2020 - 2021 Catalog

Version 2

The Art Institute of Houston
1204 Chestnut Street
Bastrop, TX 78602
Phone: 512-691-1707
https://www.artinstitutes.edu/austin

The Art Institute of San Antonio
10000 IH-10 W, Suite 200
San Antonio, Texas 78230
Phone: 210-338-7320
https://www.artinstitutes.edu/san-antonio

Publication Date: October 1, 2020
Welcome to The Art Institute of Houston! Our faculty, staff, and students all share a common bond: creativity, dedication, and a commitment to excellence in their endeavors. We all take great pride in the fact that our Art Institute is a wonderful place to teach, work, and learn.

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

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

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

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

Sincerely,

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

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

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

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

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

PROGRAMMATIC ACCREDITATION

The Art Institute of Houston:
The interior design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation, www.accredit-id.org, 206 Grandville Avenue, Suite 350, Grand Rapids, MI, 49503.

The CIDA-accredited program prepares students for entry-level interior design practice, for advanced study, and to apply for membership in professional interior design organizations. The Bachelor of Fine Arts in Interior Design granted by The Art Institute of Houston meets the educational requirement for eligibility to sit for the National Council for Interior Design Qualification Examination (NCIDQ Exam). For more information about NCIDQ Exam eligibility visit: https://www.cidq.org/eligibility-requirements.

The Art Institute of Austin:
The interior design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation, www.accredit-id.org, 206 Grandville Avenue, Suite 350, Grand Rapids, MI, 49503.

The CIDA-accredited program prepares students for entry-level interior design practice, for advanced study, and to apply for membership in professional interior design organizations. The Bachelor of Fine Arts in Interior Design granted by The Art Institute of Austin meets the educational requirement for eligibility to sit for the National Council for Interior Design Qualification Examination (NCIDQ Exam). For more information about NCIDQ Exam eligibility visit: https://www.cidq.org/eligibility-requirements.

The Art Institute of San Antonio:
The interior design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation, www.accredit-id.org, 206 Grandville Avenue, Suite 350, Grand Rapids, MI, 49503.

The CIDA-accredited program prepares students for entry-level interior design practice, for advanced study, and to apply for membership in professional interior design organizations. The Bachelor of Fine Arts in Interior Design granted by The Art Institute of San Antonio meets the educational requirement for eligibility to sit for the National Council for Interior Design Qualification Examination (NCIDQ Exam). For more information about NCIDQ Exam eligibility visit: https://www.cidq.org/eligibility-requirements.

These schools are authorized under Federal law to enroll nonimmigrant alien students.
Board of Trustees of the Art Institute of Houston

Dr. Cortlan Wickliff
Jerome Levy
Alma A. Allen, Ed. D.
Mitch Grossbach
Claude Brown
Latoya Williams, Interim President

Board of Managers of The Arts Institutes International LLC

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<tr>
<td>Gerald Francese, Board Chairman</td>
<td>Partner, Locke Lord LLP</td>
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<tr>
<td>Andrew Montgomery</td>
<td>Managing Partner, MESA Ventures; Corporate Development Officer, Google</td>
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<tr>
<td>Josh Nabatian</td>
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<tr>
<td>Claude Brown (Ex Officio – Voting)</td>
<td>Chancellor, The Arts Institutes International LLC</td>
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Campus Locations

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

The Art Institute of Austin
A branch campus of The Art Institute of Houston
1204 Chestnut Street
Bastrop, TX 78602
Phone: 512-691-1707 or 866-583-7952
https://www.artinstitutes.edu/austin

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

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

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

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

Ownership

The sole member of the "The Art Institute of Houston, LLC" is "The Arts Institutes International LLC" (All LLC). The sole member of All LLC is the "Education Principle Foundation" (EPF).

The sole member of the "The Art Institute of Austin Aii, LLC" is "The Art Institute of Houston, LLC" is "The Arts Institutes International LLC" (All LLC). The sole member of All LLC is the "Education Principle Foundation" (EPF).

The sole member of the "The Art Institute of San Antonio Aii, LLC" is "The Art Institute of Houston, LLC" is "The Arts Institutes International LLC" (All LLC). The sole member of All LLC is the "Education Principle Foundation" (EPF).
Curriculum, fees, expenses and other items described in the current catalog are subject to change at the discretion of The Institute.

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

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

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

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

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

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

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

- Fill out a suggestion form and deposit it in the suggestion boxes located on campus or bring it to the Academic Affairs Office. The Campus Leader regularly reviews suggestions. While not every suggestion may be feasible, The Institute regularly evaluates student suggestions and implements those that are in the best interest of all constituencies of the college.
Programs of Study

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

The Art Institute of Houston ("Houston")
The Art Institute of Austin ("Austin")
The Art Institute of San Antonio ("San Antonio")

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

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

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

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

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

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

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

Associate of Applied Science

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

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

1. Obtain an entry-level skill position in the foodservice industry
2. Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
3. Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
4. Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.
5. Describe and perform tasks related to common business practices within the foodservice industry including inventory, menu planning, cost control and food purchasing.
ASSOCIATE OF APPLIED SCIENCE, 90 TOTAL CREDITS

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

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

Humanities History Elective (choose one):
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

\(^1\)The Art Institute of San Antonio identifies this course as 248A.
Baking & Pastry

Diploma Program

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

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
3. Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
4. Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.
# DIPLOMA PROGRAM, 55 TOTAL CREDITS

**Program Courses**

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<td>CUL215</td>
<td>Management, Supervision and Career Development (3.0)</td>
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<td>CUL248¹</td>
<td>Introduction to Baking and Pastry Techniques (6.0)</td>
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<td>CUL254</td>
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<td>CUL255</td>
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<td>CUL264</td>
<td>Advanced Patisserie and Display Cakes (6.0)</td>
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<td>CUL265</td>
<td>Chocolate, Confections and Centerpieces (6.0)</td>
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<td>HECO1322</td>
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¹The Art Institute of San Antonio identifies this course as 248A.
Culinary Arts
Associate of Applied Science

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

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

STUDENT LEARNING OBJECTIVES
Upon successful completion of the program, graduates should be able to:
1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards
3. Prepare a variety of international recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards
4. Describe and perform tasks related to common business practices in the culinary industry, including inventory, menu planning, cost control, and food purchasing.
5. Describe the principles of food and beverage management.
6. Define and articulate the core values of the culinary professional.
ASSOCIATE OF APPLIED SCIENCE, 90 Total Credits

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

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

Humanities History Elective (choose one):
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

1The Art Institute of San Antonio identifies this course as 248A.
Culinary Arts
Diploma Program

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

PROGRAM DESCRIPTION

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

MISSION STATEMENT

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

ENTRY-LEVEL CAREER OPPORTUNITIES

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

STUDENT LEARNING OBJECTIVES

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

1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards
3. Prepare a variety recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards
4. Define and articulate the core values of the culinary professional.
DIPLOMA, 55 TOTAL CREDITS

Program Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>CUL102</td>
<td>Fundamentals of Classical Techniques (6.0)</td>
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<tr>
<td>CUL104</td>
<td>Concepts and Theories of Culinary Techniques (3.0)</td>
<td></td>
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<tr>
<td>CUL137</td>
<td>Sustainable Purchasing and Controlling Costs (3.0)</td>
<td></td>
</tr>
<tr>
<td>CUL141</td>
<td>American Regional Cuisine (6.0)</td>
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<tr>
<td>CUL201</td>
<td>Garde Manger (6.0)</td>
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<td>CUL215</td>
<td>Management, Supervision and Career Development (3.0)</td>
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<td>CUL244</td>
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<tr>
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<tr>
<td>CUL252</td>
<td>Food and Beverage Operations Management (3.0)</td>
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<td>CUL261</td>
<td>À La Carte Kitchen (6.0)</td>
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<td>CUL345</td>
<td>World Cuisine (3.0)</td>
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</tr>
<tr>
<td>HECO1322</td>
<td>Nutrition (4.0)</td>
<td></td>
</tr>
</tbody>
</table>

\(^i\)The Art Institute of San Antonio identifies this course as 248A.
Culinary Management
Bachelor of Science

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

STUDENT LEARNING OBJECTIVES
Upon successful completion of the program, graduates should be able to:
1. Identify, establish and maintain safety and sanitation procedures which meet industry quality standards.
2. Demonstrate and articulate an awareness of the cross-cultural, moral, ethical and environmental issues in hospitality organizations and their relationship with all stakeholders.
3. Analyze the food and beverage cost-control cycle and accounting practices, and implement controls to manage and maintain profitability
4. Prepare a variety of international recipes using a variety of cooking techniques which meet industry quality standards.
5. Apply standard Human Resource principles in regards to recruiting, retaining, and developing staff.
6. Create a business plan for a foodservice outlet or hospitality company
Bachelor of Science, 180 credits

Program Courses

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

Program Elective (3.0)
Program Elective (3.0)
Program Elective (3.0)

1The Art Institute of San Antonio identifies this course as 248A.

Foundational Courses

RS104 Accounting (3.0)
General Education Courses
ENGL1301 English Composition (4.0)
HECO1322 Nutrition (4.0)
MATH1332 Contemporary Mathematics (4.0)
PSYC2301 General Psychology (4.0)
SOCI1306 Social Problems (4.0)
SPCH1315 Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401 Introduction to French (4.0)
SPAN1401 Introduction to Spanish (4.0)

Humanities English Elective (choose one):
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose two):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

Social Science Elective (choose one):
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Food & Beverage Management

Bachelor of Science

Offered:
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

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

1. Demonstrate customer service skills and professional and ethical conduct meeting industry standards
2. Demonstrate customer service principles to marketing, merchandising, sales and beverage management
3. Analyze the food and beverage cost-control cycle and accounting practices, and implement controls intended to manage and maintain profits.
4. Utilize the principles of purchasing and inventory control
5. Create a business plan for a foodservice outlet or hospitality company
6. Apply standard Human Resource principles in regards to recruiting, retaining, and developing staff.
BACHELOR OF SCIENCE, 180 CREDITS

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

\(^1\)The Art Institute of San Antonio identifies this course as 248A.

Foundational Courses
RS104 Accounting (3.0)
General Education Courses
ENGL1301 English Composition (4.0)
HECO1322 Nutrition (4.0)
MATH1332 Contemporary Mathematics (4.0)
PSYC2301 General Psychology (4.0)
SOCI1306 Social Problems (4.0)
SPCH1315 Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401 Introduction to French (4.0)
SPAN1401 Introduction to Spanish (4.0)

Humanities English Elective (choose one):
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose two):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

Social Science Elective (choose one):
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Hospitality Management
Bachelor of Science

Offered:
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

**STUDENT LEARNING OBJECTIVES**
Upon successful completion of the program, graduates should be able to:

1. Demonstrate and articulate an awareness of the cross-cultural, moral, ethical and environmental issues in hospitality organizations and their relationship with all stakeholders.
2. List, explore and critically analyze the principles and practices impacting contemporary issues affecting the global hospitality industry.
3. Differentiate between the many roles and responsibilities of a manager within a range of hospitality environments.
4. Implement operational sales and marketing techniques in hospitality organizations.
5. Prepare, maintain, analyze, and utilize financial documents and data related to hospitality organizations.
6. Create a business plan for a foodservice outlet or hospitality company.
BACHELOR OF SCIENCE, 180 CREDITS

Program Courses

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

Foundational Courses

RS104 Accounting (3.0)
**General Education Courses**

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

*Foreign Language Requirement (choose one):*
FREN1401  Introduction to French (4.0)
SPAN1401  Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*
ARTS1303  Art History I (4.0)
ARTS1304  Art History II (4.0)
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

*Social Science Elective (choose one):*
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Restaurant & Catering Management

Associate of Applied Science

Offered:
The Art Institute of Houston
The Art Institute of Austin (No longer accepting new enrollments)
The Art Institute of San Antonio

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

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

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

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

STUDENT LEARNING OBJECTIVES
Upon successful completion of the program, graduates should be able to:
1. Establish and maintain safety and sanitation procedures
2. Develop customer service skills covering a range of hospitality industry applications
3. Demonstrate kitchen organization and its relation to customer service
4. Develop financial and managerial beverage controls for a foodservice outlet
5. Create a business plan for a foodservice outlet
### ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

**Program Courses**

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

**Program Elective (3.0)**

**General Education Courses**

- ENGL1301 English Composition (4.0)
- HECO1322 Nutrition (4.0)
- MATH1332 Contemporary Mathematics (4.0)
- PSYC2301 General Psychology (4.0)
- SPC1315 Public Speaking (4.0)

**Humanities History Elective (choose one):**

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

**Cooking Elective (choose two):**

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

Bachelor of Fine Arts

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Theory: Graduates apply industry knowledge and critical thinking skills to analyze, develop, and implement effective advertising solutions that meet professional standards.
2. Design: Graduates develop concepts as well as analyze and incorporate aesthetics and layout in the design process for advertising campaigns and marketing communications.
3. Technology and Production: Graduates demonstrate proficiency with the tools and graphic techniques of the profession to plan and implement production of advertising media such as print collateral, audio and video spots, and Web-interactive materials.
4. Critical Thinking: Graduates articulate the vision behind their creative work and promote their solutions to design and marketing problems consistent with professional standards.
5. Professionalism: Graduates demonstrate professional presentation skills, articulation of visual problem solving, and mastery of industry standards, business practices and ethics.
BACHELOR OF FINE ARTS, 180 CREDITS

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

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

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

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Mathematics and Science Elective (choose two):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Design & Technical Graphics

Bachelor of Science

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates will produce traditional and parametric technical documents (2D and 3D CAD/CAM) in support of design and production processes.
2. Graduates will design and produce small, internal publications (HR Manuals, Marketing Studies, Sales Aids, Installation/User Manuals, etc.) for general business.
3. Graduates will demonstrate the ability to produce concept sketches, process drawings and presentation boards in support of business and manufacturing activities.
4. Graduates will demonstrate the ability to create finished production art, technical illustrations and business graphics.
5. Graduates will be capable of re-purposing existing graphic art and production imagery for delivery using different media.
BACHELOR OF SCIENCE, 180 CREDITS

Program Courses

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Program Elective (3.0)

Program Elective (3.0)

Program Elective (3.0)

Foundational Courses

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General Education Courses

ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
ENGL1301 English Composition (4.0)
MATH1332 Contemporary Mathematics (4.0)
PHYS1301 Physics (4.0)
PSYC2301 General Psychology (4.0)
SOC1306 Social Problems (4.0)
SPCH1315 Public Speaking (4.0)

Humanities English Electives (choose one):
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

Social Science Elective (choose one):
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Graphic Design
Associate of Applied Science

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Design: Graduates apply aesthetics and formal concepts of layout and design, including spatial relationships; communication effectiveness; interrelationships among imagery and text; balance; typography; and color theory.
2. Concept: Graduates apply design concepts to produce successful visual solutions to assigned problems.
3. Communication - Graduates articulate the vision behind their creative work and explain and defend their solutions.
4. Technical: Graduates apply skills in industry-specific computer software programs to produce concrete projects
5. Professionalism: Graduates demonstrate an understanding of industry standards, professional practices and ethics in their work and self-presentation.
ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

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

Program Elective (3.0)
Program Elective (3.0)

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

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

Humanities History Elective (choose one):
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

Social Science Elective (choose one):
SOCI1306 Social Problems (4.0)
PSYC2301 General Psychology (4.0)
Graphic & Web Design

Graphic Design Concentration

Bachelor of Fine Arts

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

PROGRAM DESCRIPTION

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

MISSION STATEMENT

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

ENTRY-LEVEL CAREER OPPORTUNITIES

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

STUDENT LEARNING OBJECTIVES

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

Graphic Design Concentration Specific Objectives:

Graduates demonstrate and apply competencies in industry-specific computer software. These include preparation and presentation of work, technical aspects of prepress, output, and quality reproduction as well as web design.
BACHELOR OF FINE ARTS, 180 CREDITS

Program Courses

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

Foundational Courses

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

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

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Mathematics and Science Elective (choose two):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Graphic & Web Design
Web Design Concentration
Bachelor of Fine Arts

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

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

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

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

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

Web Design Concentration Specific Objectives:
• Graduates demonstrate knowledge of interactive design & development using industry software, authoring systems and/or web scripting.

