Privacy Act (FERPA)

The Family Educational Rights and Privacy Act affords students the certain rights with respect to their educational records.

The Family Educational Rights and Privacy Act (FERPA) affords eligible students certain rights with respect to their education records. (An “eligible student” under FERPA is a student who is 18 years of age or older or who attends a postsecondary institution at any age.) These rights include:

1. The right to inspect and review the student’s education records within 45 days after the day the College for Creative Studies (CCS) receives a request for access. A student should submit to the Registrar, a written request that identifies the record(s) the student wishes to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the school official to whom the request was submitted, that official shall advise the student of the correct official 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, misleading, or otherwise in violation of the student’s privacy rights under FERPA.

A student who wishes to ask CCS to amend a record should write the Registrar, clearly identifying the part of the record the student wants changed and specify why it should be changed.

If CCS decides not to amend the record as requested, the Registrar will notify the student in writing of the decision and the student’s right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right to provide written consent before CCS discloses personally identifiable information (PII) from the student’s education records, except to the extent that FERPA authorizes disclosure without consent.

FERPA permits the disclosure of PII from students’ education records, without consent of the student, if the disclosure meets certain conditions found in § 99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, § 99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures. A postsecondary institution may disclose PII from the education records without obtaining prior written consent of the student —

- To other school officials, including faculty, within CCS whom the College has determined to have legitimate educational interests. This includes Board of Trustees, a student serving on an official committee, contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in § 99.31(a)(1)(i)(B)(1) – (a)(1)(i)(B)(3) are met. (§ 99.31(a)(1))
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student’s enrollment or transfer, subject to the requirements of § 99.34. (§ 99.31(a)(2))
- To authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university’s State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are

designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§§ 99.31(a)(3) and 99.35)

- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§ 99.31(a)(4))
- To organizations conducting studies for, or on behalf of, the school, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§ 99.31(a)(6))
- To accrediting organizations to carry out their accrediting functions. (§ 99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§ 99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§ 99.31(a)(9))
- To appropriate officials in connection with a health or safety emergency, subject to § 99.36. (§ 99.31(a)(10))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of § 99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§ 99.31(a)(13))
- Information the school has designated as “directory information” under § 99.37. (§ 99.31(a)(11)). CCS defines the following as “directory information:”
 - Name
 - Dates of Attendance
 - Graduation Date
 - Major/Academic Program
 - Degrees, honors, and awards received

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by CCS to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

Family Policy Compliance Office

U.S. Department of Education

400 Maryland Avenue, SW

Washington, DC 20202

Information For Dual Enrolled High School Students

A student attending a postsecondary institution – at any age – the rights under FERPA have transferred to the student. However, in a situation where a student is enrolled in both a high school and a postsecondary institution, the two schools may exchange information on that student. If the student is under 18, the parents still retain the rights under FERPA at the high school and may inspect and review any records sent by the postsecondary institution to the high school.

Student Information Release Authorization

To release PII to a parent, another individual, or organization, the Student Information Release Authorization must be completed and signed. This form is available in the Academic Advising and Registration Office (AARO).

Request To Withhold Release Of Directory Information

To request to withhold the release of directory information, the Request to Withhold Release of Directory Information must be completed and signed. This form is available in the Academic Advising and Registration Office (AARO).

Transcripts And Enrollment Verification

Requests for copies of academic transcripts must be submitted in [writing](#) (with the student's signature) to the Academic Advising and Registration Office or [electronically](#). A \$10 charge is assessed for each transcript.

[Enrollment verifications](#) are also available from the Academic Advising and Registration Office. 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. Students requesting "on-the-spot" transcripts will be charged \$15 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.

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.

Student Responsibility & College Policy

Student Responsibilities/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. Registrations, grade reports or graduation requests will not be processed for any student who has restrictions (holds) on their record.

Dismissal From The College

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 damage to College property. It also includes violations of civil, state, or federal law. See the [Code of Student Conduct](#) for further details.