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

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

BACHELOR OF FINE ARTS, 180 CREDITS

Program Courses

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

Program Elective (3.0)
**Foundational Courses**

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</table>

**General Education Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS1303</td>
<td>Art History I</td>
<td>4.0</td>
</tr>
<tr>
<td>ARTS1304</td>
<td>Art History II</td>
<td>4.0</td>
</tr>
<tr>
<td>ENGL1301</td>
<td>English Composition</td>
<td>4.0</td>
</tr>
<tr>
<td>MATH1332</td>
<td>Contemporary Mathematics</td>
<td>4.0</td>
</tr>
<tr>
<td>PSYC2301</td>
<td>General Psychology</td>
<td>4.0</td>
</tr>
<tr>
<td>SOCI1306</td>
<td>Social Problems</td>
<td>4.0</td>
</tr>
<tr>
<td>SPCH1315</td>
<td>Public Speaking</td>
<td>4.0</td>
</tr>
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**Humanities English Elective (choose one):**

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<tr>
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<th>Credits</th>
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<tbody>
<tr>
<td>ENGL1302</td>
<td>Introduction to Literature</td>
<td>4.0</td>
</tr>
<tr>
<td>ENGL2307</td>
<td>Creative Writing</td>
<td>4.0</td>
</tr>
<tr>
<td>ENGL2311</td>
<td>Business Writing for Professionals</td>
<td>4.0</td>
</tr>
<tr>
<td>ENGL3511</td>
<td>Literature and Film Analysis</td>
<td>4.0</td>
</tr>
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</table>

**Humanities History Elective (choose one):**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIST1301</td>
<td>U.S. History I</td>
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</tr>
<tr>
<td>HIST1302</td>
<td>U.S. History II</td>
<td>4.0</td>
</tr>
<tr>
<td>HIST2321</td>
<td>World Civilizations I</td>
<td>4.0</td>
</tr>
<tr>
<td>HIST2322</td>
<td>World Civilizations II</td>
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**Mathematics and Science Elective (choose two):**

<table>
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<tbody>
<tr>
<td>BIOL1308</td>
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<tr>
<td>ENVR1401</td>
<td>Environmental Science</td>
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</tr>
<tr>
<td>MATH4332</td>
<td>Mathematics for Decision Making</td>
<td>4.0</td>
</tr>
<tr>
<td>PHYS1301</td>
<td>Physics</td>
<td>4.0</td>
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</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PSYC2319</td>
<td>Social Psychology</td>
<td>4.0</td>
</tr>
<tr>
<td>PSYC3019</td>
<td>Human Sexuality</td>
<td>4.0</td>
</tr>
</tbody>
</table>
**Interior Design**

**Bachelor of Fine Arts**

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

**PROGRAM DESCRIPTION**

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

**MISSION STATEMENT**

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

**ENTRY-LEVEL CAREER OPPORTUNITIES**

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

**STUDENT LEARNING OBJECTIVES**

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

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

In the State of Texas, in order for students to become professionally credentialed as Interior Designers they must graduate from an institution offering a bachelor’s degree program in Interior Design accredited by The Council for Interior Design Accreditation (CIDA).
BACHELOR OF FINE ARTS, 180 CREDITS

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

**Program Elective (3.0)**

**Foundational Courses**
- ART106 Design Fundamentals (3.0)
- ART108 Observational Drawing (3.0)
- ART111 Perspective Drawing (3.0)
- ART114 Color Fundamentals (3.0)
- CD400 Career Development (3.0)
General Education Courses
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
ENGL1301 English Composition (4.0)
ENVR1401 Environmental Science (4.0)
MATH1332 Contemporary Mathematics (4.0)
PSYC2301 General Psychology (4.0)
SOCI1306 Social Problems (4.0)
SPCH1315 Public Speaking (4.0)

*Humanities English Elective (choose one):*
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*
BIOL1308 Biology (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

*Social Science Elective (choose one):*
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Web Design & Interactive Media

Associate of Applied Science

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates demonstrate professional layout, integrating media elements and employing industry standards and professional practices.
2. Graduates apply the vocabulary and concepts of interactive design, including communication effectiveness, and interrelationships among imagery and text.
3. Graduates demonstrate competencies in interactive development using authoring systems and/or web scripting.
ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

Program Courses

AP102 Fundamentals of Audio (3.0)
GD207 Advanced Image Manipulation (3.0)
GD111 Typography – Traditional (3.0)
IMD131 Introduction to Scripting Languages (3.0)
IMD213 Digital Visual Composition (3.0)
IMD222 Intermediate Scripting Languages (3.0)
IMD223 Desktop Video (3.0)
IMD231 Concepts in Motion Design (3.0)
IMD232 Audio for Interactive Design (3.0)
IMD260 Portfolio I (3.0)
IMD271 Portfolio II (3.0)
IMD273 Media Business Practices (3.0)
IMD312 Interactive Motion Graphics (3.0)
IMD313 Animation Graphics (3.0)
IMD321 Project Management (3.0)

Program Elective (3.0)

Foundational Courses

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

General Education Courses

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

Humanities History Elective (choose one):

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

Mathematics and Science Elective (choose one):

BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)
Fashion Design
Bachelor of Fine Arts

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates integrate the art of fashion design with the knowledge of materials and apparel production.
2. Graduates integrate textile knowledge and process skills in the production of garments from concept development to finished product.
3. Graduates effectively employ industry software and equipment to design and produce garments and produce garment technical packages.
4. Graduates evaluate interconnections of historical perspectives, global events, forecasting, design, and color to create products relevant to fashion industry business trends.
5. Graduates exemplify professional standards, ethics, and business concepts.
6. Graduates display the ability to professionally communicate their ideas visually and verbally.
BACHELOR OF FINE ARTS, 180 CREDITS

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

Program Elective (3.0)

Program Elective (3.0)

Foundational Courses
ART106   Design Fundamentals (3.0)
ART108   Observational Drawing (3.0)
ART109   Image Manipulation (3.0)
ART114   Color Fundamentals (3.0)
CD400    Career Development (3.0)
General Education Courses
ARTS1303 Art History I (4.0)
ARTS1304 Art History II (4.0)
ENGL1301 English Composition (4.0)
MATH1332 Contemporary Mathematics (4.0)
PSYC2301 General Psychology (4.0)
SOCI1306 Social Problems (4.0)
SPCH1315 Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401 Introduction to French (4.0)
SPAN1401 Introduction to Spanish (4.0)

Humanities English Elective (choose one):
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)
PHYS1301 Physics (4.0)

Social Science Elective (choose one):
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Fashion & Retail Management

Bachelor of Science

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates utilize advanced business and design software for marketing, management, publications, social media, communication and visual merchandising.
2. Graduates analyze consumer behavior utilizing target markets, demographics, product development, psychographics, and cultural, social and individual variables to influence the buyer decision process.
3. Graduates apply the elements of management processes including personnel, operations, finance, and supply chain distribution.
4. Graduates design and critique visual merchandising as a communication tool to target-market merchandise to the consumer.
5. Graduates demonstrate professional presentation skills through integrating and articulating appropriate communication skills, knowledge of fashion marketing and management and industry standards, professional practices, and ethics.
6. Graduates evaluate and assess fashion branding, utilizing product trends, brand identity, and forecasting as related to creating a brand image.
BACHELOR OF SCIENCE, 180 CREDITS

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

Program Elective (3.0)
Program Elective (3.0)
Program Elective (3.0)

Foundational Courses
ART106 Design Fundamentals (3.0)
ART108 Observational Drawing (3.0)
ART109 Image Manipulation (3.0)
ART114 Color Fundamentals (3.0)
CD400 Career Development (3.0)
RS100 Fundamentals of Business (3.0)
RS104 Accounting (3.0)
RS105 Human Resource Management (3.0)
RS141B Leadership (3.0)
RS321 Fundamentals of Marketing (3.0)
RS326 Sales Management (3.0)
RS345 Fundamentals of Advertising (3.0)
General Education Courses
ENGL1301  English Composition (4.0)
MATH1332  Contemporary Mathematics (4.0)
PSYC2301  General Psychology (4.0)
SOCI1306  Social Problems (4.0)
SPCH1315  Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401  Introduction to French (4.0)
SPAN1401  Introduction to Spanish (4.0)

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
ARTS1303  Art History I (4.0)
ARTS1304  Art History II (4.0)
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Mathematics and Science Elective (choose three):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Fashion Retailing

Diploma Program

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates demonstrate proficiency in current industry technology and software related to business and marketing.
2. Graduates demonstrate knowledge of the four elements of marketing: product, place, promotion and price.
3. Graduates demonstrate the knowledge of visual merchandising as a communication tool.
4. Graduates apply and articulate professional standards and business concepts related to retail and fashion industries.
5. Graduates demonstrate awareness of product attributes, benefits, and consumer beliefs and values.
DIPLOMA PROGRAM, 48 CREDITS

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

Bachelor of Science

Offered:
The Art Institute of Houston
The Art Institute of Austin

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates conceptualize, plan, execute, and deliver quality multitrack recordings and voiceovers, and post-production projects, integrating knowledge and application of audio theory, critical listening skills, and industry standards, using industry-related tools.
2. Graduates demonstrate an understanding of job responsibilities and industry standards.
3. Graduates efficiently troubleshoot and solve problems typically encountered by audio professionals.
4. Graduates evaluate and integrate the business and economic principles and practices of the audio industry in production and project management.
BACHELOR OF SCIENCE PROGRAM, 180 CREDITS

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

Audio Specialty Course (choose one, 3.0)
AP406 Advanced Audio for Games and Film (3.0)
AP410 Mastering (3.0)
AP415 Surround Sound (3.0)

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

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

General Education Courses
ENGL1301 English Composition (4.0)
MATH1332 Contemporary Mathematics (4.0)
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<tr>
<td>SPCH1315</td>
<td>Public Speaking (4.0)</td>
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*English Humanities Elective (choose one, 4.0):*
- ENGL1302 Introduction to Literature
- ENGL2307 Creative Writing
- ENGL2311 Business Writing for Professionals
- ENGL3511 Literature and Film Analysis

*History Humanities Elective (choose two, 4.0):*
- ARTS1303 Art History I
- ARTS1304 Art History II
- HIST1301 U.S. History I
- HIST1302 U.S. History II
- HIST2321 World Civilizations I
- HIST2322 World Civilizations II

*Math and Science Elective (choose two, 4.0):*
- BIOL1308 Biology
- ENVR1401 Environmental Science
- MATH4332 Mathematics for Decision Making

*Social Science Elective (choose one, 4.0):*
- PSYC2319 Social Psychology
- PSYC3019 Human Sexuality
Digital Filmmaking & Video Production

Bachelor of Fine Arts

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates will demonstrate the ability to conceptualize, plan and execute different styles of media productions. Graduates will demonstrate an understanding of their leadership and collaborative responsibilities in relationship to artistic partners, crews, clients, the wider community and their own personal development.
2. Graduates will demonstrate the ability to effectively communicate ideas, stories and expectations in written work. Graduates will have an understanding of the historical, cultural and social contexts for moving images.
3. Graduates will demonstrate control of camera, cinematic and lighting equipment in relation to a given subject.
4. Graduates will demonstrate control of audio recording and sound equipment in a variety of applications. Graduates will show ability to create a meaningful relationship between image and sound.
5. Graduates will demonstrate appropriate skill in editing with attention to duration, shot to shot relation, shot to scene and relation to the whole. Graduates will demonstrate a basic understanding of design principles in use of typography, motion graphics and animation, as well as compositing and image processing skills (where applicable).
6. Graduates present and conduct themselves professionally and demonstrate an understanding of specific career paths, job responsibilities, and industry expectations.
BACHELOR OF FINE ARTS, 180 CREDITS

Program Courses

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

Program Elective (3.0)
Program Elective (3.0)
Program Elective (3.0)

Business Elective (choose one):
RS100  Fundamentals of Business (3.0)
RS141B Leadership (3.0)
RS321  Fundamentals of Marketing (3.0)

Foundational Courses

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

ARTS1303  Art History I (4.0)
ARTS1304  Art History II (4.0)
ENGL1301  English Composition (4.0)
MATH1332  Contemporary Mathematics (4.0)
PSYC2301  General Psychology (4.0)
SOC1306  Social Problems (4.0)
SPCH1315  Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401  Introduction to French (4.0)
SPAN1401  Introduction to Spanish (4.0)

Mathematics and Science Elective (choose one):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Digital Image Management
Diploma Program

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

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

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

ENTRY-LEVEL CAREER OPPORTUNITIES
Graduates are prepared to seek entry-level positions such as Advertising Photographer, Aerial Photographer, Industrial

STUDENT LEARNING OBJECTIVES
1. Demonstrate knowledge and control of the photographic process, including image manipulation, photo
   retouching, color management, printing, network use and digital asset management
2. Demonstrate knowledge of the workings of a large, multi-functional commercial photographic studio, its
   business and operations, including key concepts of business plans, competitive business strategies, human
   resources, database management, and financial principles
3. Create advanced market research including branding, competitive analysis, and direct marketing
DIPLOMA PROGRAM 48 CREDITS

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

Photography Elective (choose one of the following):
PHOT124 History of Photography (3)
PHOT211 Advanced Lighting (3)
PHOT323 Creative Concepts (3)
PHOT324 Business Operations and Management (3)
RS141B Leadership (3)
RS318 Copyright and Intellectual Property (3)
Digital Photography

Bachelor of Fine Arts

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates produce a portfolio of original work for current media and multiple platforms, integrating industry standards, personal interest, and career specialization.
2. Graduates assess the historical and social impact of photography and evaluate how their photographs fit within this context.
3. Graduates develop a style and vision conveying a personal point of view using problem solving processes that integrate extraordinary print quality and skillful judgment of aesthetic value.
4. Graduates conceptualize, plan, and implement marketing strategies to create a successful business model.
5. Graduates exhibit technical excellence in lighting and demonstrate inclusion or exclusion of ambient light sources, placement of main light source, degree of diffusion, control of overall lighting contrast, and separation of subject and background.
6. Graduates exhibit technical excellence in post-production and demonstrate retouching based on professional parameters, integrate multiple images together to illustrate a concept, and use selection techniques, alpha channels, layer masks, blending modes, and layer techniques demonstrating a mastery of image manipulation techniques.
7. Graduates exhibit technical excellence in digital asset management and demonstrate how to process and manage images and time-based media, employ tools, menus, and keywords, manage and archive digital image files on external sources.
BACHELOR OF FINE ARTS, 180 CREDITS

Program Courses

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

Program Elective (3.0)
Program Elective (3.0)
Program Elective (3.0)

Foundational Courses

ART106  Design Fundamentals (3.0)
ART108  Observational Drawing (3.0)
ART114  Color Fundamentals (3.0)
CD400  Career Development (3.0)
RS321  Fundamentals of Marketing (3.0)
General Education Courses
ARTS1303   Art History I (4.0)
ARTS1304   Art History II (4.0)
ENGL1301   English Composition (4.0)
MATH1332   Contemporary Mathematics (4.0)
PSYC2301   General Psychology (4.0)
SOCI1306   Social Problems (4.0)
SPCH1315   Public Speaking (4.0)

Foreign Language Requirement (choose one):
FREN1401   Introduction to French (4.0)
SPAN1401   Introduction to Spanish (4.0)

Humanities English Elective (choose one):
ENGL1302   Introduction to Literature (4.0)
ENGL2307   Creative Writing (4.0)
ENGL2311   Business Writing for Professionals (4.0)
ENGL3511   Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301   U.S. History I (4.0)
HIST1302   U.S. History II (4.0)
HIST2321   World Civilizations I (4.0)
HIST2322   World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308   Biology (4.0)
ENVR1401   Environmental Science (4.0)
MATH4332   Mathematics for Decision Making (4.0)
PHYS1301   Physics (4.0)

Social Science Elective (choose one):
PSYC2319   Social Psychology (4.0)
PSYC3019   Human Sexuality (4.0)
**Game Art & Design**

**Bachelor of Fine Arts**
Offered:
The Art Institute of Houston
The Art Institute of Austin
The Art Institute of San Antonio

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

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

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

**STUDENT LEARNING OBJECTIVES**
1. Graduates demonstrate the ability to apply design and art skills, both traditional and digital, towards game related projects.
2. Graduates employ the principles of gaming, to plan, design, and create environments, level play, background stories, and characters.
3. Graduates demonstrate the requisite skills in presentation, interviewing, networking, resume-building and game business knowledge critical to seeking an entry-level artist and/or designer position in the industry.
4. Graduates demonstrate the ability to apply the skills necessary to create quality game-ready assets using industry standard techniques and tools.
5. Graduates demonstrate knowledge of the managerial and developmental aspects of the game production pipeline and demonstrate knowledge of planning, budgeting, specifications, constraints, scope, teamwork, problem solving, and deadlines that go into making a market-ready game.
BACHELOR OF FINE ARTS, 180 CREDITS

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

Program Elective (3.0)
Program Elective (3.0)

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

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

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Media Arts & Animation

Bachelor of Fine Arts

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

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates will demonstrate application of learned concepts from foundation level art courses. These would include: drawing, color, form, design, composition and foundation level digital art skills.
2. Graduates will demonstrate an applied technical knowledge of animation tools and software according to current industry standards.
3. Graduates will demonstrate a practical understanding and application in the principles of animation, acting and movement and cinematic storytelling as it relates to 2D and 3D animation (as applicable).
4. Graduates will demonstrate professionalism, through the creation and presentation of a demo-reel and self-promotion package, according to current industry standards.
5. Graduates will demonstrate the ability to conceptualize, plan, execute, and deliver quality animation projects.
6. Graduates will demonstrate the ability to work on team-based projects.
BACHELOR OF FINE ARTS, 180 CREDITS

Program Courses

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

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

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

Humanities English Elective (choose one):
ENGL1302 Introduction to Literature (4.0)
ENGL2307 Creative Writing (4.0)
ENGL2311 Business Writing for Professionals (4.0)
ENGL3511 Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301 U.S. History I (4.0)
HIST1302 U.S. History II (4.0)
HIST2321 World Civilizations I (4.0)
HIST2322 World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308 Biology (4.0)
ENVR1401 Environmental Science (4.0)
MATH4332 Mathematics for Decision Making (4.0)

Social Science Elective (choose one):
PSYC2319 Social Psychology (4.0)
PSYC3019 Human Sexuality (4.0)
Visual Effects & Motion Graphics

Bachelor of Science

Offered:
The Art Institute of San Antonio

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

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

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

STUDENT LEARNING OBJECTIVES
1. Graduates will demonstrate the ability to use traditional design skills in the production of digital art projects.
2. Graduates will demonstrate an applied technical knowledge of compositing, effects, animation tools and software according to current industry standards.
3. Graduates will demonstrate professionalism through the creation and presentation of a demo-reel and self-promotion package, according to current industry standards.
4. Graduates will apply visual effects and motion graphics skills to meet the needs of corporate communication, television, motion picture, video production, and other media outlets.
5. Graduates will demonstrate the ability to conceptualize, plan, execute, and deliver quality visual effects and motion graphics projects.
6. Graduates will demonstrate the ability to work on team-based projects.
BACHELOR OF SCIENCE, 180 CREDITS

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

Program Elective (3.0)

Foundational Courses
ART106 Design Fundamentals (3.0)
ART109 Image Manipulation (3.0)
ART111 Perspective Drawing (3.0)
ART114 Color Fundamentals (3.0)
CD400 Career Development (3.0)
General Education Courses
ARTS1303  Art History I (4.0)
ARTS1304  Art History II (4.0)
ENGL1301  English Composition (4.0)
MATH1332  Contemporary Mathematics (4.0)
PHYS1301  Physics (4.0)
PSYC2301  General Psychology (4.0)
SOC1306  Social Problems (4.0)
SPCH1315  Public Speaking (4.0)

Humanities English Elective (choose one):
ENGL1302  Introduction to Literature (4.0)
ENGL2307  Creative Writing (4.0)
ENGL2311  Business Writing for Professionals (4.0)
ENGL3511  Literature and Film Analysis (4.0)

Humanities History Elective (choose one):
HIST1301  U.S. History I (4.0)
HIST1302  U.S. History II (4.0)
HIST2321  World Civilizations I (4.0)
HIST2322  World Civilizations II (4.0)

Mathematics and Science Elective (choose one):
BIOL1308  Biology (4.0)
ENVR1401  Environmental Science (4.0)
MATH4332  Mathematics for Decision Making (4.0)
PHYS1301  Physics (4.0)

Social Science Elective (choose one):
PSYC2319  Social Psychology (4.0)
PSYC3019  Human Sexuality (4.0)
Course Descriptions

Course descriptions describe the learning opportunities that are provided through the classroom and coursework. It is each student’s responsibility to participate in the activities that will lead to successfully meeting the learning outcomes.

ADV110 Creative and Strategic Planning (3.0)
(Prerequisites: none) Students will learn basic skills that will support their learning throughout the course and help them create a foundation for nurturing creativity in their work and lives. They will be given the tools to help them identify and solve problems, formulate objectives, and create a plan to reach their objectives.

ADV120 Organizational Behavior (3.0)
(Prerequisites: none) This course is an examination of human relations theory and individual, group, and organizational performance in relation to the organizational structures of contemporary businesses and public agencies.

ADV130 Advertising Copywriting (3.0)
(Prerequisites: none) Through materials presented in this course, students learn the techniques to develop effective advertising strategies that underlie and enable creative executions, and to cultivate clear, logical, and creative copywriting skills.

ADV210 Storyboarding and Scriptwriting (3.0)
(Prerequisites: none) This course focuses on applying industry-standard storyboarding and scripting techniques to communicate effectively for various forms of media. Contents to be covered include the various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.

ADV220 Consumer Behavior (3.0)
(Prerequisites: none) This course examines the cultural, social, and individual variables involved in consumer behavior. It also reviews how they are incorporated into buyer decision processes and marketing practices.

ADV230 Advertising Design (3.0)
(Prerequisites: none) This course will further define the role of graphic design in an advertising context. Students will be introduced to informational and administrative approaches to the development of advertising. Campaign strategies, based on media and marketing realities, will also be defined and applied.

ADV240 Principles of Marketing Research (3.0)
(Prerequisites: RS321 Fundamentals of Marketing) The use of the marketing research process as a tool for solving management problems is a focus of this course. The source of data, sampling procedures, questionnaire design, data collection, and analysis will be covered.

ADV250 Sales and Persuasive Techniques (3.0)
(Prerequisites: none) An understanding of the sales process and the steps to sell a product or service is essential to a student who works in any area of business. Selling is an essential skill for the sales function of a business, but is also part of the job for many other employees. This course focuses on the essential skills and knowledge one needs to affect a sale, as well as the ways that the sales pitch can be focused to solve customer problems. This course also covers persuasive communication techniques in the area of advertising. Areas covered include the fields of logic and psychology. Among the topics to be covered are the framing effect, emotional hot buttons, mass appeal, snob appeal, subliminal messages, and the bandwagon effect. Maslow’s hierarchy of needs, emotional reactions and how to achieve them, and the various types of media that could be used to achieve the appropriate desired response are also covered.

ADV310 Account Planning (3.0)
(Prerequisites: none) Account planning demands a mixture of account services and research. Stated simply, an account planner frequently takes responsibility for ensuring that the client’s needs are met. This usually requires managing communication between departments in an advertising agency as well as being the point of contact between an agency and the client. Inside the agency, an account planner helps choose and integrate research and considers proposed advertising decisions from the perspective of consumer behavior. This course helps the student understand these functions and integrate them into a successful approach to advertising and advertising campaigns.

ADV320 Public Relations and Promotion (3.0)
(Prerequisites: none) This course examines the historical development of public relations, showing the principles, methods, and means of influencing public opinion.

ADV330 Brand Strategy (3.0)
(Prerequisites: ADV240 Principles of Marketing Research) Although good brands are easy to identify, they are hard to create. This course addresses the factors which make a brand successful, and then approaches the factors—like price pressure, fragmented markets and media, and proliferating competition—that businesses must control to build a strong, successful brand.

ADV340 Media Planning and Buying (3.0)
(Prerequisites: none) Media as part of a delivery channel for a marketing message will be the focus of this course. Topics include media as critical to the fulfillment of the overall marketing strategy, cost effectiveness, and alternative and new media.

ADV350 Advertising Sales and Ratings (3.0)
(Prerequisites: none) This course focuses on a review of advertising fundamentals, their potential and limitations, advertising methods, objectives, copy, federal regulations, salesmanship, and the proper positioning of a client. Servicing accounts and interfacing with advertising agencies will also be covered.

ADV410 Interactive Advertising (3.0)
(Prerequisites: RS345 Fundamentals of Advertising) The astonishing growth of interactive commerce is one factor that has led to the demand for advertising and marketing on-line. In this course, students compare traditional and interactive outlets in order to develop a clear understanding of the differences and similarities between businesses in this new environment. Students learn to apply traditional principles where they are appropriate and to discover and apply a new fundamental understanding to developing and working within the various interactive environments. Marketing, advertising and sales on the Web, and addressing the elements and requirements of information distribution will also be covered. This rapidly developing area both expands the use of traditional market research and creates new kinds of data. Students will be introduced to the concepts, availability, and use of this data.

ADV420 Introduction to Advertising Campaign (3.0)
(Prerequisites: none) Students in the course research, create, and present mixed media campaigns. The students learn the fundamentals of conceiving and executing an integrated local/regional advertising campaign that utilizes major advertising media.
ADV430 Advertising Media Production (3.0)
(Prerequisites: none) This course advances students' skills enabling them to prepare and present various forms of information (media) to professional audiences. Students will develop, prepare, and present videos, moving graphics, graphics, and copy. They will create several short projects and a final project applying techniques and aesthetics discussed in the lectures, demos, and readings. Professionalism and presentation techniques are also covered.

ADV440 Intermediate Advertising Campaign (3.0)
(Prerequisites: none) Students during this course create a promotional/advertising campaign for an organization with publishing as a goal. The student designs and develops multiple projects from concept to Final Comp based on the specific needs of the client. Students will learn the importance of deadlines, budget, client relationship, presentation, and its relationship to the design process.

ADV450 Portfolio Preparation (3.0)
(Prerequisites: none) This course prepares students for the transition to the professional world. This course will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

ADV460 Advanced Advertising Campaign (3.0)
(Prerequisites: none) Students research and develop a fully integrated advertising/promotional campaign for a national name-brand account in this course. The student’s senior project documents, supports, and argues the rationale and effectiveness of the campaign in written form. Students prepare, present, and defend a graduate project suitable for a professional audience.

AH101 The Art Institute of Houston Seminar (0.0)
(Prerequisite: none) This course introduces students to the general academic culture of The Art Institute of Houston. It also provides students an opportunity to practice their critical thinking skills through the analysis of case studies, discussion of issues, brainstorming of solutions, and various in-class and homework assignments. The course will also cover self-awareness, interpersonal skills and professionalism.

AP101 Survey of the Music Industry (3.0)
(Prerequisites: none) Students explore the music industry and its constituent sectors, including music performing recording, promoting, and record distribution. Lectures and projects focus on identifying various careers opportunities and typical career paths in the music industry and knowledge and skill sets needed to succeed as an entry level professional.

AP102 Fundamentals of Audio (3.0)
(Prerequisites: none) This course addresses the principles of recording sound and covers the study of sound characteristics, basic acoustics, ergonomics, and basic techniques for field recording. The role of sound in media production is explained and exemplified.

AP110 Audio Technology I (3.0)
(Prerequisite: AP102 Fundamentals of Audio) This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Students will begin to develop an understanding of signal flow of audio systems using block diagrams. A survey of audio transmission, manipulation, and delivery systems including cables, connectors, basic stereo mixers, microphones, amplifiers, and loudspeakers will be presented.

AP111 Digital Audio I (3.0)
(Prerequisites: AP102 Fundamentals of Audio) This course introduces students to the theories, practices, and tools used in digital audio production and techniques of non-linear digital audio editing, focusing on the fundamental theories and concepts behind various types of digital audio tools. Through lectures and in-class projects, students develop knowledge and skills needed to operate non-linear audio workstations.

AP112 Music Theory I (3.0)
(Prerequisites: none) This course introduces students to the rudiments of music theory. Students learn to identify notes and common scales as well as the notation of notes, scales and simple rhythms. The concept and structure of the lead sheet will be introduced. An ear-training component will develop the students’ skill in identifying and transcribing simple chords, melodies, and rhythms.

AP113 Audio Technology II (3.0)
(Prerequisite: AP112 Music Theory I, concurrent enrollment in AP114 Audio Technology I) In this course students continue to study the principles of audio signals and the equipment used to record, process, and distribute audio content. Sound in acoustical form is discussed in relation to studio acoustics. Students expand their understanding of signal flow of advanced audio systems by creating and reading complex block diagrams. Some of the topics studied in depth are: signal processors, dynamic range, distortion, analogue recording, and SMPTE time code.

AP114 Audio Recording I (3.0)
(Prerequisites: AP110 Survey of the Music Industry, concurrent enrollment in AP113 Audio Technology II) This course runs in conjunction with Audio Technology II. The theoretical foundations presented in Audio Technology II are reinforced in this course through practical, hands-on applications. Students learn the operational techniques of basic audio systems with an emphasis on mixdown of prerecorded multi-track tapes and eight-track recording projects.

AP115 Music Theory II (3.0)
(Prerequisite: AP112 Music Theory I) This course continues with the development of the rudiments of music theory and expands into an introduction to harmony, voice leading, modes and compound time signatures. Students will learn to create simple lead sheets. An ear-training component will extend the work from Music Theory I to include more complex chords and intervals.

AP210 Acoustics (3.0)
(Prerequisite: AP114 Audio Recording I, MATH1332 Contemporary Mathematics) This course examines the physical behavior of sound indoors and outdoors. Topics include human hearing and the principles of psychoacoustics, sound propagation, transmission, reflection, diffraction, diffusion, noise reduction, basic studio and room acoustics, and sound isolation. Concepts will be presented through lectures and case studies.

AP211 Digital Audio II (3.0)
(Prerequisite: AP101 Survey of the Music Industry, AP111 Digital Audio I) Students learn the concepts and production techniques used with Pro Tools integrated into a digital audio workstation. Topics include computer based digital audio workstations, sound design, field recording, digital audio transfer protocols, software-based effects plug-ins, and online automation.
AP212 Listening and Analysis (3.0)
(Prerequisite: AP115 Music Theory II) This course introduces the student to ear-training and critical listening from the perspective of the audio engineer and contemporary production techniques. The student will learn to aurally analyze and identify typical contemporary popular song forms and the production techniques used to create them.

AP213 Audio Recording II (3.0)
(Prerequisite: AP114 Audio Recording I) Students expand and develop the skills learned in Audio Recording I through multi-track recording projects. The course focuses on recording techniques used in music production. Emphasis is placed on signal flow for basic tracks, mix down, and overdubs. Other topics include close and distant microphone techniques, recording session management, analog tape recorders, studio documentation, signal processing, and moving fader automation systems.

AP214 Electronics I (3.0)
(Prerequisite: MATH1332 Contemporary Mathematics) This course introduces students to the fundamental concepts of electronics as they relate to audio production. Topics include Ohm’s Law, AC and DC circuits, basic troubleshooting for audio equipment, AC line voltage and filtered DC voltage, etc.

AP215 MIDI System I (3.0)
(Prerequisites: AP112 Music Theory I, AP115 Music Theory II, AP211 Digital Audio II) This course allows students to develop a working theoretical and skills-based knowledge of the multi-timbral synthesizer and the sequencing environment within the context of the contemporary MIDI production studio. Both live and studio applications are covered, and full use is made of the digital signal processing resources available within the equipment.

AP216 Digital Audio III (3.0)
(Prerequisite: AP211 Digital Audio II) This course covers in depth the introduction to surround mixing and surround formats.

AP217 Electronics II (3.0)
(Prerequisite: AP214 Electronics I) In the second electronics course, students explore the concepts, building, and application of transformers and filter and learn to read, interpret, and utilize data from schematic circuit diagrams. Emphasis is placed upon applying these electronic devices to the operation and troubleshooting of audio equipment.

AP218 Live Sound Reinforcement I (3.0)
(Prerequisites: AP114 Audio Recording I, AP210 Acoustics) In this course students learn to set up and operate various audio equipment for a typical live sound reinforcement. Topics include reading block diagrams of audio systems, wiring speakers, connecting powers, testing and adjusting microphones, troubleshooting sound systems, and fine-tune reinforcement effects.

AP222 History of Western Music (3.0)
(Prerequisite: none) This course presents a survey of major events and developments in the history of Western music. Students will examine the music on its own terms; but also consider the social, philosophical and political place of the music in the world at the time it was written. An overarching theme will be to explore the impact music has on society.

AP299 Internship I (3.0)
(Prerequisite: AP213 Audio Recording II, AP218 Live Sound Reinforcement I) Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. Students will gain the experience they need to enter the field upon graduation. 90 internship hours are required.

AP310 MIDI System II (3.0)
(Prerequisite: AP215 MIDI System I) In MIDI System II students develop a detailed knowledge of the MIDI language and learn to apply more flexible and in-depth uses of sequencers involving graphical and list based editing, static and dynamic parameter and tempo automation, and the basic recording of MIDI messages. Students gain greater proficiency in MIDI production processes through small group and individual production projects.

AP311 Electronics III (3.0)
(Prerequisite: AP217 Electronics II) In Electronics III, students focus on the theoretical principles, physical properties, build, and characteristics of various microphones. They will learn to take apart and assemble the components of a microphone and perform basic troubleshooting and repairing of microphones.

AP312 Live Sound Reinforcement II (3.0)
(Prerequisite: AP218 Live Sound Reinforcement I) This course presents students more sophisticated and complex situations for live sound reinforcement. Through studio settings or real world events, students learn to operate large format analogue and digital mixing consoles and solve signal manipulation problems with transformers. Students also learn professional protocols in live sound reinforcement settings.

AP314 Digital Audio IV (3.0 cr)
(Prerequisite: AP216 Digital Audio III) In this course, students explore digital audio theory and interact with analog consoles, digital recorders, external DSP, software signal routing, interfacing equipment, and synchronizing digital audio streams. Topics include analog-to-digital/digital-to-analogue conversion, dithering, error correction and concealment, digital storage media, encoding methods involving data compression, digital audio interface standards, DAW interchange standards and synchronization methods.

AP315 Synthesis and Sound Design I (3.0)
(Prerequisite: AP310 MIDI System I) This course introduces the techniques and technology typical to professional music recording and mixing using advanced large format consoles. Topics include studio procedures and professionalism, SSL Console operation, advanced signal flow, signal processing, analytical and critical listening skills, close, distant and stereo mic techniques for a variety of musical instruments, and basic mix down strategies. 90 internship hours are required.

AP316 Advanced Recording Techniques I (3.0)
(Prerequisite: AP213 Audio Recording II) This course covers the techniques and technology typical to professional music recording and mixing using advanced large format consoles. Topics include studio procedures and professionalism, SSL Console operation, advanced signal flow, signal processing, analytical and critical listening skills, close, distant and stereo mic techniques for a variety of musical instruments, and basic mix down strategies. 90 internship hours are required.

AP317 Advanced Recording Techniques II (3.0)
(Prerequisite: AP316 Advanced Recording Techniques I) This course provides the student a greater understanding of SSL consoles and VCA automation systems. Students use SMPTE Time Code for synchronization to a variety of multi-track formats, use digital audio sampling for sound replacement, and integrate Pro Tools and MIDI sequencers into the analog studio mixing environment. Critical listening skills and critical analysis of master tapes are emphasized. Students participate in in-class recording sessions and engineer recording projects during and out of class hours, which may be included in their portfolios.
AP318 Synthesis and Sound Design II (3.0)  
(Prerequisite: AP315 Synthesis and Sound Design I) This course will survey both commercially available synthesis methods and recent developments at audio research institutes. Students will also survey the current market for hardware and software implementations of various synthesis methods. Analytical listening sessions will expose students to synthesis methods in various musical contexts. Detailed study of subtractive, FM, physical modeling and granular synthesis will culminate in original sound design projects.

AP320 Senior Project I (3.0)  
(Prerequisite: AP317 Advanced Recording Techniques II) This course initiates a two-semester long comprehensive project which will be integral to students' final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, multi-track digital audio work. Committee and/or faculty will approve the project content and type of the audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

AP399 Internship II (3.0)  
(Prerequisites: AP299 Internship I and completion of 150 credit hours) Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. Students will gain the experience they need to seek opportunities in the field upon graduation. 90 internship hours are required.

AP406 Advanced Audio for Games and Film (3.0)  
(Prerequisites: AP310 MIDI System II and AP318 Synthesis & Sound Design II) This is an upper level class in which the students will explore in detail the creation and application of audio as it pertains to film and games. All aspects of audio production and post-production, including interactive aspects, as related to the industry will be covered through discussion, research and hands-on experience. Discussions and projects are designed to focus on identifying various career opportunities and career paths, as well as obtaining the knowledge and skill sets needed to succeed.

AP410 Mastering Audio (3.0)  
(Prerequisites: AP211 Digital Audio II, AP213 Audio Recording II) Mastering is the process of preparing and transferring recorded audio from a source containing the final mix to a storage media known as the Master. This is the source from which all copies will be produced by duplication or replication. This course teaches the techniques needed for the last creative step in the process of producing audio. It unravels the technical mysteries and explains the artistic techniques. Topics include: sequencing, leveling, processing; mixing as it relates to mastering and managing dither and word lengths; high sample rates; distortion, headroom; monitor calibration; metering; and how to make an album radio-ready.

AP415 Surround Sound (3.0)  
(Prerequisites: AP314 Digital Audio IV, AP316 Advanced Recording Techniques I) In this course students learn the principles behind surround sound and study its various implementations in reproduction and recording. Topics include a review of stereo theory and its extension in surround sound. Quadraphonic, Ambisonics, 5.1, use of surround in movies, surround media and recording/playback conventions. Students will gain practical experience in recording and mixing surround recordings, both from array and multi-mic sources.

AP420 Senior Project II (3.0)  
(Prerequisite: AP320 Senior Project I) This course continues the two-quarter long comprehensive project begun in Senior Project I. Students will employ cumulative skills to produce a significant, sophisticated, multi-track digital audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

AP430 Portfolio (3.0 cr)  
(Prerequisites: AP320 Senior Project I) Built on the preliminary collection of work from earlier classes, this course allows each student to determine and design the final organization and presentation of the graduation portfolio. Each student is expected to verbally present the portfolio and address audience questions as a format of defense.

ART106 Design Fundamentals (3.0)  
(Prerequisites: none) This introductory course will explore the principles of design, and introduce and develop the creative process. Design elements and relationships will be identified and employed to establish a basis for aesthetic sensitivity and critical analysis. Design will be presented as a tool of communication.

ART108 Observational Drawing (3.0)  
(Prerequisites: none) This course involves the observation and translation of three-dimensional form into two-dimensional drawings. Starting with simple shapes and progressing to more complex organic forms, students will build skill levels in composition and line quality, through the use of tone, light, and shadow.

ART111 Perspective Drawing (3.0)  
(Prerequisites: none) This course is an introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning, and output.

ART114 Color Fundamentals (3.0)  
(Prerequisites: none) This fundamental course will provide an introduction to the principles of color, and an exploration of color theory as it relates to design. Students will learn how to use color in both traditional and contemporary media, and to render color effects for print and electronic production methods. In addition, the psychological and cultural aspects of color will be explored, as well as their role in the design process.