College Liability

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

Exhibitions

Reason For Policy

As an educational institution dedicated to nurturing the highest level of creativity both inside the classroom and out, College for Creative Studies (CCS) wholeheartedly supports the ability of students, faculty, staff, and invited guests to display their work on campus and other venues as may be appropriate. This policy provides guidelines for review, display, oversight, and other considerations of work exhibited under the College's auspices to ensure, among other things, safety, security, suitability, and the right to freedom of expression.

Scope

The CCS Exhibition Policy is administered by the Faculty Advisory Committee of the Office of Exhibitions and Public Programs in consultation with the College administration. It is guided by the College's Statement on Freedom of Expression, which holds that the free exploration, display, and exchange of ideas is fundamental to a democratic society, even, and perhaps especially, those that are considered controversial. At the same time, it recognizes that the right to free expression requires an ethical responsibility on the part of those who create these works, and their educators (as applicable), to consider where they may be displayed and with respect for the audiences who may encounter them. This exhibition policy specifically addresses those venues dedicated for the display of creative work, both on campus and off, sanctioned by the College. It does not bind CCS to sanction expressions carried out in situations beyond its control.

Guiding Principles

The presentation of creative work is fundamental to the educational mission of the College in fostering and promoting research, development, creation, and promulgation of knowledge in the arts and culture among its various and diverse

audiences. The specific method and process by which work comes to be displayed under the auspices of College may differ, depending on the venue and the function. However, all work presented to the public under the College's auspices is curated, which is to say that it undergoes a process overseen by the appropriate staff (i.e., full-time faculty, gallery directors, and/or other staff with the requisite authority) to ensure its suitability for display. The specific procedures and responsibilities for the various exhibition spaces and presentation activities are detailed in the "Venues" section that follows. The College retains the authority to make the final determination on which works are displayed, how they are displayed, and where they are displayed at College-sanctioned venues and special exhibitions.

Venues And Programs

The College has many spaces where creative work may be displayed. These include formally curated spaces as well as those that are improvised, temporary, or less deliberate. In each case, the purpose of the work being displayed and the audience that may encounter it must be taken into account.

Office Of Exhibitions And Public Programs

CCS has a number of venues and programs organized under the Office of Exhibitions and Public Programs. Below are the specific spaces and programs administered by the Office, as well as the procedures and responsibilities for each:

- **CCS Center Galleries:** A curated space that presents a range of changing, high-quality exhibitions of local, regional, and international contemporary art and design, as well as public programs. The gallery accepts proposals from the CCS community and other constituents. Exhibitions are selected and scheduled by the Director of the Office of Exhibitions and Public Programs in consultation with the Faculty Advisory Committee. Located in the Manoogian Visual Resources Center.
- **Alumni and Faculty Hall:** Devoted to exhibitions featuring CCS alumni, faculty, and staff, who may propose them or be invited by the Director of the Office of Exhibitions and Public Programs. Exhibitions are selected and scheduled by the Director of the Office of Exhibitions and Public Programs in consultation with the Faculty Advisory Committee. Located in the MVRC in the hallway next to CCS Center Galleries.
- **Permanent Collection Gallery (also known as the Student Showcase):** Dedicated to exhibitions of the College's permanent collection. Located in the hallway off the rear entrance to MVRC.
- **Permanent Student Exhibition:** Rotating exhibition of work by current CCS students from all undergraduate departments. Work is selected by the Department Chairs. Located in the MVRC near the front entrance.
- **U245 Student Gallery:** A student-run exhibition space dedicated to the display of current CCS student work from all departments. Work is selected from a call for proposals by the student gallery manager in consultation with the U245 Faculty Advisor. Located on the first floor of the Art Centre Building.
- **The Valade Family Gallery:** A venue for art in all of its multitudinous forms intended to foster dialogue among students, faculty, staff, alumni, and the community at large on a variety of issues of contemporary art and design. This space is particularly dedicated to supporting the educational mission of the College's academic departments and offers a combination of curated and proposed exhibitions as determined by the Office of Exhibitions and Public Programs in consultation with the Faculty Advisory Committee. Located on the first floor of the A. Alfred Taubman Center for Design Education (TC)
- **Garfield Windows:** Highlights a range of work by CCS students and alumni in reproduction form for the benefit of the public to help raise awareness of the College and promote its activities. Installation of work is overseen by the Director of the Office of Exhibitions and Public Programs and the Marketing Department. The windows are located on the first floor of the Garfield Building on Woodward Avenue.
- **Woodward Lecture Series:** This visiting speaker series has attracted over 100 renowned artists, critics, and scholars to Detroit since 1998. In addition to public lectures, Woodward Lecturers directly engage with CCS students through critiques and round-table discussions, fostering a greater understanding of and appreciation