ART200 Introductory Digital Sketching (3.0)  
(Prerequisites: ART108 Observational Drawing, ART111 Perspective Drawing) This laboratory course teaches students to produce graphic images for both applied and fine art applications using a digital tablet and stylus. Students master the use of digital image data entry through freehand sketching, design ideation, concept development, and rendered illustration in a graduated series of exercises and design problems. Course deliverables include concept studies, product visualizations, illustrated storyboards, and rendered orthogonal and projected views.

ARTS1303 Art History I (4.0)  
(Prerequisites: none) This course conducts a comparative study of the visual arts from ancient times to the Renaissance. It concentrates on the chronological progression of techniques and the evolving styles of artistic expression.

ARTS1304 Art History II (4.0)  
(Prerequisites: none) This course is a comparative study of art, sculpture, and architecture, which addresses evolving styles and artistic expression from the Renaissance to the present.

ARTS1308 Special Topics in Art History (4.0)  
(Prerequisites: ENGL1301) This course is an in-depth study of a special area of interest in Humanities Art History.
Biol1308 Biology (4.0)
(Prerequisites: none) Students study basic concepts in biology. Topics discussed include the following beginnings of life, genetics, evolution, living plants, animals, humans, ecosystems, and our planet and its special needs.

CA100 Acting and Movement (3.0)
(Prerequisites: none) This course introduces acting as a tool of research through studies of animated movement. Character personality, expression, motivation, body language, and posture will be studied through classroom exercises in a variety of media. Exploration in the twelve principles of animation will be introduced. Students will learn through process, practical research, critical analysis, brainstorming, and improvisational techniques to create ideas for effective animation.

CA110 Conceptual Storytelling (3.0)
(Prerequisite: CA100 Acting and Movement) The course is an introduction to storytelling and the components of story. The goal is to develop storytelling skills, and an understanding of story form.

CA115 Drawing and Anatomy (3.0)
(Prerequisites: ART111 Perspective Drawing) This course explores the fundamentals of drawing the human figure. Observation and rendering skills are developed, and the use of various drawing media is examined.

CA120 Concepts II: Storyboarding (3.0)
(Prerequisite: ART111 Perspective Drawing) This course focuses on applying industry-standard storyboarding and scripting techniques to animation. Content to be covered include the various principles and formats of storyboards, basic cinematic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script. Students will learn through process, practical research, critical analysis, brainstorming, and improvisational techniques to create ideas for effective animation.

CA130 Camera Techniques (3.0)
(Prerequisites: none) In this course students learn techniques used in pre-production and production including cameras, lenses, mounting equipment, framing and composition, and natural and studio lighting.

CA210 Editing Techniques (3.0)
(Prerequisites: CA130 Camera Techniques) In this course, students use the features and functions of video editing systems. Students also explore various media available for video input and output.

CA215 2D Animation Principles (3.0)
(Prerequisite: ART109 Image Manipulation) Students will study timing and weight through a series of projects designed to demonstrate the principles of animation. Issues such as keyframing, in-betweening, and cycling will be addressed.

CA220 Language of Animation and Film (3.0)
(Prerequisites: none) Fundamentals of animated cinematography addressed through a historical survey. Course will consider trends and genres of animated film in a variety of media.

CA230 3D Modeling (3.0)
(Prerequisite: ART109 Image Manipulation) Through critical analysis, the student will apply basic design principles to the solution of visual problems using elements of 3D design. The student will conceptualize 3D coordinate systems, construct 3D models, and apply them to geometric construction.

CA233 Life Drawing and Gesture (3.0)
(Prerequisite: CA115 Drawing and Anatomy) Students will focus on depicting gesture and motion, capturing the essence of movement and form in space. Students will simplify drawing through contour lines, generating impressions of form under time constraints, and expressing emotion through the use of abstract line, form and color.

CA235 Digital Ink and Paint (3.0)
(Prerequisite: CA215 2D Animation Principles) This course is an introduction to the computer as an ink and paint medium for animation. Basics of scanning, clean up, ink and paint, and camera will be explored.

CA251 Character and Object Design (3.0)
(Prerequisite: CA115 Drawing and Anatomy) Students will design and draw characters for animation using lines to accurately delineate the form. Appropriate proportions and form for an animated character will be studied.

CA255 Audio for Animation (3.0)
(Prerequisite: none) This course is a conceptual introduction to audio production techniques for animation. Students will learn to digitize sound and apply it for audio enhancement of their animations. Students will also learn how to produce appropriate audio effects and transition in computer animation.

CA260 Background, Design and Layout (3.0)
(Prerequisite: ART109 Image Manipulation) This course focuses on the fundamentals of background layout with an emphasis on perspective, composition, design basics, staging, mood, texture, and lighting. Students will also learn the basics of using props as background and foreground design elements.

CA265 3D Animation (3.0)
(Prerequisites: CA230 3D Modeling or Academic Approval Required) Students are introduced to basic 3D animation techniques. Topics to be covered include hierarchical linking, key framing, function curves, animated modifiers, basic morphing, animated cameras, and an introduction to character animation.

CA270 Hard Surface and Organic Modeling (3.0)
(Prerequisite: CA230 3D Modeling) This course covers advanced modeling techniques used for building organic and hard surface objects and environments.

CA305 Motion Graphics (3.0)
(Prerequisite: CA210 Editing Techniques or DFVP113 Fundamentals of Editing) This course is an introduction to the use of titling in theatrical and broadcast graphics. Techniques for design and implementation will be covered. Students will produce title sequences and montages integrating image manipulation applications and other image processing support.

CA310 Character Modeling (3.0)
(Prerequisite: CA270 Hard Surface and Organic Modeling) In this course students will use advanced modeling techniques to create 3D characters. Students will research and create character models based on anatomy, using industry-standard techniques.

CA313 Advanced Acting and Movement (3.0)
(Prerequisite: CA100 Acting and Movement) This course is a continuation of CA 100 Acting & Movement with special emphasis on the development of techniques for character creation through improvisation and the presentation of monologues and scenes. Students will also apply and develop basic skills for directing other actors in a scene.

CA317 3D Character Animation (3.0)
(Prerequisite: CA265 3D Animation) This is an advanced-level 3D animation course building on techniques learned from previous modeling and animation courses. Students will learn how to apply real-life action sequences to characters.

CA321 Material and Lighting (3.0)
(Prerequisite: CA270 Hard Surface and Organic Modeling) In this class, students will be introduced to materials, textures, and lighting strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real-world surfaces and textures.
CA335 Compositing (3.0)
(Prerequisite: CA305 Motion Graphics) Students in this course learn the concepts, techniques, and vocabulary of compositing. Students apply rotocope, matchmoving, keying, layering, and alpha channel to final animation projects.

CA340 Animation Dynamic Systems (3.0)
(Prerequisite: CA265 3D Animation) Students will learn advanced 3D computer-generated animation techniques. Topics include exploration of character movement, embedding of behavior attributes into characters, forward and inverse kinematics, skinning, deformers, and rigid and soft body dynamics.

CA343 3D Character Rigging (3.0)
(Prerequisite: CA230 3D Modeling, CA265 3D Animation) This course is designed to introduce the student to fundamentals of character setup. The character setup will be tested by animation assignments. During the course, each student will create, set up, and test a character model.

CA345 Advanced Lighting and Texturing (3.0)
(Prerequisite: CA321 Material and Lighting) In this course students will continue to develop lighting and texturing skills.

CA352 3D Visual Effects (3.0)
(Prerequisite: CA305 Motion Graphics, CA317 3D Character Animation) Effects animation takes students through the basics of making special effects. Students will be using such tools as particles, soft bodies, dynamics, and expressions to create several scenes.

CA355 Industrial Design (3.0)
(Prerequisites: CA270 Hard Surface and Organic Modeling) This course continues to explore the various techniques used to create 3D computer-generated animation. Specific animation features and functions of the given software will be discussed and applied to the production of a 3D computer-generated animation. Emphasis will be placed on creation of a short animated piece focusing on Industrial Design.

CA357 Advanced Drawing for Animation (3.0)
(Prerequisite: CA233 Life Drawing and Gesture) Building on knowledge from preceding drawing courses, students will develop their drawing skills in the context of professional media arts and animation applications. This course will place emphasis on advanced drawing techniques and strengthening skills through real world observation.

CA403 Portfolio Foundations (3.0)
(Prerequisite: CA340 Animation Dynamic Systems) In this course, students begin production of their digital portfolio. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.

CA407 Production Team (3.0)
(Prerequisite: CA317 3D Character Animation) In this course, students will work in a studio environment and will focus on the production and post-production of an animated short.

CA411 Animation for Production (3.0)
(Prerequisite: CA317 3D Character Animation) This course prepares students for the production environment. Advanced skills in modeling, texturing, lighting, and rendering will be used to produce professional-quality animation.

CA413 Animation Portfolio Production (3.0)
(Prerequisite: CA403 Portfolio Foundations) In this course, students focus on the production phase of their digital portfolio. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.

CA417 Animation Studio (3.0)
(Prerequisite: CA411 Animation for Production) Students will use advanced animation techniques to create, design, produce, and edit a fully realized concept.

CA423 Animation Portfolio Production (3.0)
(Prerequisite: CA413 Animation Portfolio Production) Through this course, students complete the digital portion of their portfolio. The students assess the strengths and weaknesses of their work to augment the final presentation. The course stresses the importance of professional presentation.

CUL102 Fundamentals of Classical Techniques (6.0)
(Prerequisites: none) The fundamental concepts, skills, and techniques involved in basic cookery are covered in the course. Students learn the preparation of stocks, broths, glazes, soups, thickening agents, the grand sauces, and emulsion sauces. Lectures and demonstrations teach organizational skills in the kitchen, work coordination, and knife skills. The basics of vegetable cookery, starch cookery, and meat, fish, and poultry cookery are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising, and frying. Students must successfully pass a practical cooking examination covering a variety of cooking techniques.

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

CUL104 Concepts and Theories of Culinary Techniques (3.0)
(Prerequisites: none) The fundamental concepts, theories and techniques involved in basic cookery are covered in the course. Special emphasis is given to the study of ingredients and cooking theories. Lectures teach organization skills in the kitchen, work coordination, and knife skills. The basics of stocks, soups, sauces, vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising, and frying.

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CUL132 Management by Menu (3.0)
(Prerequisites: none) This course prepares future culinarians and foodservice managers by giving a clear picture of the important role menu planning plays within operations. It covers topics ranging from menu development and pricing, to evaluation of the facilities, design, and layout. Students will learn that understanding menus is crucial to the success of any foodservice operation, i.e., a planning tool, source of operational information, and a merchandising method for reaching patrons.

CUL137 Sustainable Purchasing and Controlling Costs (3.0) (Prerequisites: none) This course introduces the student to the methodologies and tools used to control costs and purchase supplies. This course helps the student value the purchasing, planning, and control processes in the food and beverage industry. Primary focus is on supplier selection, planning, and controlling costs, with an emphasis on the study of sustainable products and approaches. Topics include planning and controlling costs using budgeting techniques, standard costing, standardized recipes, performance measurements, and food, beverage, and labor cost controls.
CUL141 American Regional Cuisine (6.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course reinforces the knowledge and skill learned in the preceding classes and helps students build confidence in the techniques of basic cookery. The development of knife skills is accentuated. American regional cuisine explores the use of indigenous ingredients in the preparation of traditional and contemporary American specialties. The concepts of mise en place, time-lines, plate presentation, and teamwork in a production setting are introduced and accentuated. Timing and organization skills are emphasized.

CUL152 Latin Cuisine (3.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course emphasizes both the influences and ingredients that create the unique character of selected Latin cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Mexico, South America, and the Caribbean Islands. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

CUL201 Garde Manger (6.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course provides students with skills and knowledge of the organization, equipment and responsibilities of the "cold kitchen." Students are introduced to and prepare cold hors d'oeuvres, sandwichs, salads, as well as basic charcuterie items while focusing on the total utilization of product. Reception foods and buffet arrangements are introduced. Students must pass a written and practical exam.

CUL215 Management, Supervision and Career Development (3.0)
(Prerequisite: none) This is a multifaceted course which focuses on managing people from the hospitality supervisor's viewpoint and developing job search skills. The management emphasis is on techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explaining the responsibilities of a supervisor in the foodservice industry. Students develop techniques and strategies for marketing the services in their chosen fields. Emphasis will be placed on students assessing their more marketable skills, developing a network of contacts, generating interviews, writing a cover letter and résumé, preparing for their employment interview, developing a professional appearance, closing, and interview follow-up.

CUL244 Asian Cuisine (3.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course emphasizes both the influences and ingredients that create the unique character of selected Asian cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the four regions of China, Japan, Korea, Vietnam, Thailand, and Indonesia. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

CUL248/CUL248A Introduction to Baking and Pastry Techniques (6.0)
(Prerequisites: none) This course is a combination of theory, lecture, demonstration, and hands-on production to provide an introduction to baking and pastry techniques for use in a commercial kitchen. Special focus is placed on the study of ingredient functions, product identification, and weights and measures as applied to baking and pastry techniques. Instruction is provided on the preparation of yeast-raised dough mixing methods, roll-in doughs, pie doughs, basic cake mixing methods, fillings, icings, pastry cream, and finishing techniques. Emphasis is also placed on dessert plating and presentation. Students must pass a practical exam.

CUL252 Food and Beverage Operations Management (3.0)
(Prerequisites: none) This course addresses front-of-the-house operations and is designed to provide students with an introduction from a managerial perspective of providing exceptional service to increasingly sophisticated and demanding guests. Survey of the world's leading wines classified by type, as well as other distilled beverages. Topics covered include the management and training of personnel to be responsible, professional alcohol servers, product knowledge, the income statement, job descriptions, sales, forecasting, and cost control. The students will produce a complete dining room and bar operation manual. This project should be saved on diskette or jump drive, as it will be used during Capstone or the development of a business plan.

CUL253 Internship (3.0)
(Prerequisite: none) Students work in positions in commercial foodservice and hospitality establishments approved by The Art Institute of Houston. Students are responsible for securing an internship job and may seek assistance through The Art Institute of Houston. 90 internship hours are required.

CUL254 Artisan Breads and Baking Production (6.0)
(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) This course provides the information, tools and instruction to gain proficiency in the preparation of a variety of artisan breads. Emphasis will be place upon learning to mix, ferment, shape, bake and store handcrafted breads. Students will focus on traditional fermentation, as well as the science of the ingredients. Students learn assembly speed and increased their proficiency in meeting production deadlines with quality products.

CUL255 European Cakes and Tortes (3.0)
(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) Students will build on methods previously learned in Introduction to Baking and Pastry, and apply those skills into new products to create more elaborate tortes and gateaus using complex finishing methods by applying glazes, using decorative sponges, and building multi-component cakes. Topics to be covered include comparison of classical and modern preparations; classical cakes; and glazed, iced, molded, and cream-filled tortes.

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CUL258 Management Internship I (3.0)
(Prerequisites: none) Students observe and participate in the supervisory operation of a successful professional in the foodservice business. They apply their professional skills to gain experience in order to seek entry into the foodservice business. Emphasis is placed on developing hospitality management skills. 90 internship hours are required.

CUL261 À La Carte Kitchen (6.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) The course introduces students to the À La Carte kitchen, with an emphasis on the "a la minute" method of food preparation, plus dining room service standards. Industry terminology, correct application of culinary skills, plate presentation, organization and timing in producing items off both a fixed-price menu and an à la carte menu are stressed. The principles of dining room service are practiced and emphasized. The philosophy of food is further explored and examined in light of today's understanding of food, nutrition, and presentation. Prior work experience or field study experience requires supervised, verifiable experience in the culinary field with a minimum of 90 work hours in food production. Students are responsible for securing the field experience site and may seek assistance through The Institute. Field Experience is a semi-structured and supervised situation in which students receive basic training and directed work experience in select entry-level positions consistent with career preference. Emphasis is on job competence, performance, and professionalism, and work relations. Documentation must be completed during the course.

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CUL264 Advanced Patisserie and Display Cakes (6.0)
(Prerequisites: CUL248/CUL248A Introduction to Baking and Pastry Techniques) This course explores the techniques of plated desserts and the theory behind building edible art of À La Carte service, competition or banquet functions. Methods and procedures for producing high quality specialty decorated cakes, as well as the design, assembly, and decorating of wedding cakes will be introduced.

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CUL265 Chocolate, Confections and Centerpieces (6.0)
(Prerequisites: CUL248/CUL248A Introduction to Baking and Pastry Techniques) Students are introduced to the fundamental concepts, skills, and techniques of chocolates and confections. Students are introduced to the basic techniques used in forming simple centerpieces. Lectures and demonstrations teach chocolate tempering, candy production and the rules that apply when creating centerpieces. Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.

CUL271 Art Culinaire (6.0)
(Prerequisites: CUL343 Classical European Cuisines) This class will celebrate the culinary styles, restaurants, restaurateurs, and chefs who are in the current industry spotlight. Their style, substance, and quality will be discussed and examined. During the hands-on production aspect of the class, students will have the opportunity to be exposed to specialty produce and product. Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.

CUL272 Capstone (3.0)
(Prerequisites: CUL132 Management by Menu, CUL252 Food and Beverage Operations Management) Through competencies developed in previous course work, students will develop a complete business plan for a minimum 100-seat restaurant. This project will include: market analysis and marketing strategy; operating budget; sales projections; opening inventories; capital equipment; standardized recipes and costing for all standardized recipes; and menu and facilities design. The student will have the assistance of Chef/Instructor to assist with the completion of the capstone restaurant project.

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CUL280 Meat Fabrication (3.0)
(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This class will emphasize skill development in the recognition and fabrication of meats, poultry and fish. Preparation methods, storage and sanitation will also be covered. Students will break down beef, lamb, pork, chicken, and fish. Students will receive hands on training in portioning for restaurant and hotel use.

CUL285 Advanced Cakes and Decorating (3.0)
(Prerequisites: CUL246/CUL246A Introduction to Baking and Pastry) In this course, students learn the art of celebration cakes, such as the wedding cake; including baking, decoration and assembly work. Students will bake sponge cakes, create buttercream fillings, make gum paste flowers, royal icing piped decorations, and rolled fondant. Students will then produce cakes incorporating the elements, from design, baking and assembly, to covering and decorating.

CUL310 Human Resource Management (3.0)
(Prerequisites: none) This course introduces the principles and practices of human resources management relevant to hospitality organizations, with emphasis on the entry-level manager's role. Topics covered will include employment laws, workforce management, compensation and benefits administration, labor unions, employee safety, diversity, and ethics.