for contemporary art and culture. Lecturers are curated by the Office of Exhibitions and Public Programs in collaboration with the Faculty Advisory Committee.

Office Of Academic Affairs

The Office of Academic Affairs oversees a number of activities to support its pedagogical mission for the benefit of students, faculty, staff, and, where appropriate, the public.

- **Classrooms/Studios:** The College recognizes classrooms and studios as laboratories for investigation of a broad range of issues to further students' creative development. Ideas presented in these spaces may be in the process of formation and subject to critique by peers, faculty, and other advisors. As such, work in process may find expression in these spaces that might need to be refined or discussed prior to being presented to the broader public. The College recognizes the right and the need for students to conduct investigations that may make some uncomfortable. At the same time, the College calls upon all concerned to exhibit respect for one another in their presentation and discussion of this work.
- **Hubs/Hallways:** CCS has a number of spaces outside of classrooms that are thresholds between areas devoted to instruction and experimentation and those where the public has access and therefore may encounter the work of students in progress. The chair and faculty of each department select the work that is displayed in these areas. Judgment should be used on what to display in these areas for any period of time.
- **Toyota Lecture Series:** Established through an endowment gift from Toyota Motor Company, the series brings prominent designers, critics, entrepreneurs, and scholars in all fields of design to speak at CCS. In addition to public lectures, the Toyota Lecture Series directly engages with CCS students through critiques, roundtable discussions, and workshops. Speakers are selected through a call for nominations, which are reviewed and approved by the Office of Academic Affairs.
- **Special lectures, workshops, and residencies:** From time to time, special lectures and workshops presented by visiting artists and designers and other onsite activities may take place where work is presented and discussed. These activities may be in a single department or include multiple departments and may or may not be open to the public depending on the specific circumstance. These activities are approved by the Department Chair(s).

Special Exhibitions

The College regularly presents a variety of special exhibitions of student work in support of its educational mission, as well to showcase that work for the benefit of the public. Faculty and staff also exhibit their work at various venues on campus and off as part of their professional practice.

- **Annual CCS Student Exhibition:** Opening the day after Spring Commencement, the Annual Student Exhibition showcases work by undergraduate and graduate students in all majors, including Foundation and Liberal Arts. The chair and faculty of each department are responsible for determining all work that is to be included in the Student Exhibition in that department's section and overseeing its installation. See the Appendix: CCS Annual Student Exhibition Jury Procedures by Department for specific department guidelines. The exhibition is located at the Taubman Center, floors 8-11.
- **Winter Commencement Student Exhibition:** All students graduating in December are given the opportunity to exhibit in the Annual CCS Student Exhibition. However, they are also given an opportunity to exhibit a more limited sampling of their work on the evening of December Commencement. Seniors wishing to exhibit in the Winter Commencement Exhibition must apply to the Department Chair by the due date and follow the procedures as set forth in the Appendix. The exhibition is located at the Taubman Center, Knight Gallery.
- **North American International Auto Show:** Each January, CCS sponsors a booth at the North American International Auto Show to showcase the work of students in the Transportation Design Department and raise awareness among industry peers, the general public, and prospective students of the College as a global leader

in design education. Work for the display is chosen by the Department Chair, the Provost, and the President.
Location: Cobo Hall.

- Other (student, faculty, staff): From time to time, students, faculty, and staff participate in exhibitions, presentations, and other activities at a wide range of venues, including museums, galleries, symposia, and more. Some, such as the Art Practice Department “One Night Stand,” are done under the College’s auspices whereas others, such as participation in a juried exhibition at a commercial gallery, are not. Presentations undertaken to represent the College are covered by this Exhibition Policy and the College’s Statement on the Freedom of Expression. Those undertaken independently are not. The College respects the right of students, faculty, and staff to put their creative expressions in the public domain, with the understanding that they may not reflect the views of the College, and CCS will not be held liable for their reception.

Environmental Concerns At CCS Venues

- Traffic Flow: No artwork is allowed to block access to exits or entrances in any way.
- Physical Hazard: Any installation must be secured in such a way that no one can be injured. Nothing must be allowed to fall down, tip over, or spill. No work is allowed to hang from water or electrical pipes.
- Air Quality: To protect members of the public have allergies, asthma, or are otherwise chemically sensitive. Displays should not give off dust, fumes, vapors, scents, etc., that maybe toxic or an irritant.
- Electrical: Electrical wiring needs to be of an appropriate gauge. Equipment must be protected from overheating. Use only heavy duty extension cords, and do not string extension cords together.
- Technology: Exhibitions incorporating technology must be approved by the Office of Exhibitions and Public Programs in consultation with the CCS Department of Information Technology Services. In the case of the CCS Annual Student Exhibition, all requests for technological support must be submitted through the respective department and approved by the Office of Information Technology Services. Student are not allowed to provide their own technology without prior written approval.
- Perishable Items, live plants, live animals, body fluids: Some items (perishable or not) may only be used within limited constraints and must be approved by the proper College authorities. Situations that breed disease, foul odors, or insects will not be allowed.
- Fire Hazards: Flammable or combustible material must be protect from ignition.
- Graffiti/Vandalism: CCS supports a broad range of opportunities for expression for students, faculty, and staff to express their creative vision through exhibitions, performances, and other programs that may engage the broader community on and off campus. While some forms of graffiti have gained recognition as a viable form of creative expression, the College considers defacement of public or private property to be vandalism, not artwork. Students, faculty, and staff are encouraged to seek the appropriate permission to create works of art in the public realm. Those who commit vandalism on or off campus are subject to disciplinary action, which can range from remediation of the site and/or paying for damages up to dismissal. In addition to discipline by the College, individuals committing acts of vandalism may be subject to civil legal action by property owners and criminal prosecution for their actions.

Liability

The College assumes no responsibility for student work displayed in College venues or special exhibitions. Special exhibitions at CCS Center Galleries and the Valade Family Gallery and the CCS Permanent Collection may be covered by the College’s liability insurance policy. See the Director of the Office of Exhibitions and Public Programs for conditions that may apply.

Departmental Policies

Each department at CCS has established procedures for the display of work under their individual auspices. These procedures must be consistent with the principles and procedures detailed in this document. See the Appendix: CCS Annual Student Exhibition Jury Procedures by Department for specific department guidelines. The College retains the right to supersede departmental policies if it is deemed to be in its best interest to do so.

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.

Code Of Student Conduct

The Code of Student Conduct is in place to ensure students are aware of the behavior expected of them as members of the CCS community. The purpose of this Code is to create an environment that fosters civility, personal responsibility, and mutual respect of others and their differences.