CUL320 Hospitality Marketing (3.0)
(Prerequisites: none) This course is an introduction to service marketing as applied to the Hospitality industry. This course will cover application of basic marketing concepts and research methods. Design and delivery of marketing components for a hospitality business will be covered. Topics include but are not limited to: unique attributes of service marketing; consumer orientation; consumer behavior; market segmentation principles; target marketing; product planning; promotion planning; market research; and competitor analysis.

CUL330 Legal Issues and Ethics for Culinarians (3.0)
(Prerequisites: none) The course is designed to give the student an overview of legal issues arising in the foodservice environment. The students will examine laws pertinent to the hospitality/foodservice industry and will investigate the relationship of these laws to the administration of a service organization. This course also identifies common ethical dilemmas encountered by culinarians and introduces the student to the foundations, purpose, and content of ethical codes and approaches to ethical decision-making.

CUL340 Leadership and Organizational Development (3.0) (Prerequisites: none) Students examine leadership, organizational management, and culture by focusing on the role of the manager as a facilitator of change within the organization. The course emphasizes the concepts of motivation, interpersonal relationships, group dynamics, leadership, and organizational culture. Examination of leadership styles, development of strategic plans, and critical problem solving in the hospitality industry are covered in the course.
CUL343 Classical European Cuisines (3.0)  
[Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques] This course emphasizes both the influences and ingredients that create the unique character of selected Classical European Cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the British Isles, Italy, France, Germany, Austria, Switzerland, and Scandinavian countries. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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CUL345 World Cuisine (3.0)  
[Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques] This course emphasizes both the influences and ingredients that create the unique character of selected World cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, Middle East, Turkey, Greece, Africa, and India. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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CUL350 Catering and Event Management (3.0)  
[Prerequisites: none] This course introduces students to the fundamentals of catering, special events, and sales in the hospitality industry. The course focuses on understanding the catering manager’s role within the hospitality industry and the various catering disciplines. Students also discuss topics such as contracts, checklists, legal considerations, staffing and training, food production, and sanitation. This course is project-driven and requires significant creative and independent work.

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CUL360 Quality Service Management and Training (3.0)  
[Prerequisites: none] This class will examine the role of service in the foodservice industry and explore how to give quality customer service. Service systems and training programs in quality operations will be examined through the use of case studies and hypothetical scenarios. The course will cover employee training and development from a strategic and operational perspective.

CUL365 Foodservice Financial Management (3.0)  
[Prerequisites: none] In this course, students develop a working knowledge of the current theories, issues, and challenges involved with financial management. Students are introduced to the tools and skills that financial managers use in effective decision-making. Topics include budgeting, cash management, cost concepts and behavior, investment analysis, borrowing funds, and financial forecasting.

CUL370 Exploring Wines and the Culinary Arts (3.0)  
[Prerequisites: none] This course provides an introduction to the production of wine from vineyard to bottle, as well as a review of the basic grape varietals that are used to make wine. Through lectures, research and tasting, students are exposed to different types, styles, and quality levels of wine. Students will become familiar with the world's most important wine regions and learn the common criteria by which wines from these different regions are evaluated. This course is designed to teach students the applied approach to matching wine and food using flavors, textures, and components present in food and wine as complementing strategies. The course emphasizes menu planning, preparation of foods, cooking methods, and pairing wines with food.

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CUL470 Senior Culinary Practicum (3.0)
(Prerequisites: none) This course is intended to be a practical Capstone for the Culinary Management, Food and Beverage Management, and Hospitality Management curricula. It will draw on the majority of disciplines presented earlier in the program. In this class, students will plan, organize, and execute functions that will be booked and sold to the public. Students will experience the necessary functions of catering and event management.

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CUL480 Innovation and Entrepreneurship (3.0)
(Prerequisites: none) This course provides an introductory overview to the knowledge and skills needed for entrepreneurship. The course offers a chance to gain new knowledge and skills about how to identify and pursue entrepreneurial opportunities that can be applied to a student's own interests. The course will examine how entrepreneurs find, screen, and evaluate ideas and new business opportunities.

CUL490 Global Management and Operations in the Hospitality Industry (3.0)
(Prerequisites: none) This course provides students with an introduction to the dimension and nature of the international hospitality industry. It is designed to review the principles of management and to apply management theory to the global marketplace. Students examine the social, cultural, political, and economic environments within which international hospitality operators compete for survival and growth. Topics emphasized include cultural dimensions of management, international management strategy, international marketing, and international human resource management.

CUL498 Baccalaureate Capstone (3.0)
(Prerequisite: Academic Approval Required) This course is a continuation of the Associates level Capstone. While the Associates level Capstone focuses on the operational aspects of the business plan, the Baccalaureate Capstone focuses on the managerial aspects of the business plan. Through the competencies developed with previous related studies course work, students will continue the development of a business plan for a minimum one hundred-seat restaurant. The project will include: Market Analysis and marketing Strategy, Operating Budget, Sales Projections, Opening Inventories, Capital Equipment, Balance Sheet, Income Statement, and Cost Analysis, Standardized Recipes and Costing for all standardized recipes, Menu and Facilities Design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business related competencies are reviewed as necessary for completion of the project. Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.

DFVP101 Survey of Digital Filmmaking and Video Production (3.0)
(Prerequisites: none) This course will present a survey of the digital filmmaking and video production industries. It will focus on entry-level jobs and career paths, as well as the responsibilities and skills necessary for success. Students will also explore media’s impact on society and gain an overview of the program.

DFVP111 Fundamentals of Video Production (3.0)
(Prerequisites: none) Students will study the technical terms of video production and learn to operate basic video production equipment, using typical industry techniques.

DFVP113 Fundamentals of Editing (3.0)
(Prerequisites: DFVP111 Fundamentals of Video Production) This course introduces the student to the editing of visuals and sound. The course covers using video recorders and players, and the techniques of dubbing, assembling, and inserting visuals from source to record.

DFVP121 Intermediate Video Production (3.0)
(Prerequisites: DFVP 111 Fundamentals of Video Production, AP102 Fundamentals of Audio) This course introduces the student to the digital video camera as a technical and creative tool for communication. Students will recognize the principles of visual design for motion pictures, develop their ability to evaluate the visual potential of locations, interpret the technical requirements of motion picture photography, and operate professional video cameras.

DFVP122 Conceptual Storytelling (3.0)
(Prerequisites: ENGL1301 English Composition) The course introduces students to storytelling and the various elements of an effective story. Students will also translate a written story into visual elements in a storyboard.

DFVP123 Lighting (3.0)
(Prerequisites: DFVP111 Fundamentals of Video Production) In this course, students will be introduced to the basic concepts and principles of lighting for photography. The fundamentals of recognizing and controlling both natural and studio lighting with emphasis on the quality, direction, and effect on the photographic image will be covered.

DFVP201 Digital Cinematography (3.0)
(Prerequisites: DFVP123 Lighting) This course explores the various camera and lighting techniques used in digital filmmaking and video production. Discussions will cover the general concepts and principles of camera moves and lighting techniques. Focus will be placed on applying lighting techniques to create the desired visual effects.

DFVP202 Fundamentals of Screenwriting (3.0)
(Prerequisites: DFVP113 Conceptual Storytelling) Students explore the writing and creative elements needed to create scripts. Emphasis is on format, structure, and character development. They will also acquire knowledge of all elements including research, proposal, treatment, and script.

DFVP203 Intermediate Editing (3.0)
(Prerequisites: DFVP113 Fundamentals of Editing) This course will focus on the postproduction experience using non-linear editing software. Students will learn to utilize creative problem-solving skills through editing. Approach, pace, tone, and rhythm of sequences are explored.

DFVP204 Fundamentals of Producing and Directing (3.0)
(Prerequisites: DFVP101 Survey of Digital Filmmaking & Video Production, DFVP121 Intermediate Video Production) It is an art in itself to organize and direct digital filmmaking and video production. This course focuses on the production processes and performances from the perspectives of a producer and director, and develops the student's talent for this unique form of art.

DFVP211 Studio Production (3.0)
(Prerequisites: DFVP121 Intermediate Video Production, DFVP123 Lighting) This course focuses on broadcast studio operation, live production, studio management, lighting, crew, and sound. Students will also explore the theoretical basis of the electronics behind the equipment needed for studio production. Students will produce their own studio multi-camera program.

DFVP212 DVD Authoring (3.0)
(Prerequisites: DFVP113 Fundamentals of Editing) An introduction to creating interactive DVD titles. This course will focus on production techniques of DVD authoring, proofing, and pre-mastering.

DFVP213 Motion Graphics I (3.0)
(Prerequisites: DFVP203 Intermediate Editing) In this course, students study the nature and attributes of motion and broadcast graphics and learn to generate, select, and manipulate still and motion graphics for broadcast and other media delivery. Students not only produce graphics but also apply them to media content design.
DFVP221 Electronic Field Production (3.0)  
(Prerequisites: DFVP201 Digital Cinematography) Students are immersed in the process of professional video field production in two styles: ENG (Electronic News Gathering) and EFP (Electronic Field Production). News encompasses on-the-spot coverage and storytelling in a spur-of-the-moment reporting format. The class will also examine single-camera location shooting as expressed in documentaries, corporate projects, or commercials.

DFVP222 Scriptwriting (3.0)  
(Prerequisites: DFVP202 Fundamentals of Scriptwriting) Students write two polished scripts in two different areas or genres for subsequent production courses. The business side of the different scripting fields is also explored.

DFVP223 Motion Graphics II (3.0)  
(Prerequisites: DFVP213 Motion Graphics I) Students explore the disciplines used in finalizing a digital film or video project using compositing software. The class reinforces composing concepts, techniques, and vocabulary from previous classes and introduces more sophisticated tools and techniques. Technical skills utilized will include advanced compositing techniques, typography, animation, and design.

DFVP224 Media Theory and Criticism (3.0)  
(Prerequisites: none) In this course, students explore the different theories and approaches to media and their impact on society and culture so as to inform and enrich their own work.

DFVP301 Short Media Production (3.0)  
(Prerequisites: DFVP201 Digital Cinematography, DFVP202 Fundamentals of Scriptwriting, DFVP204 Fundamentals of Producing and Directing, DFVP221 Electronic Field Production) This course discusses short form as a genre of media production and its features in subject matter and style. Students learn to produce short-form news, information, and dramatic content for multiple delivery platforms.

DFVP302 Sound Design (3.0)  
(Prerequisites: AP111 Digital Audio I) This course further explores the methods and techniques for digital sound composition and design. Students utilize multi-track audio software to digitally manipulate and layer sound that will enhance mood, tone, and atmosphere for various motion picture content.

DFVP303 Compression (3.0)  
(Prerequisites: DFVP213 Motion Graphics I, DFVP311 Senior Project Preparation) Students will learn to analyze, prepare, and compress media content for distribution on the Web, CD-R, and DVD using compression codes and techniques.

DFVP311 Senior Project Preparation (3.0)  
(Prerequisites: DFVP301 Short Media Production, DFVP323 Acting and Directing) This course initiates a three-quarter long comprehensive project which will be integral to students’ final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, digital film in a chosen genre. Committee and/or faculty will approve the project content and genre of the digital film. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

DFVP312 Audio Post Production (3.0)  
(Prerequisites: AP111 Digital Audio I, DFVP203 Intermediate Editing, and DFVP302 Sound Design) This post-production audio class requires students to bring together appropriate sonic elements for a final production. This will include fully automatic dialogue replacement, editing of music, and sound sweetening. Once all the sound is locked, the student will mix down to a final audio format, which can then be incorporated with picture into an industry standard format.

DFVP313 Advanced Editing (3.0)  
(Prerequisites: DFVP203 Intermediate Editing, DFVP302 Sound Design) Focused on advanced editing systems and methods, this course enables students to process audio and video elements in media content and organize such content for total effect and final delivery. Students apply a comprehensive set of critical and evaluative skills to make sound judgment calls and sophisticated editing decisions.

DFVP314 Multi-Camera Production (3.0)  
(Prerequisites: DFVP211 Studio Production) Synchronizing multiple cameras and equipment, students work in teams to execute a production, typically of a live performance or function. Emphasis is placed on operating multiple pieces of equipment simultaneously and working as a production team.

DFVP315 Documentary Production (3.0)  
(Prerequisite: DFVP221 Electronic Field Production) This is an advanced video production course designed to develop hands-on skills in creating audio-visual projects from concept to delivery through hands-on exercises in story, editing, cinematography, sound, and producing. The course establishes and reinforces skills in visual storytelling and aesthetic criticism.

DFVP321 Senior Project Production (3.0)  
(Prerequisites: DFVP311 Senior Project Preparation) This course continues the three-quarter long comprehensive project begun in Senior Project Preparation. Students will employ cumulative skills to produce a significant, sophisticated, digital film in a chosen genre. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

DFVP322 Media Production Workshop (3.0)  
(Prerequisites: DFVP221 Electronic Field Production) Working in production teams, students in this workshop class will deal with real clients, typically representatives of nonprofit organizations. Guided by faculty, students interview the client to determine expectations and work in a team to design and produce the media content for an intended delivery system.

DFVP323 Acting and Directing (3.0)  
(Prerequisites: DFVP204 Fundamentals of Producing and Directing) This course exposes students to the role and responsibilities of a director in helping actors bring their characters to life. Acting fundamentals will be studied through classroom exercises, assignments, observations and critiques. In addition, this course helps students understand the process of reading a script, conceiving a vision, and communicating it to cast members to enhance performance.

DFVP324 History of Filmmaking (3.0)  
(Prerequisite: none) The History of Filmmaking offers an exhaustive, even if very selective, overview of cinema history, and explores the basic tools for analyzing the art of film. Throughout the course students learn how to develop a historical appreciation of film based on a survey of cinematic traditions contained within narrative, documentary, and experimental forms, and acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices and structures. Students examine how meaning in films is conditioned by the uses of camera, editing, lightning, sound and acting, explore the impact of technological developments on film production, and evaluate the importance of genre and the legacy of individual “auteurs” throughout the history of cinema.

DFVP401 Senior Project Post Production (3.0)  
(Prerequisites: DFVP321 Senior Project Production) This course concludes the three-quarter long comprehensive project begun in DFVP 311 Senior Project Preparation and created in DFVP 321 Senior Project Production. Students will employ cumulative skills to post-produce a significant, sophisticated digital film in a chosen genre.

DFVP402 Portfolio Preparation (3.0)  
(Prerequisites: DFVP321 Senior Project Production) In this first portfolio course, students will assess personal strengths to establish a career goal and decide how to organize their digital filmmaking and video production work into a graduation portfolio. Guided by a faculty member or a team of faculty, each student assembles a preliminary portfolio and identifies areas for more work and/or content enhancement.
DFVP411 Media Delivery Systems and Distribution (3.0) (Prerequisites: DFVP113 Fundamentals of Editing) This course addresses the end part of digital filmmaking and video production—delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationship between delivery systems and distribution methods and evaluate the relative efficiency, cost, and effectiveness of each.

DFVP421 Senior Portfolio & Defense (3.0) (Prerequisites: DFVP401 Senior Project Post Production, DFVP402 Portfolio Preparation) Built on the preliminary collection of work from DFVP402 Portfolio Preparation, this course allows each student to determine and design the final organization and presentation of the graduation portfolio. Each student is expected to verbally present the portfolio and address audience questions as a format of defense.

DTG110 Presentation and Delivery Technology (3.0) (Prerequisites: ART106 Design Fundamentals) This is a laboratory course that exposes students to various file output and delivery options. Students create single images, charts, graphs, presentation boards, small publications, electronic slide shows, and animation for specified projects using traditional and digital media.

DTG120 Concept Drawing (3.0) (Prerequisite: none) In this course, students apply drawing techniques to investigate design concepts and represent manufactured objects. One-point and two-point perspective methods are employed. Students use a variety of media such as pencil, ink, and markers to simulate a variety of natural and man-made materials in their drawings.

DTG130 Material and Processes (3.0) (Prerequisites: none) This course introduces students to the means, materials, and methods of basic manufacturing processes. Students consider how various raw materials are transformed by fabrication and finishing techniques into end products.

DTG210 Computer-Aided Industrial Design (3.0) (Prerequisite: ID139 CAD I) In this course, students use 3-D modeling software to build models for conceptual designs. Manufacturing details are incorporated into the models considering requirements such as parting lines, draft angles, and preparation for rapid prototyping.

DTG215 Technical Illustration I (3.0) (Prerequisite: None) This is a laboratory course wherein students use traditional and digital media to depict objects, with an emphasis on industrial, mechanical, and consumer products.

DTG220 Fabrication Techniques (3.0) (Prerequisite: DTG 130 Materials and Processes) This is an introductory course in which students are taught the fundamentals of hand and power tools, operations, and applications. Various projects are assigned along with written and practical tests to verify students' course competency.

DTG230 Computer-Aided Modeling (3.0) (Prerequisite: DTG210 Computer-Aided Industrial Design) This course builds on concepts and skills introduced in Computer-Aided Industrial Design. Course material will develop digital modeling and surface techniques. Computer software will be used to visually communicate and present design concepts.

DTG240 Principles of Mechanical Engineering (3.0) (Prerequisite: PHYS3301 Physics) In this course, students are introduced to fundamental mechanical engineering principles that are important to the design of functional, manufacturable products. An exploration of engineering concepts will include engineering properties of materials, simple machines, principles of mechanical advantage, manufacturing tolerances, and basic structural design.

DTG250 Storyboarding and Scriptwriting (3.0) (Prerequisites: ART 108 Observational Drawing) This course focuses on applying industry-standard storyboarding and scripting techniques to communicate effectively for various forms of media. Contents to be covered include the various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding and the application of storyboarding techniques to the creation of storyboards with or without a written script.

DTG260 Interactive 3-D Visualization (3.0) (Prerequisites: ID139 CAD I) This course introduces simulated virtual environments. Using the principles of linear perspective, visual composition, theatrical staging, spatial sound, and lighting, students will design and construct a virtual environment, including real-time models with associated behaviors, and an interactive user interface.

DTG270 Design for Manufacturing (3.0) (Prerequisites: DTG130 Material and Processes, DTG220 Fabrication Techniques, DTG240 Principles of Mechanical Engineering) Students will learn about production and advanced manufacturing and processes in detail, focusing on tolerances, details, capabilities, and limitations of manufacturing, processes, and materials. Students will study the effects on product costs and viability.

DTG310 Package and Point of Sale Design (3.0) (Prerequisites: ID214 Typography—Hierarchy) Students learn to understand the role of packaging and point-of-sale in product protection and presentation. Students focus on the structural integrity of products, marketing objectives, and the need for unique display aesthetics.

DTG315 Technical Illustration II (3.0) (Prerequisite: DTG215 Technical Illustration I) This is a laboratory course wherein students use traditional and digital media to depict singular events, conditions, results, activities, and sequential processes where the emphasis is on information design, the use of graphic symbols, and visual storytelling and exposition.