Any student who commits a violation of the Code of Student Conduct is subject to disciplinary sanction, up to and including dismissal from CCS. The following actions/behaviors shall constitute violations of the Code of Student Conduct:

1. Violating published CCS policies, rules, or regulations including, but not limited to, the policies on nondiscrimination, sexual harassment, smoking, drugs/controlled substance and alcohol.
2. Violating federal, state or local laws on CCS premises or while in attendance at CCS sponsored, approved, or supervised events/programs or committing off-campus violations of federal, state or local law that adversely affect CCS, the pursuit of its objectives and/or a CCS community member (defined as, but not limited to: administrators, faculty, staff, students, guests, visitors, vendors or contractors).
3. Committing acts of sexual assault (stranger, date, or acquaintance rape), or other forms of coerced sexual activity.
4. Engaging in acts of physical abuse and/or actions that intimidate, harass, threaten, coerce, or otherwise endanger the health and safety of one's self or another.
5. Engaging in disorderly conduct or fighting, which is defined to include, but is not limited to, behaviors which are viewed as intoxicated, lewd, indecent, obscene, slanderous or threatening to others.
6. Interrupting or disturbing the day-to-day academic and operational functions of CCS or committing intentional acts that obstruct, disrupt, or physically interfere with the use of CCS premises, buildings, or passages.
7. Possessing, duplicating, or using keys/IDs to any CCS building or facility without authorization by appropriate CCS officials or committing an act of unauthorized entry into or use of CCS buildings or facilities by use of key, ID card or force.
8. Engaging or participating in acts of unauthorized possession, use, removal, defacing, tampering, damage, or destruction of CCS owned or leased property, equipment, computer programs, or materials, or that of any CCS community member.
9. Posting, affixing, or otherwise attaching unauthorized written or printed messages or materials, e.g. posters, signs, handbills, brochures, or pamphlets. Posting, affixing, or otherwise attaching authorized aforementioned materials on or in unauthorized places including but not limited to trees, shrubbery, sidewalks, buildings, and lawn areas without permission from the appropriate CCS official.

10. Engaging or participating in unauthorized possession or use of explosives, firearms, dangerous weapons, or other hazardous objects or substances. Weapons, explosives, and other hazardous objects or substances covered by this regulation shall include, but not be limited to, the following:
 - all handguns, rifles, and shotguns;
 - all longbows, crossbows, and arrows;
 - all knives having a blade length of three inches or more that are not solely used for the purpose of creating art or for the preparation and eating of meals;
 - all BB guns, pellet guns, air/CO2 guns, blow guns, paint guns, splat balls and altered toy guns;
 - all fireworks;
 - all explosives, laboratory chemicals, dangerous compounds, gunpowder, firearm ammunition, and flammable petroleum fuels;
 - any martial arts weapons, e.g., numb chucks and throwing stars;
 - any substance that is considered poisonous;
 - any item used as a weapon in the commission of a crime; and
 - any operative animal trap or other device that is used to ensnare animals.
11. Committing acts of arson, creating a fire hazard, or possessing or using, for purposes other than academic, inflammable materials or hazardous substances on CCS property, or failing to properly store, use, clean-up and dispose of hazardous substances that have been approved for academic use.
12. Committing acts that endanger the property of CCS (including but not limited to altering or misusing any firefighting equipment, safety equipment, or emergency device).
13. Making false reports of a fire, bomb threat, or other dangerous condition; failing to report a fire, or interfering with the response of CCS or municipal officials to emergency calls.
14. Failing to comply with the directions of CCS officials acting in the performance of their duties and/or failing to positively identify oneself to a CCS official when requested to do so. The preferred form of identification shall be a current, valid CCS identification card.
15. Aiding and abetting another person in committing an act that violates the Code of Student Conduct.
16. Committing acts of dishonesty including but not limited to the following:
 - engaging or participating in cheating, plagiarism, or other forms of academic dishonesty (students committing acts of academic dishonesty are also subject to academic sanctions).
 - furnishing false information to any CCS official/office or outside source regarding CCS or a CCS community member.
 - forging, altering, or misusing any CCS document, record, or instrument of identification.
 - tampering with the election of any CCS-recognized student organization.
 - attempting to represent CCS, any recognized student organization, or any official CCS group without the explicit prior consent of the officials of that group.
17. Gambling on CCS property or engaging in unauthorized canvassing or solicitation.
18. Engaging in acts of theft, misuse or abuse of the CCS computer network, including but not limited to:

- unauthorized entry into a file, to use, read, or change its contents.
 - unauthorized transfer, deletion or storage of a file(s).
 - unauthorized use of another person's login/password.
 - use of computing facilities/networks to interfere with the work of another.
 - use of computing facilities/networks to send inappropriate or obscene messages.
 - use of computing facilities/networks to interfere with the normal operation of CCS.
19. Possessing, distributing or being under the influence of cannabis (marijuana) or any State or Federally controlled substance except as expressly permitted by law.
20. Possessing, distributing or being under the influence alcohol except as expressly permitted by law and CCS policy.
21. Engaging or participating in abuse of the campus judicial system, including but not limited to:
- falsifying or misrepresenting information before a CCS official.
 - disrupting or interfering with the orderly conduct of a judicial proceeding.
 - instituting a judicial complaint knowingly without cause.
 - attempting to discourage an individual's proper participation in, or use of, the judicial proceeding.
 - attempting to influence the impartiality of a CCS official prior to, during, and/or after a judicial proceeding.
 - harassing (verbal or physical) and/or intimidating a CCS official prior to, during, and/or after a judicial proceeding.
 - failing to comply with the sanction(s) imposed under the Code of Student Conduct.
 - influencing or attempting to influence another person to commit an abuse of the campus judicial system.
22. Planning, directing, or committing acts of hazing, defined as any activity which willfully or recklessly endangers the physical or mental health of an individual or subjects an individual to ridicule, embarrassment, or unlawful activity for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in, an officially or unofficially recognized group or organization.
23. Committing violations of rules and regulations duly established and promulgated by other CCS departments.
24. Desktop (non-portable) vaporizers are not permitted to be used inside CCS Academic Facilities or Residence Halls. Portable vaporizers are permitted to be used in common areas of the building provided that they do not create a distraction or nuisance to the educational environment or other CCS community members.
25. The deletion or destruction of digital files, another student's artwork or college property is prohibited. Students must refrain from altering work that does not belong to them, regardless of the date the piece was created or location.

Withdrawal & Leave of Absence

Complete Withdrawal

When a withdrawal occurs (cancellation of all courses for which a student was enrolled at conclusion of the Add/Drop period of a semester), there are no successfully completed courses for the semester. This will lower your Course Completion Rate and can result in suspension and/or loss of financial aid eligibility if you already had a low course completion rate or there are consecutive withdrawals over a number of semesters.

See the Satisfactory Academic Progress policy for information on how financial aid is calculated for withdrawals.

Leave Of Absence

A student in good academic standing may take a leave of absence of no more than four semesters and return to the College without reapplying. Undergraduate students who meet this criterion must contact the Academic Advising and Registration Office to schedule an appointment with an advisor. Graduate students who meet this criterion must contact the Dean for Graduate Studies to schedule an appointment.

After a break of more than four semesters, undergraduate students must [reapply](#) through the Academic Advising and Registration Office. Graduate students must reapply through the Office of Graduate Admissions. Students are cautioned that they must satisfy the course requirements in effect at the time of their readmission; previous credits may not apply.

Contacts, Student Services & Resources

College for Creative Studies

201 E. Kirby

Detroit, MI 48202

313.664.7400

Academic Affairs (Deans/Provost Office)	313-664-1484	academicaffairs@ccsdetroit.edu
<u>Admissions</u> (Undergraduate, Graduate & Post degree/TC)	313-664-7425	admissions@ccsdetroit.edu
<u>Academic Advising & Registration Office</u> (Student Records, Registrar & UG, GR & TC Advising)	313-664-7672	aaro@ccsdetroit.edu
Business Services (Tuition/Billing)	313-664-7435	busserv@ccsdetroit.edu
<u>Campus Safety & Security</u>	313-664-7444 (Ford); 313-664-1444(TC)	securityford@ccsdetroit.edu
Center for Tutoring & Writing	313-664-7680	ctw@ccsdetroit.edu
<u>Financial Aid & Scholarships</u>	313-664-7495	finaid@ccsdetroit.edu
<u>Global Engagement Office</u>	313-664-7449	global@ccsdetroit.edu
Office of Partnerships, <u>Career Development Team</u>	313-664-7690	careerdevelopment@ccsdetroit.edu
<u>Pre-College and Continuing Studies</u> (Dual Enrollment High School & Non-Credit Courses)	313-664-7456	pcs@ccsdetroit.edu
<u>Student Affairs</u> (Housing/Meal Plans, Dean of Students, Student Organizations & Activities, Student Advocate)	313-664-7879	studentlife@ccsdetroit.edu
<u>Student Diversity & Inclusion</u>		diversity@ccsdetroit.edu
<u>Students with Disabilities</u>		dlong@ccsdetroit.edu
<u>Wellness & Counseling/Nurse Practitioner</u>		wellness@ccsdetroit.edu , nurse@ccsdetroit.edu

Academic Catalog Addenda

The CCS Academic Catalog is published outlining degree programs, requirements and policies in place for the listed academic year. This section of the catalog will list any changes and/or immediate corrections that may be reflected in any pdf versions of the 2024-2025 catalog. While efforts will be made to maintain and enforce current policies during a given academic year, CCS reserves the right to change its policies, curricula, rules and regulations upon approval.

- No current updates.

APPENDIX A

COLLEGE for  Creative STUDIES

CCS Post Degree Teaching Certification Program Requirements Admission Policy

This program is geared toward students who have previously obtained their BFA in a studio major and wish to pursue Michigan K-12 teaching certification in the Visual Arts. Post-degree students at the College for Creative Studies (CCS) are considered Teaching Certification (TC) candidates. To be considered for admission, students must complete the following:

1. Fill out the free online application for Post Degree Teacher Certification at www.collegeforcreativestudies.edu by selecting the “Apply” button in the upper right corner.
 - o Note- Graduates of CCS, a designated member of the *Association of Independent Colleges of Art and Design* (AICAD) consortium, need only complete step 1.
2. Submit transcripts from all previous colleges and universities attended to Admissions. *Cumulative GPA* from the student’s combined undergraduate studies experience (if multiple institutions attended) must be *minimum 2.7*
3. Applicants to the TC program who completed their undergraduate studies *outside of the* (AICAD) consortium must submit a portfolio of work examples to [slideroom](#) for review and approval. Check [here](#) to see if your previous institution is an AICAD school.

Once Accepted

Upon admission to the TC program at CCS, the Chair of the Art Education Department will review the student’s transcripts for previously earned courses that meet the Michigan State entry level teaching and [Visual Arts Education](#) (LQ) endorsement standards. These required standards include successful completion of college-level courses in the following areas:

- Social Science (two courses totaling 6 credit hours)
- English (three courses totaling 9 credit hours)
- Art History (four courses totaling 12 credit hours).
 - o Requirements for Art history may be met by courses in aesthetics and/or art criticism. Of the 12 credits, a maximum of 6 credit hours may be applied from these alternate courses. Approval of aesthetics or art criticism for TC candidates will be determined by the Chair of the Art Education Department. Course descriptions or syllabi may be required for review and approval.

Additionally, course work must include successful completion of 26 hours of studio art or design, including:

- 18 credit hours of Foundations and Studio Art
- A minimum of 8 credit hours of advanced level art courses (300 level or above) in one studio area.

Application of course credit toward a TC Candidate’s program requirements is determined by grade and, for students who require a portfolio for admission (see item ‘3’ in [admissions policy](#)), a demonstrable proficiency in the skills, techniques, and outcomes in studio (i.e. visual arts) courses. Approval of studio coursework is at the discretion of the Chair of the Art Education Department.