DTG320 CAD for Civil Engineering (3.0) (Prerequisites: ID139 CAD I) This course introduces Computer-Aided drafting for civil engineering. Site planning, grading and drainage plans, boundary surveys, road and utility construction and detailing are presented to students in the form of design problems.

DTG330 Training and Instructional Design (3.0) (Prerequisite: GD214 Typography—Hierarchy) This course is a design studio where students create training and instructional documents in support of an instructional plan. The principles and practices of instructional design, learning styles, and instructional methodology are explored as students create instruction sheets, maps, process diagrams, step-by-step graphic instructions, and interactive tutorials.

DTG340 CAD for Process Piping (3.0) (Prerequisite: ID139 CAD I) This is a laboratory course that builds on mechanical drafting skills with an emphasis on orthographic, paraline, and auxiliary views of process plant construction, process equipment, and process piping. Pipe runs, flow controls, and rack assemblies are described using drawings, schedules, flow diagrams, control sequences, symbol conventions, and technical specifications.

DTG350 Visualization Information (3.0) (Prerequisite: GD214 Typography—Hierarchy) This course introduces the student to approaches to designing charts, maps, graphics, posters, signs, and other displays. In addition, students are introduced to standard software tools.

DTG410 Event Design (3.0) (Prerequisite: GD214 Typography—Hierarchy) Design work is developed for commercial event environments, using structural systems that reflect portability and user-interface such as museums, trade shows, interactive kiosks, or themed environments. Concepts, working drawings, and presentation will address business and marketing criteria.
DTG425 Advanced CAD for Civil Engineering (3.0)  
(Prerequisite: DTG320 CAD for Civil Engineering) This is a laboratory course wherein students extend their use and understanding of traditional and digital media to solve civil engineering problems and document their findings using a widely-used digital computer program.

DTG440 Consumer Product Design (3.0)  
(Prerequisites: GD214 Typography Hierarchy) This course is an advanced study of product design and processes. Students learn product development and teamwork processes, and focus on developing and completing a model or prototype.

DTG 445 Advanced CAD for Process Plant Design (3.0)  
(Prerequisite: DTG340 CAD for Process Piping) This is a laboratory course wherein students extend their use and understanding of traditional and digital media to solve process plant design problems and document their findings using a widely-used digital computer program.

DTG450 Portfolio Preparation (3.0)  
(Prerequisite: CD400 Career Development) This course prepares students for the transition to the professional world. This course will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

DTG460 Portfolio (3.0)  
(Prerequisite: DTG450 Portfolio Preparation) This course focuses on the completion of the portfolio. Your final portfolio should focus on your individual strengths. This work should reflect your uniqueness and your ability to meet demanding industry standards.

ENGL1301 English Composition (4.0)  
(Prerequisite: College English Competency) This course emphasizes the principles and techniques of textual interpretation, textual analysis, written composition, and critical thinking.

ENGL1302 Introduction to Literature (4.0)  
(Prerequisite: ENGL1301 English Composition) Through advanced critical reading and analysis of imaginative forms of writing, students gain insight into the richness of language resources and learn to write well-developed critical essays that effectively communicate the writer's viewpoints. Readings include fiction, poetry, and drama.

ENGL2307 Creative Writing (4.0)  
(Prerequisite: ENGL1301 English Composition) This course is designed to teach students the principles and techniques of writing for individual expression, emphasizing the genre of poetry and forms within that genre.

ENGL2311 Business Writing for Professionals (4.0)  
(Prerequisite: ENGL1301 English Composition) This course emphasizes the principles and techniques of writing for the common business environment. Everyday writing formats and deliverables are examined and practiced. Specific emphasis is placed on thoroughness and completeness of all materials produced.

ENGL3511 Literature and Film Analysis (4.0)  
(Prerequisite: ENGL1301 English Composition) This course emphasizes the principles and techniques of thematic interpretation, textual analysis, written composition, and critical thinking. Five famous written stories and novels will be read and examined. Each will be closely compared to the five films made from those original sources. Contrast and comparison of the stories and films will yield analysis, synthesis, and evaluation in written form, and be supported by research and documentation of sources. Historical trends in filmmaking will be examined.

ENVR1401 Environmental Science (4.0)  
(Prerequisites: none) This is a general interest course that relates scientific knowledge to problems involving energy and the environment.

FB325 Merchandising for Foodservices (3.0)  
(Prerequisites: none) This course will focus on the study of visual merchandising in varied foodservice settings. Students will apply merchandising theory, principles, and practices to solve industry case studies and emerging trends. Merchandising formats will consist of traditional, nontraditional, and virtual. Upon successful completion of the course, the student should be able to define visual merchandising, explain how customers process visual merchandising messages, describe how retailers communicate through visual images, identify why visual merchandising efforts increase sales, explain how visual merchandising efforts support foodservice trends, utilize case studies to increase problem-solving skills, and explore visual merchandising strategies in the professional world.

FB335 Sales and Public Relations (3.0)  
(Prerequisites: none) This course will focus on the sales function in varied hospitality settings. The relationship of sales to marketing will be explored, and the process involved in making a successful sales call will be emphasized. The role of a successful public relations plan will also be examined, as well as the benefits of favorable public impression on the hospitality operation.

FB340 Beverage Purchasing, and Inventory Control and Menu Authoring (3.0)  
(Prerequisites: none) This course will focus on the sales function in varied hospitality settings. The relationship of sales to marketing will be explored, and the process involved in making a successful sales call will be emphasized. The role of a successful public relations plan will also be examined, as well as the benefits of favorable public impression on the hospitality operation.

FB345 Club Operations Management (3.0)  
(Prerequisites: none) This course is designed to give students a foundational understanding of the organization and management of various types of private clubs including city, country, and other recreational and social clubs. It will provide students with exposure to the unique sensitivities required in managing and operating in the club management market.

FB350 Etiquette of Professional Service (3.0)  
(Prerequisites: none) This course is designed to teach students appropriate professional business etiquette necessary for success in the food and beverage segment of the hospitality industry. The ability to respond confidently to most social and business situations will be addressed beginning with introduction of oneself, as well as introducing others. The importance of food and beverage operational functions such as table settings, written communications, stationery, gifts, cards, determination of who is the host, and the consideration of time and setting priorities will all be discussed in detail. Additionally, the key aspects of business etiquette, business dress, and the history of good manners will be discussed in a manner that is reflective of early citations of accepted codes of conduct then moving forward to the increasing informality we experience today. Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.

FB354 Club Operations Management (3.0)  
(Prerequisites: none) This course is designed to give students a foundational understanding of the organization and management of various types of private clubs including city, country, and other recreational and social clubs. It will provide students with exposure to the unique sensitivities required in managing and operating in the club management market.
introduction to the principles and techniques of draping. Proportion, line, a flat pattern. (Prerequisite: FD211 Fundamentals of Construction) Students will apply designs. (Prerequisite: FD213 Intermediate Construction) This course applies FD262 Intermediate Patternmaking (3.0) FD217 Draping (3.0) FD215 Advanced Construction (3.0) FD211 Fundamentals of Construction (3.0) (Prerequisite: none) This course is an introduction to the principles of patternmaking. Working from the flat pattern, students will draft basic blocks, and make patterns and muslins. FD211 Fundamentals of Construction (3.0) (Prerequisite: none) This course provides an introduction to apparel industry sewing standards and techniques. Fundamental skills are applied to the construction of a basic garment utilizing industrial equipment. FD213 Intermediate Construction (3.0) (Prerequisite: FD211 Fundamentals of Construction) Students will apply intermediate and industrial construction techniques to further refine construction skills. FD215 Advanced Construction (3.0) (Prerequisite: FD213 Intermediate Construction) This course applies advanced construction techniques to a structured garment. FD217 Draping (3.0) (Prerequisite: FD215 Advanced Construction) The course is an introduction to the principles and techniques of draping. Proportion, line, grain, and fit are analyzed. FD219 Fit Analysis (3.0) (Prerequisite: FD217 Draping) This course focuses on principles and techniques for fitting garments on a body and translating changes back to a flat pattern. FD262 Intermediate Patternmaking (3.0) (Prerequisite: FD161 Fundamentals of Patternmaking) Flat pattern techniques are considered in accordance with garment trade practices. Emphasis will be on the manipulation of patterns for more complex designs. FD264 Technical Drawing (3.0) (Prerequisite: FRM131 Fashion Drawing) This course focuses on the development of presentation boards and technical illustrations manually and by Computer-Aided design technology. FD266 Advanced Fashion Illustration (3.0) (Prerequisite: FD 264 Technical Drawing) Students learn advanced drawing techniques for rendering the fashion figure, utilizing a variety of media to render garment and fabric types. FD280 Applied Textiles (3.0) (Prerequisite: FRM130 Textiles) This course develops textiles for manufacturers through the use of industry-standard design software. Students create complete boards, catalogs, and swatches. FD285 Research and Sourcing Fundamentals (3.0) (Prerequisite: FRM320 Trends and Concepts in Apparel) This course considers manufacturing sources and costs that affect production of a garment. Students conduct in-depth research to analyze the financial viability of their choices. FD321 Advanced Sewing Techniques (3.0) (Prerequisite: FD219 Fit Analysis) Students learn couture sewing and patternmaking techniques. Considerations include fitting, fabric selection, proper cutting techniques, and inner construction methods. FD323 Surface Design (3.0) (Prerequisites: none) The design applications of colors, prints, and motifs on a variety of fabrics are considered. FD340 Concept Development (3.0) (Prerequisite: FRM320 Trends and Concepts in Apparel) Design principles are applied to the creation of marketable concepts and designs derived from research and practices within the fashion industry. FD342 Advanced Concept Development (3.0) (Prerequisite: FD340 Concept Development) Students learn advanced design processes and presentation skills, utilizing Computer-Aided design technology. FD344 Digital Textile Design (3.0) (Prerequisites: none) Students use pixel- and vector-based software to explore applied and structural techniques for textile print design and fabric development. FD350 Design Studio Menswear (3.0) (Prerequisites: none) Students design and construct apparel for the men's market. FD370 Specialized Patternmaking (3.0) (Prerequisite: FD262 Intermediate Patternmaking) The course explores patternmaking and construction techniques for stretch fabrics. FD372 Computer Patternmaking (3.0) (Prerequisite: FD370 Specialized Patternmaking) The course entertains patternmaking utilizing industry-standard software. FD374 Computer Production Systems (3.0) (Prerequisites: FD344 Digital Textile Design, FD372 Computer Patternmaking) This course is concerned with the industrial application of patternmaking, including revising style lines, grading, and creating production-ready patterns and marker making. FD380 Technical Design (3.0) (Prerequisites: FD321 Advanced Sewing Techniques, FD342 Advanced Concept Development, FD370 Specialized Patternmaking) Students produce a computer-generated production package consisting of costing analysis, size specification, construction standards, materials and production methods, and front and back flats. FD425 Senior Collection Concept (3.0) (Prerequisites: FD321 Advanced Sewing Techniques, FD342 Advanced Concept Development, FD374 Computer Production Systems, FD380 Technical Design) The course takes up market research, development of concepts, technical drawings, and the sourcing of materials for students' final collections. FD427 Senior Collection Technical (3.0) (Prerequisite: FD425 Senior Collection Concept) Students complete the technical drawings, specifications, patternmaking, and fit of their senior collections. FD429 Senior Collection Production (3.0) (Prerequisite: FD427 Senior Collection Technical) This course is the final development phase of collection, including specification package. The emphasis is on finish construction and the presentation of an original line. FD450 Design Studio Women's Wear (3.0) (Prerequisites: none) Students design and construct apparel for the women's market.
FD455 Fashion Entrepreneurship (3.0)
(Prerequisites: none) The course takes up business plan development for the opening of a fashion business. The plan will include market research, financial planning, staffing, pricing, and promotional strategies.

FD470 Applied Product Development (3.0)
(Prerequisite: FD374 Computer Production Systems) Students simulate product development processes from concept to consumer within a group setting.

FD480 Portfolio Preparation (3.0)
(Prerequisites: FD425 Senior Collection Concept and FD470 Applied Product Development) This course prepares students for the transition to the professional world. It will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

FD490 Portfolio (3.0)
(Prerequisite: FD480 Portfolio Preparation) This course focuses on the completion of the portfolio. The final portfolio will showcase the individual’s strengths and demonstrate the student’s ability to meet demanding industry standards.

FREN1401 Introduction to French (4.0)
(Prerequisites: none) This course is designed to introduce students to the French language and culture. Instruction will focus on preparing students to communicate in our expanding multi-lingual society.

FRM110 Introduction to Retailing (3.0)
(Prerequisites: none) Students will be introduced to all major retailing topics involving both large and small retailers, brick and mortar retailers and their combinations, and direct marketers. Topics to be discussed will include consumer behavior, information systems, store locations, operations, human resource management, customer communications, computerization, and integrating and controlling the retail strategy in the twenty-first century. Careers in retailing will also be discussed.

FRM111 Fashion History I (3.0)
(Prerequisites: none) Students study the development of clothing from the earliest time to the Renaissance, and the silhouette reflected through the eyes of the designer.

FRM121 Fashion History II (3.0)
(Prerequisite: none) Students study the development of clothing from the earliest time to the Renaissance, and the silhouette reflected through the eyes of the designer.

FRM130 Textiles (3.0)
(Prerequisites: none) Explore the nature of man-made and natural fibers, their product uses, and characteristics. Content includes discussion of yarns, fabrics, finishes, design methods, aesthetic application, and ordering specifications.

FRM131 Fashion Drawing (3.0)
(Prerequisites: none) The goal of this course is to provide fashion-drawing experience to Fashion and Retail Management students. The students will experiment with different media and techniques. This will enable the student to express fashion ideas in a professional way.

FRM132 Retail Math (3.0)
(Prerequisite: MATH1332 Contemporary Mathematics) This course provides an understanding of the various financial tools used by retailers to evaluate performance. Students calculate, analyze, and interpret financial concepts associated with accounting from a merchandising perspective.

FRM210 Sales and Event Promotion (3.0)
(Prerequisites: none) This course is a workshop in which students design and prepare a sales and promotion package. The instructor acts as a facilitator and guide to ensure that upon completion of this course, students will have thoroughly explored the processes of creating a marketing and sales promotion that is carefully targeted and positioned to reach the goal of generating sales.

FRM211 Apparel Evaluation and Construction (3.0)
(Prerequisites: none) This course is designed for fashion marketing students to evaluate the equation between quality and cost in garments. Students will be able to identify and analyze quality of trims, fabrics, and construction in relationship to price point. Included will be women’s sportswear, children’s wear, and men's wear in a range of price points from high end to discount.

FRM220 Elements of Retail Operations and Technology (3.0)
(Prerequisite: FRM210 Sales and Event Promotion) The course develops the student's understanding of operational objectives in a retail structure. An emphasis will be placed on planning, control, profitability, and staffing in a retail environment. The use of technology in the industry and the responsibilities of retail executives will be examined as well. Also career opportunities and ethical behavior of those individuals who choose to enter the retail arena will be discussed. Articles pertaining to current issues (found in trade publications and newspapers) will be reviewed and discussed in order to understand methods that have been created to expedite and increase profitability for the retailer.

FRM222 Event and Fashion Show Production (3.0)
(Prerequisite: FRM211 Apparel Evaluation and Construction) The student will be introduced to a range of skills needed to produce a successful store event or fashion show. During this course, the student will gain insight into the role of creative and technical experts involved with the runway, backdrop, special effects and lighting, music, models and choreography, hair and make-up, and video teams.

FRM223 Visual Merchandising (3.0)
(Prerequisites: none) Students learn the importance of eye appeal and consumer buying habits. Students create their own displays using the latest principles and techniques in the visual organization of merchandise.

FRM225 Consumer Behavior (3.0)
(Prerequisites: none) This course examines the cultural, social, and individual variables involved in consumer behavior. It also reviews how they are incorporated into buyer decision processes and marketing practices.

FRM230 Merchandise Management (3.0)
(Prerequisite: FRM211 Apparel Evaluation and Construction) Students study the categorizations of stores, organizational components, and the characteristics of various wholesale and retail markets. They will explore the Private Label and Brand Name businesses, develop customer profiles and look at franchising as a means of entering the retail world. Students will become familiar with merchandise accounting as it relates to the various retail formats.

FRM232 Store Planning and Lease Management (3.0)
(Prerequisite: FRM220 Elements of Retail Operations and Technology) Students explore and learn the elements that combine to make a successful store layout, traffic patterns, furnishings, fixtures, and security.

FRM233 Business Ownership I (3.0)
(Prerequisite: 75 credits successfully completed in the Fashion & Retail Management program) Students plan the foundation for opening and management of a small store: sales, budgets, market research, and staffing. This course is a workshop in which students design and prepare the beginning business plans necessary to open a retail store. The instructor acts as facilitator and advisor to the student, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a foundation for a business plan that can be developed into a model for actually opening a business. Final preparation of the plan will be completed in FRM313 Business Ownership II.
FRM235 Brand Marketing (3.0)
(Prerequisites: none) Branding became a buzzword in 1990s advertising and marketing, but this process has evolved into a powerful way to organize and utilize an understanding of consumer needs and motivations in a changing marketplace. As the retail environment changes, marketing people can rely less on the traditional tools of print and broadcast media. Marketing strategists need to learn how to create an identity for their products and services and how to use that identity to support sales. This course is an introduction to the essential concepts and skills of brand marketing.

FRM310 Introduction to Manufacturing (3.0)
(Prerequisites: none) Overview of the fashion industries, including the terminology of fashion and an explanation of the three levels of the industry: design, production and sales. Careers and the organization, structure, and problems of the garment industry are studied.

FRM311 Business Law (3.0)
(Prerequisite: ENGL1301 English Composition) This course gives an overview of basic legal principles related to starting and conducting a business. Topics include legal systems, litigation, dispute resolution, and contracts. The protection of intellectual property, including patents, copyrights, trademarks, and service marks are emphasized.

FRM313 Business Ownership II (3.0)
(Prerequisite: FRM233 Business Ownership I) Students complete the planning of a small retail store: financing, budgets, market research, and inventory. This course is a final workshop in which students design and prepare all business plans necessary to open a retail store. Students will base all plans for this course on initial sales plans completed in FRM233 Business Ownership I. The instructor acts as facilitator and advisor to the student, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a comprehensive business plan that can be used as a model for actually opening a business sometime in the future and can be used as a portfolio piece to show prospective employers.

FRM320 Trends and Concepts in Apparel (3.0)
(Prerequisite: FRM211 Apparel Evaluation and Construction or FD211 Fundamentals of Construction) The course is a comprehensive study of cultural and social issues that affect fashion and the emergence of trends. Students will analyze the meanings and importance of clothing and apply these concepts to contemporary society.

FRM330 Product Development (3.0)
(Prerequisites: none) In this course, students will review design concepts and technology and the development of merchandising in the modern marketplace; analyze target markets; and source, cost, and develop a product for that market in presentation form including a prototype.

FRM334 Special Topics in Fashion Retail Management (3.0)
(Prerequisite: FRM320 Trends and Concepts in Apparel) This course is designed to give students an opportunity for in-depth study of a current topic in fashion and retail management. Students will learn through lecture, field trips, hands-on experience, and experimentation, and will create a final project in this specific area.

FRM335 Special Topics in Fashion Retail Management II (3.0)
(Prerequisite: FRM320 Trends and Concepts in Apparel) This course is designed to give students an opportunity for in-depth study of a current topic in fashion and retail management. The topic of the course will be distinct from that considered in FRM334. Students will learn through lecture, field trips, hands-on experience and experimentation and will create a final project in this specific area.

FRM400 Media Planning and Buying (3.0)
(Prerequisites: none) Media as part of a delivery channel for a marketing message will be the focus of this course. Topics include media as critical to the fulfillment of the overall marketing strategy, cost-effectiveness, and alternative and new media.

FRM410 International Marketing and Buying (3.0)
(Prerequisite: RS321 Fundamentals of Marketing) Students will gain an understanding of global marketing opportunities, problems, and strategies that impact the international environment. In addition, students will become knowledgeable about international marketing concepts, cross-cultural sensitivities, political and legal influences, and economic considerations and how these concepts relate to decision-making in an international environment.

FRM420 Web Marketing for Fashion and Retail Management (3.0)
(Prerequisite: 1MD131 Introduction to Scripting Languages) This course focuses primarily on marketing on the Web, addressing the elements and requirements of information distribution, advertising, or sales in this new medium. The content of the course includes an overview of major online services, portals, and developing content aggregators. Students learn how to modify traditional marketing theories and strategies, as well as the demands and opportunities unique to the Web. One of these opportunities receives special attention: using server push or other push technologies to develop "shows" or "magazines" online.

FRM431 Fashion Capstone (3.0)
(Prerequisite: 160 credits successfully completed in the Fashion & Retail Management program) Students plan the opening and management of a traditional business: financing, budgets, market research, inventory, and staffing. This course is a workshop in which students design and prepare all business plans necessary to open a traditional retail business. The instructor acts as facilitator and advisor, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a comprehensive business plan that can be used as a model for actually opening a business sometime in the future and can be used as a portfolio to show prospective employers.

FRM439 Internship (3.0)
(Prerequisite: 150 credits successfully completed in the Fashion & Retail Management program) Students are given the opportunity to practice the skills and knowledge they have learned in a real-world situation by working in an approved industry internship site. 90 internship hours are required.

GAD100 Introduction to Game Development (3.0)
(Prerequisites: none) This course introduces students to the game industries. It will focus on entry-level employment opportunities and responsibilities, career paths, industry products, and their characteristics. The course will also expose students to the processes through which games are developed.

GAD110 Interactive Story Telling (3.0)
(Prerequisites: ENGL1301 English Composition) This course will focus on the aspects of interactive and multi-threaded storytelling. Narrative scripting techniques will also be taught. Scripts will be developed with an emphasis on characterization, plotting, target audience, messages, and script format.

GAD130 Game Design and Game Play (3.0)
(Prerequisites: ART109 Image Manipulation) A well-designed game is an integration of artistic and technological components that must have a clearly defined goal, set of game criteria, and rules for game play. Students learn the fundamentals of what makes a game enjoyable, playable, challenging, and marketable by creating a game document.

GAD235 Texture Mapping for Games (3.0)
(Prerequisites: ART109 Image Manipulation, CA230 3D Modeling) In this class students will be introduced to the process of creating and working with textures for the game genre. Advanced image manipulation techniques will be learned and applied here. Introduction to a shading network as it applies in a 3D software package will be explored.
GAD240 Material and Lighting (3.0)  
(Prerequisites: CA230 3D Modeling) In this class, students will be introduced to materials, textures, and lighting strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real-world surfaces and textures.

GAD255 Interior Spaces and Worlds (3.0)  
(Prerequisites: GAD235 Texture Mapping for Games, GAD240 Material and Lighting) Most levels of popular games are designed as building interiors and contain characteristics common to interior design layouts. This course provides the opportunity for students to create architectural interiors representing houses, buildings, and entire worlds in which to place animation and game characters.

GAD275 Character and Game Modeling (3.0)  
(Prerequisites: CA270 Hard Surfaces and Organic Modeling) Real-time 3D animation requires a thorough understanding and ability to create scenes and characters in such a way as to minimize the time it takes for a computer to redraw the scene as it moves in a game. Students will learn level detail creation techniques using industry-standard 3D modeling software and computers.

GAD300 Level Design (3.0)  
(Prerequisites: GAD255 Interior Spaces and Worlds) Using learned concepts from the game design and game play course, students analyze and extract level design needs. Students begin the process of determining the basic design elements and assets necessary to create a level.

GAD310 Lighting and Texture (3.0)  
(Prerequisites: GAD235 Texture Mapping for Games, GAD240 Material and Lighting) In this course, students will continue to develop lighting and texturing skills for Game Art & Design and carry out professional-quality lighting and texturing projects to be used for their portfolio.

GAD315 Programming for Artists (3.0)  
(Prerequisites: MATH1332 Contemporary Mathematics) This course introduces basic scripting to extend the capabilities of the artist working in media applications. Students will be introduced to data structures, constructs, classes, and high level scripting languages. A functional application relating to their field of study will be produced utilizing a scripting language.

GAD320 Advanced Level Design (3.0)  
(Prerequisites: GAD300 Level Design) Create playable levels using an industry-standard level editor and tools. Emphasis is on implementation of the design and assets. Building on abilities gained in the GAD 300 Level Design course, students will create more intricate design elements.

GAD325 Game Prototyping (3.0)  
(Prerequisites: GAD300 Level Design) In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will implement a pre-existing design determined by the teacher to create the game environment.

GAD330 Project Management for Game Art & Design (3.0)  
(Prerequisites: GAD315 Programming for Artists) A specialized project management course for Game Art & Design. Students learn to organize personnel, equipment, and a variety of other media assets for production purposes. Emphasis is placed upon skills and techniques for goal-setting, strategic planning, organization, communication, risk management, efficiency, and cost effectiveness. Legal aspects of the game production business are also covered.

GAD335 Sound Design for Games (3.0)  
(Prerequisites: GAD325 Game Prototyping) In this course, the student studies sound characteristics of digital games and explores the various methods for creating and adapting audio effects. Basic principles of acoustics, voice recording, music selection and editing and digital audio processes will be covered. Various sound design techniques within a gaming context and principles of audio fidelity, format conversion, and compression will be introduced. The student will create and assemble audio assets for a targeted project.

GAD340 Advanced Game Prototyping (3.0)  
(Prerequisites: GAD325 Game Prototyping) In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will continue to develop a project that began in the GAD 325 Game Prototyping class by a different team of students. Final will be complete delivery of project through a presentation and use of marketing materials.

GAD345 Interface Design (3.0)  
(Prerequisites: GAD300 Level Design, GAD315 Programming for Artists) This course focuses on the nature and principles of interface design. Students will learn the functions of flowcharting, linking, branching, and the basic principles of interactivities between action and response. Students will develop a concept, produce a flowchart, and complete the design of an interface using principles of design aesthetics and usability.

GAD350 Game Animation (3.0)  
(Prerequisites: CA265 3D Animation) This class explores game specific animation and how it is applied in real-time environments. It looks at creative solutions to handling constraints unique to individual game engines.

GAD400 Team Production Planning (3.0)  
(Prerequisites: GAD340 Advanced Game Prototyping) During the course, students research a Game Art & Design topic and begin the preproduction process for their team projects. The emphasis is on quantitative and qualitative research, scheduling of the project, methods of presentation, and qualitative results.

GAD405 Advanced 3D Animation (3.0)  
(Prerequisites: GAD350 Game Animation) This course is the culmination of all modeling and animation courses. Students will create work based on understanding of modeling, animation and rigging.

GAD410 Team Production I (3.0)  
(Prerequisites: GAD400 Team Production Planning) This course will build upon the GAD400 Team Production Planning course. Students will either select or accept a specific role on the production team and, acting in a timely and professional capacity, ensure that the game project is completed. Students will create and refine the game production document, level designs, basic 2D art, and 3D models to be combined into a playable game demo in GAD420 Team Production II.

GAD415 3D Scripting (3.0)  
(Prerequisites: GAD315 Programming for Artists) This course applies scripting skills to a 3D engine in order to extend the capabilities of the artist in creating a prototype game or demonstration. Students will implement scripts to incorporate interface elements, alter in-game assets, and manipulate the in-game camera.

GAD420 Team Production II (3.0)  
(Prerequisites: GAD410 Team Production I) This is a team production course. Under the guidance of an instructor, students will continue to work in teams and complete the game project started in GAD410 Team Production I.

GAD425 Portfolio I (3.0)  
(Prerequisites: GAD320 Advanced Level Design) This course will focus on the refinement of previous work into a comprehensive collection representative of Game Art & Design skills. Emphasis will be on development, design, craftsmanship, and presentation. This course begins the process of examining the student’s strengths and building upon them to produce a marketable portfolio.
GD430 Portfolio II (3.0)  
(Prerequisites: GD425 Portfolio I) This course focuses on the completion of a student's portfolio and enables the student to begin their career search. Students will present work for the portfolio, and will review and determine the quality of their work and make any enhancements necessary. The student will also complete several targeted, professional résumés and an extensive job search.

GD101 Digital Illustration I (3.0)  
(Prerequisites: none) This course advances the students' understanding of the computer as an artistic tool. Students will be asked to generate a number of expressive solutions that address specific illustrative problems, both technical and creative. As part of this course, students will be given the opportunity to develop their digital illustration skills by exploring numerous tools and techniques to obtain desired results.

GD111 Typography—Traditional (3.0)  
(Prerequisite: None) This course is an introduction to lettering skills and the history and foundation of letterforms. The placement of display and text type in a formatted space and the relationship between the appearance and readability of letterforms are also studied. Students will work in a traditional context of hand-rendering type and also be introduced to contemporary typesetting technology.

GD114 Concept Design (3.0)  
(Prerequisite: ART106 Design Fundamentals) This course emphasizes the conceptualization process of design and its function in solving given problems. The student uses creative problem-solving and research techniques; specifically, problem identification, analysis, thumbnail development, brainstorming, and idea refinement.

GD200 Design History (3.0)  
(Prerequisites: none) Examines the places, people, events, historical and cultural factors, and technological innovations that have influenced the development of graphic design as practiced in the 21st Century.

GD204 Layout Design (3.0)  
(Prerequisites: GD111 Typography—Traditional and ART109 Image Manipulation, or Academic Approval Required) This class will concentrate on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis will be on the process of design development from roughs to comprehensive layouts, layout, and the use of grid systems for multi-component layouts.

GD207 Advanced Image Manipulation (3.0)  
(Prerequisite: ART109 Image Manipulation) This course builds upon the ART109 Image Manipulation course to integrate raster and vector graphics with concerns for varied formats, including web and print graphics. Upon successful completion of the course, the student will demonstrate advanced research, conceptual development, and execution thorough the use of industry-standard raster-image software.

GD212 Digital Photography for Designers (3.0)  
(Prerequisite: ART109 Image Manipulation) This course introduces students to the fundamental terminology, concepts, and techniques of digital photography. It focuses on the principles of using color, composition, lighting, and other techniques for overall matic and visual effects of photographic images.

GD214 Typography—Hierarchy (3.0)  
(Prerequisite: GD111 Typography—Traditional or expressed permission by program director) This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The development of marketable, original, and creative problem solving solutions will also be examined with an emphasis on creative techniques. Industry standard software will be used in the development of digital typography and hierarchal skills.

GD216 Digital Layout (3.0)  
(Prerequisites: GD204 Layout Design, GD212 Digital Photography for Designers) This course will explore various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type will be developed using page composition software.

GD218 Print Production (3.0)  
(Prerequisite: GD204 Layout Design) This course prepares students in the electronic preparation of simple designs. Image reproduction, color specification, file preparation procedures, and binding and finishing techniques will be explored. Discussion of various printing processes and paper selections are covered in this class.

GD219 Graphic Symbolism (3.0)  
(Prerequisite: ART106 Design Fundamentals) This course examines the importance of graphic symbols in design. Logos and other symbolic images will be examined in historic and contemporary contexts. Graphic elements including typogaphy, simplified imagery, and abstract shapes will then be utilized to create individual logo designs and other symbolic images.

GD227 Digital Pre-Press (3.0)  
(Prerequisite: GD204 Layout Design, GD212 Digital Photography for Designers, and GD218 Print Production) Students complete multiple-page electronic pre-press documents that include scanned and edited images, object-defined graphics and text through the integration of a variety of file types. The place of electronic page make-up in modern print production is studied.

GD331 Publication Design (3.0)  
(Prerequisites: GD216 Digital Layout or expressed permission by program director) This class will focus on creating a publication, hierarchy, grid, page sequence, and spreads. The publication will be typographically oriented with a combination of images, color and texture, as well as a typographical relationship to the subject of the publication.

GD350 Portfolio (Associate Level) (3.0)  
(Prerequisites: none) This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas such as production, craftsmanship, and other skills as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development, and presentation strategies.

GD416 Media Business Law (3.0)  
(Prerequisites: none) This course covers the multiple facets of media business law. Topics include: an overview of the legal system, contracts, personal property, intellectual property, copyright, and additional legal and ethical business issues as it impacts media and design professionals.

GD417 Senior Project (3.0)  
(Prerequisite: GWDA272 Corporate Identity) Students will develop an independent project. Developing a long-term assignment and extending the skills learned in previous studio classes are emphasized.

GD421 E-Portfolio (3.0)  
(Prerequisite: GWDA223 Intermediate Web Page Scripting or permission of Academic Affairs) This course will guide students through the process of compiling their work into a final interactive portfolio. This course will also stress the importance of professional development and help the student obtain the necessary completion of the initial job search requirements.

GD430 Art Direction (3.0)  
(Prerequisite: None) This course will examine the role of the art director in producing multi-faceted design projects. Working in teams, students will coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course will further enhance students' leadership, communications, and negotiation skills.
GWDA101 Applications and Industry (3.0)
(Prerequisites: none) Web design and graphic design applications, tools, and industry practices. Includes file management practices, basics of markup language and styling. Introduction to illustration and image manipulation software relevant to the web design and graphic design industries.

GWDA102 Rapid Visualization (3.0)
(Prerequisites: none) This course introduces the philosophy behind illustration, emphasizing conceptual visual problem solving and quick sketching methods to portray ideas. It also highlights the uses of illustration in the graphic design and advertising industries. Assignments will focus on black and white and color techniques, using contrast, values, composition and function.

GWDA105 Concept Design (3.0)
(Prerequisites: GWDA111 Introduction to Layout Design) This course will emphasize the conceptualization process of design and its function in solving given problems. The student will use creative problem solving and research techniques, specifically: problem identification, analysis, brainstorming and idea refinement.

GWDA111 Introduction to Layout Design (3.0)
(Prerequisites: GD111 Typography – Traditional, ART109 Image Manipulation) This class will concentrate on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis will be on the process of design development from thumbnails to comprehensives, layout, and the use of grid systems for multi-component layouts.

GWDA122 Typography - Hierarchy (3.0)
(Prerequisites: GD111 Typography – Traditional) This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The development of marketable, original, and creative problem solving solutions will also be examined with an emphasis on creative techniques. Industry standard software will be used in the development of digital typography and hierarchical skills.

GWDA123 Programming Logic (3.0)
(Prerequisites: none) Students acquire basic programming skills needed to design, develop, and produce practical applications with a specific scripting or programming language. The course addresses sound programming practices, structured logic, and object-oriented concepts, including methods, properties, events, and handlers.

GWDA132 Information Architecture (3.0)
(Prerequisites: GWDA223 Intermediate Web Page Scripting) An introduction to the concepts and processes of planning interactive projects that solve business and user needs. Students researchers, goals, competition, and content, and develop the navigation structure, process flow, layouts and labeling systems that best address these needs. They prepare and present a professional information architecture proposal.

GWDA201 Audio and Video (3.0)
(Prerequisites: GD212 Digital Photography) Students will develop editing skills while communicating messages and telling stories through the introduction of various media and technology. Examining the latest advances in audio and video, computer graphics, special effects, editing, and the important role these new technologies play in digital video production will be employed.

GWDA202 Interface Design (3.0)
(Prerequisites: GWDA111 Introduction to Layout Design) An exploration of the synthesis of visual and information design principles. This course will examine the conceptual and practical design of interfaces. Students discuss interface design heuristics and user interface patterns and explain their importance. The components of the interface design process such as sketches, mood boards, wireframes, visual comprehensives, and prototypes are executed.

GWDA203 Pre-Press Production (3.0)
(Prerequisites: GWDA222 Intermediate Layout Design) This course prepares students in the electronic preparation of simple designs. Image reproduction, color specification, file preparation procedures, and binding and finishing techniques will be explored. Discussion of various printing processes and paper selections are covered in this class.

GWDA205 Desktop Video (3.0)
(Prerequisites: GWDA201 Audio and Video) Students will demonstrate knowledge of editing using non-linear editing software and hardware in a computer lab. Students will produce and edit video and audio using digital desktop/video techniques.

GWDA207 Design History (3.0)
(Prerequisites: none) This course examines the influences of societal trends, historical events, technological developments and the fine arts on contemporary graphic design, illustration, typographic design, architectural design, photography and fashion design trends in general. Through lectures, supplied visual examples, independent research and design assignments, the student’s study a variety of major design influences. The students also study how to research and utilize a wide variety of design styles.

GWDA209 Graphic Design Portfolio I (3.0)
(Prerequisites: GWDA282 Collateral Design, GWDA312 Publication Design) This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.

GWDA210 Web Portfolio I (3.0)
(Prerequisites: GWDA413 Design Team: Production) This course will focus on the refinement of previous work into a comprehensive collection representative of Web Design skills. Emphasis will be on development, design, craftsmanship, and presentation. This course begins the process of examining the student’s strengths and building upon them to produce a marketable portfolio.

GWDA212 Typography – Expressive and Experimental (3.0)
(Prerequisites: GWDA122 Typography - Hierarchy) Emphasis is placed on the expressive potential of typography. How the form of the written letter affects meaning is studied experimentally. The emphasis is on design elements from the perspective of history, psychology, and artistic interpretation executed with digital tools.