- Candidates who are unable to provide evidence of proficiency in studio course[s] may be required to successfully complete the designated equivalent course[s] at CCS

Once a new TC candidate has met the Art Education Department Chair, received their Plan of Work and wishes to proceed with registration, a \$250 enrollment fee will be required to proceed with registration. Details on options for making this payment, along with a checklist of next steps, will be sent to admitted students in their Acceptance Package.

Completion of Program

To obtain their Visual Arts Education (LQ) teaching endorsement TC program candidates must:

- Complete the Plan of Work as outlined by the Chair of the Art Education department, including 27 credits outlined in the CCS Art Education TC curriculum (see next page for general curriculum outline)
- Complete 115 hours of Field Service *and* 20 hours of Service Learning project with Community Focus
- Complete all Compliance Forms and register for a student MEA/AEM Membership (for student teaching). Upon successful completion of all Compliance forms/membership, Art Education course requirements and Field/Service Learning hours, students are eligible to apply for CCS graduation and receive a Diploma to verify completion of the CCS Art Education program requirements. Note: All students must satisfy the additional listed requirements and/or tests before official recommendations are provided for Teacher Certification.
- Take and pass the Michigan Test for Teacher Certification (MTTC) Visual Arts Education Test (095) to receive LQ endorsement
- Optional: Submit SAT, ACT, PRE, or MME test showing proficiency in reading, writing, and math
- Optional: Adult and Child CPR/First Aid Certification

Curriculum Outline for Post-Degree Teaching Certification Program

Most students can complete the CCS Post Degree Teaching Certification program in three or four semesters depending on the number of undergraduate or studio courses required.

Course Number	Course Name	Credits	Field Experience Hours
DAE 200	Education Foundations: History & Philosophy of Education	3	15 General Ed Focus
DAE 250	Human Development, Creativity & Visual Learning	3	10 Special Ed Focus
DAE 315	Elementary Art Teaching: Methods, Materials & Content Area Literacy	3	30 k-5 Art Classroom
DAE 405	Secondary Art Teaching: Methods, Materials & Content Area Literacy	3	30 6-12 Art Classroom
DAE 407	Reading and Language Arts Methods & Technology	3	10 K-6 Reading Tutors
	Service Learning Project in a supervised setting		20 Community Focus
MEA/AEM Membership, Compliance Forms, and optional Adult and Child CPR & First Aid Training,			
Final Semester			
DAE 510	Directed Teaching	10	
DAE 520	Professional Seminar	2	
Pass the MTTC (LQ 095) Visual Arts Education exam for an LQ endorsement			
	Total Credits	27	115 Total Field Experience Hours

Contact Information:

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313-664-7422

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313-664-7497

APPENDIX B



M.A. - Art Education Master of Arts Degree Requirements

Year One

First Semester (Summer) = 6 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 601	Advanced Curriculum Design	3
	MAE 701	Artistic Research - The Teacher	3

Second Semester(Fall) = 3 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 610	Art of Reflective Teaching	3

Third Semester (Winter) = 3 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 615	Multimedia Apps for Teaching Art	3

Year Two

Fourth Semester (Summer) = 6 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 730	Immersive Reaserch in Art Ed	3
	MAE 702	Artistic Research - The Researcher	3

Fifth Semester (Fall) = 3 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 740	Adv Assessment Practices in Art Ed	3

Sixth Semester (Winter) = 3 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 745	Design Thinking	3

Year Three

First Semester (Summer) = 6 Credit Hours

Earned	Course #	Course Title	Credits
	MAE 750	Contemporary Issues in Art & Design	3
	MAE 703	Artistic Research - The Artist	3

Catalog Year 23/24

Total Credits

30

Students enrolled in Graduate Level Programs must maintain the required 3.0 cumulative GPA.