GWDA213 Timeline Animation and Interaction (3.0)
(Prerequisites: GD101 Digital Illustration I) Use timeline animation in the development of interactive interfaces and experiences. Concept development and storyboarding will be explored. Designing and delivering low-bandwidth animations, presentations, and web sites will be explored, as well as, basic scripting capabilities. The course covers design, standards, procedures, and delivery. Emphasis is placed on industry standards, ensuring compatibility (browser/platform), and developing a complete product from concept to delivery.

GWDA222 Intermediate Layout Design (3.0)
(Prerequisites: GWDA111 Introduction to Layout Design) This advanced layout course enhances and reflects skills developed in fundamental design courses. Critical analysis will be applied through the usage of type and layout to create clear, communicative design. Portfolio-quality projects will be developed as part of this process.
GWDA223 Intermediate Web Page Scripting (3.0)  
(Prerequisites: IMD131 Introduction to Scripting Languages) Students expand their prior knowledge of HTML and CSS by learning additional methods for structuring and styling web page content. The ability to style multi-column layouts and various interface components is explored. Students participate in visual design critiques, evaluate the designs and code of existing websites, and use CSS to visually design the presentation of HTML content.

GWDA232 Form and Space (3.0)  
(Prerequisites: ART106 Design Fundamentals) Form and Space involves the formal understanding and manipulation of the basic-organizing principals of the 3 dimensional worlds. Point, line, plane, mass, volume, density and form are discussed. Students learn to create and discuss 3-D situations using basic hand tools and readily available materials. Form and Space also involves the relationship of perceptual issues to manipulate the 3-D situation.

GWDA233 Advanced Style Sheet Scripting (3.0)  
(Prerequisites: GWDA23 Intermediate Web Page Scripting) An exploration of advanced methods for styling websites and creating page layouts. This course will examine the practical application of styling web page content, understanding cross-browser compatibility, and creating designs that display effectively on various devices.

GWDA234 The Bauhaus and Industrial Culture (3.0)  
(Prerequisites: none) This course considers the personalities, practices, and impact of the Bauhaus, the most significant cultural event of the 20th Century. From its roots in precursor movements such as the English Arts and Crafts and German Deutsche Werkbund, through its turbulent transition through three separate incarnations in the 1920s and 1930s, on to its final triumphant achievement in post-war America and Europe, the school's transformative influence is discussed and analyzed. Students will present oral reports and a final paper for evaluation.

GWDA242 Graphic Symbolism (3.0)  
(Prerequisites: ART106 Design Fundamentals) This course examines the importance of graphic symbols in design. Logos and other symbolic images will be examined in historic and contemporary contexts. Graphic elements including typography, simplified imagery, and abstract shapes will then be utilized to create individual logo designs and other symbolic images.

GWDA243 Object Oriented Scripting (3.0)  
(Prerequisites: GWDA233 Advanced Style Sheet Scripting) Students will be introduced to JavaScript utilizing the Document Object Model. Refining and enhancing programming skills will be employed. The student gains experience developing advanced applications using specific computer languages.

GWDA252 Advanced Layout Design (3.0)  
(Prerequisites: GWDA222 Intermediate Layout Design) This course will explore various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type will be developed using page composition software.

GWDA253 Authoring and Interaction (3.0)  
(Prerequisites: GWDA223 Intermediate Web Page Scripting) Students combine experience design concepts with advanced programming solutions. Emphasis is placed on learning object-oriented approaches to developing dynamic/reusable rich media modules combined with data applications.

GWDA262 Package Design (3.0)  
(Prerequisites: GWDA222 Intermediate Layout Design) Exploration of the design process in package design and the challenges of adapting 2D designs to 3D forms, both simple and complex. Projects will explore materials, structure, aesthetics, production methods, marketing objectives and budgetary constraints.

GWDA263 Web Standards (3.0)  
(Prerequisites: GWDA223 Intermediate Web Page Scripting) An investigation into the importance of adhering to web standards and following accessibility guidelines. Students gain an understanding of how these best practices enable inclusive designs that address diverse user needs, contribute to improved Search Engine Optimization, and meet legal requirements such as Section 508. Students code and test sites for cross-browser compatibility, valid markup, and compliance with accessibility guidelines.

GWDA272 Corporate Identity (3.0)  
(Prerequisites: GWDA111 Introduction to Layout Design) Students will investigate the use of corporate design and identity for branding. Further exploration of corporate ID as a branding tool in advertising, marketing and social media will be employed. Comprehensive corporate identity systems, as well as, additional business collateral and a Graphic Standards Manual will be developed.

GWDA282 Collateral Design (3.0)  
(Prerequisites: GWDA272 Corporate Identity) The role that collateral design plays in the support of advertising campaigns is introduced and developed. Students explore various collateral design techniques, direct mail, business-to-business, business-to-consumer, non-profit, trade, and social media. The process of multiple-presentation techniques and media formats are emphasized.

GWDA292 Experience Design (3.0)  
(Prerequisites: GWDA223 Intermediate Web Page Scripting) An examination of user-centered experience and its relationship to information architecture, interface design, and usability. Concepts such as storytelling, immersion, flow, affordances, and wayfinding are explored in terms of their impact on the user experience of interactive interfaces. Students explore how to design engaging and usable digital experiences.

GWDA302 Information Design (3.0)  
(Prerequisites: GWDA111 Introduction to Layout Design, GWDA242 Graphic Symbolism) In this course we will explore the role of visual communication design (graphic design) in communicating information in visual form. Emphasis is placed on competency in research, production, and presentation of advanced-level projects that encompass the use of information design in graphic visual communication.

GWDA303 Interactive Motion Graphics (3.0)  
(Prerequisites: GWDA213 Timeline Animation and Interaction) Students expand on the narrative structure in a time-based environment. The advanced principles and practices of digital audio and media in an interactive design setting are explored. Preparing and using current digital audio and video programs for delivery online is employed. Emphasis is placed on the implementation via scripting in an interactive authoring application.

GWDA305 Art Direction (3.0)  
(Prerequisites: GWDA282 Collateral Design) This course will examine the role of the art director in producing multi-faceted design projects. Working in teams, students will coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course will further enhance students' leadership, communications and negotiation skills.

GWDA312 Publication Design (3.0)  
(Prerequisites: GWDA222 Intermediate Layout Design) This intermediate course focuses on computer based page layout. Emphasis will be placed on design, multiple page layout, type management, high-end output file management, and static and digital publications.
GWDA313 Emerging Technologies (3.0)
(Prerequisites: GWDA353 Server-Side Scripting) An examination of concepts and methodologies used in emerging technology. Students will research technical requirements for implementing the emerging technology and also discuss the potential impact on technological, social, and cultural change. A prototype and/or interactive marketing campaign will be produced to demonstrate understanding of the emerging technology.

GWDA315 Contemporary Issues In Typography (3.0)
(Prerequisites: GWDA122 Typograph - Hierarchy) The use of typographic techniques inspired by contemporary type designers will also be explored. Students will define multiple typographic styles found in history. Development of type centered visual communications will be implemented to create marketable pieces.

GWDA323 Design Team: Pre-Production (3.0)
(Prerequisites: GWDA292 Experience Design) Real-world web pre-production through small teams is examined. Assessing client needs, pre-production assets, project management, and communication will be emphasized. Students will work in production groups to examine business problems and must determine the source problem, ascertain a working solution and implement a functional model complete with proposals, design, technical, and quality assurance documentation.

GWDA333 Senior Project: Pre-Production (3.0)
(Prerequisites: GWDA132 Information Architecture, GWDA243 Object Oriented Scripting) Planning of an advanced interactive project. Students submit and present an individualized proposal and concept prototype for a project. In-depth research and planning of the content, design, and technology is emphasized, as well as formal written communication, independent critical analysis, and ability to defend the interactive solution proposed.

GWDA352 History of Typography (3.0)
(Prerequisites: GWDA212 Typography - Expressive and Experimental) Students will explore the history of typographic styles from the historical through the present day. The study of type, typefaces and the evolution of printed letters from hand type to metal type to digital type will be discussed. The difference between typographers and printers of type will be investigated.

GWDA353 Server-Side Scripting (3.0)
(Prerequisites: GWDA363 Client-Side Scripting) Through this course students learn advanced programming skills. Students will gain experience developing web applications using specific computer languages. Application in fundamentals of Interactive Web development will be explored. Students will be introduced to concepts related to data-driven dynamic web site creation based on Server-Side processing. Emphasis is placed on forms and content management.

GWDA362 Font Design (3.0)
(Prerequisites: GWDA212 Typography - Expressive and Experimental) Students will explore the creation of typographic form. The discussion of type nuances, legibility and reader comprehension will be researched. Development of a personalized typeface will be implemented.

GWDA363 Client-side Scripting (3.0)
(Prerequisites: GWDA233 Advanced Style Sheet Scripting) This course provides a further exploration to designing dynamic sites. Students explore the components of software that makes up a web server, and the differences between server-sided and client-sided authoring and basic scripting that uses this information to help design more dynamic sites. Client-side scripting as a method to develop advanced dynamic web applications will be developed.

GWDA372 Content Management Systems (3.0)
(Prerequisites: GWDA253 Authoring for Interaction) Using an open source database program (MySQL), students practice the theory of database design by normalizing data, defining integrity relationships, and creating tables. Students also develop forms, reports, and search queries (MySQL) as they learn how to manage and manipulate data within a database.

GWDA373 Advanced Server-Side Scripting (3.0)
(Prerequisites: GWDA353 Server-Side Scripting) Through this course students learn advanced programming skills. Students will gain experience developing web applications using specific computer languages. Application in advanced Interactive Web development will be explored. Students will further explore concepts related to data-driven dynamic web site creation based on Server-Side processing. Advanced server-side scripting skills and CMS utilization will be developed.

GWDA382 Design for Mobile Devices (3.0)
(Prerequisites: GWDA233 Advanced Style Sheet Scripting) Students will learn to create custom solutions for content delivery on mobile devices by developing web application and device application user interface tools optimized for delivery on mobile devices. Students will work in class with mobile devices to learn needs, restrictions of designing for mobile devices as well as test student-designed interfaces.

GWDA403 Advanced Motion Graphics (3.0)
(Prerequisites: GWDA122 Typograph - Hierarchy) Students expand on the narrative structure in a time-based environment. The advanced principles and practices of digital audio and media in an interactive design setting are explored. Preparing and using current digital audio and video programs, for delivery online is employed. Emphasis is placed on the implementation via scripting in an interactive authoring application.

GWDA409 Graphic and Web Design Capstone (3.0)
(Prerequisites: GWDA272 Corporate Identity) Students in this course present a comprehensive understanding of their academic experience. Proficiency will be demonstrated in both studio and general education courses through a written, oral, and visual presentation.

GWDA413 Design Team: Production (3.0)
(Prerequisites: GWDA323 Design Team: Pre-Production) A continuation of Design Team Pre-Production Real-world web production and delivery through small teams is further explored. Emphasis on assessing client needs, utilizing pre-production assets, production scripting as well as, project management, and communication. The application and implementation of business, design and programming skills students have acquired will be demonstrated. Design solutions appropriate to a targeted market will be emphasized. Critical analysis, problem identification, and idea refinement/implementation will be the focus in producing a portfolio quality project.

GWDA419 Graphic Design Portfolio II (3.0)
(Prerequisites: GWDA209 Graphic Design Portfolio I) This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.

GWDA420 Web Portfolio II (3.0)
(Prerequisites: GWDA210 Web Portfolio I) This course focuses on the completion of a student’s portfolio and enables the student to begin their career search. Students will present work for the portfolio, and will review and determine the quality of the work and make any enhancements necessary. The student will also complete several targeted, professional résumés and an extensive job search.

GWDA422 Hand Lettering (3.0)
(Prerequisites: GWDA212 Typography - Expressive and Experimental) Various media will be utilized to create market-specific hand-drawn word mark families. Students will learn to create visual messages through the use of hand lettering.
HECO1322 Nutrition (4.0)  (Prerequisites: none) This course centers on an explanation of the basic principles of nutrition and their relationship to health. The structure, functions, and source nutrients, including proteins, carbohydrates, fats, vitamins, minerals, and water are discussed. Current issues in nutrition are reviewed, including dietary guidelines, energy balance, vitamin supplements, and food facts.

HIST1301 U.S. History I (4.0)  (Prerequisites: none) This course will introduce students to United States history by addressing colonial developments in North America, the American Revolution, the emergence of the United States as a nation, the Civil War, and Reconstruction. This course will also pay attention to the role of women and minorities in the development of the United States. Students will learn to discuss these topics, both in oral and written exercises.

HIST1302 U.S. History II (4.0)  (Prerequisites: none) This course will introduce students to United States history. It will cover Reconstruction, the Industrial Revolution, the nation’s emergence as a world power, the Cold War, and developments since that time. We will pay particular attention to the contributions of women and minorities, and how history has molded an American identity.

HIST2321 World Civilizations I (4.0)  (Prerequisites: none) This course is a survey of ancient and medieval history with an emphasis on the multicultural heritage of our world, including Asia, Africa, Europe, and the Americas. The course considers historical changes and relationships between cultures in this period.

HIST2322 World Civilizations II (4.0)  (Prerequisites: none) This course covers some of the forces that have shaped world history from the sixteenth century to the present. Topics include the Renaissance, the Reformation, the Muslim empires, China and Japan, the Enlightenment, Imperialism, the Industrial Revolution, the military upheavals of the 20th century, and the post-modern world.

HOS171 Introduction to Hospitality (3.0)  (Prerequisites: none) This course represents an introduction to the organization and structure of hotel, restaurants, and clubs. Students will also be introduced to the importance of industry contacts, resume writing, time management, and will perform hospitality occupational interviews. The student will receive an overview pertaining to forces that shape the hospitality industry, tourism, destinations, and how those forces interact with the hospitality industry and related businesses that serve the traveler. Students will study how particular services affect the industry, how to manage and work in the international market, and what the future holds for the industry.

HOS232 Lodging Operations (3.0)  (Prerequisites: none) This course is designed to assist students in developing the ability to analyze and understand the inter-related environment of major departments within a hotel/ resort operation. Students develop competency-based skills through analyses, written reports, and on-site learning opportunities in major departments of a hotel/ resort including General & Administrative, Rooms Division, Food & Beverage, Sales & Marketing, and Sports & Activities.

HOS234 Introduction to Tourism (3.0)  (Prerequisites: none) This course will introduce the student to the fundamentals and nature of the tourism industry, its problems, economics, and opportunity trends. Students will also study technological changes and planning, including location, design, selection of material supplies, financing, essential forms and procedures.

HOS235 Casino Operations (3.0)  (Prerequisites: none) This course provides an overview of the casino industry and the management issues that are unique to gaming. This course is not intended to be a hands-on training manual for how to become a manager or dealer.

HOS321 Senior Living and Special Needs (3.0)  (Prerequisites: none) In this course, students will learn the management skills necessary in the rapidly growing senior services industry. Students will study the socio-economic impact of the aging population and associated trends. Emphasis will be placed on the medical, nutritional, spiritual, technological and legal needs of the generation. The role of HMOs and insurance carriers will also be explored.

HOS322 Risk Management (3.0)  (Prerequisites: none) This course explores risk management issues in the business property and liability area. It includes the operation of insurance companies, as well as the duties and functions of the hospitality manager as risk manager at the property level. An analysis of commercial property, business interruption, owners, surety, general liability, workers compensation, health, life and professional insurance needs and coverage will be examined in the context of the hospitality operation.

HOS323 Multi-Unit Franchising (3.0)  (Prerequisites: none) This course will examine franchising as a business form. During the semester, we will study franchising from the perspectives of both franchisor and franchisee, covering all relevant issues including franchising agreements and related documents, financing, site selection, marketing, financial management, and operations. We will also examine the franchisee-franchisor relationship, contractual requirements, trademarks, territorial rights, compliance issues, legal considerations, and current issues in franchising.

HOS361 Hospitality Law (3.0)  (Prerequisites: none) This course covers the legal rules that apply to the hospitality industry. It is designed to give the student an excellent overview of operations, particularly of law, combined with a historical perspective and present-day application. The course will also address pertinent key industry issues with a critical eye towards those laws that may hinder the industry’s growth, as well as those laws that strengthen our rights as hospitality professionals.

ID104 Drafting I (3.0)  (Prerequisite: ID104 Drafting I) A studio course in architectural drafting and design. Students advance their design and drafting skills, focusing on interior design details, orthographic sections, and construction conditions as they solve intermediate design problems.

ID124 Introduction to Interior Design (3.0)  (Prerequisites: none) Students are introduced to the elements and principles of design as they relate to interior design. Students will also be introduced to the various aspects of commercial and residential design.

ID126 Drafting II (3.0)  (Prerequisite: ID104 Drafting I) A studio course in architectural drafting and design. Students advance their design and drafting skills, focusing on interior design details, orthographic sections, and construction conditions as they solve intermediate design problems.

ID128 Design Basics 3-D (3.0)  (Prerequisite: ID104 Drafting I) The course is an introduction to the basic elements and principles of three-dimensional design and exploration of the visual and structural qualities of objects. Students solve problems by organizing and constructing three-dimensional forms within spatial environments.
ID136 Human Factors (3.0)  
(Prerequisites: none) This course covers the principles and considerations related to human factors, anthropometrics, ergonomics, and the psychological response of users to interior spaces.

ID137 Programming and Space Planning I (3.0)  
(Prerequisite: ID124 Introduction to Interior Design, ID126 Drafting II) A foundation course introducing the basic techniques and concepts of model building. This course will progress from skill-building exercises to the representation of designs through models. The focus will be on concept models to be used as a tool in design development.

ID138 Sketching and Rendering (3.0)  
(Prerequisite: ART108 Observational Drawing, ART111 Perspective Drawing, ID104 Drafting I) This course focuses on the development of sketching and rendering techniques from basic concept studies to presentation drawings. Students learn to replicate specific patterns, textures, and forms using various media, applying those techniques to perspectives, exteriors, and rendered floor plans.

ID139 CAD I (3.0)  
(Prerequisites: ID104 Drafting I) With this laboratory course in Computer-Aided drafting, students apply their architectural drafting skills to the digital desktop through guided practice and the delineation of interior design conditions using a widely-adopted CAD program as a learning tool.

ID140 Textiles (3.0)  
(Prerequisites: none) Soft goods are explored from their raw state through processing, spinning, weaving, and finishing. In order to facilitate an understanding of correct application, the characteristics of fibers, yarns, and fabrics are studied.

ID141 Presentation Techniques (3.0)  
(Prerequisites: ART106 Design Fundamentals) This is a laboratory class using digital imaging software. Students practice image input, editing, and output, using hardware and software solutions. The emphasis is on the application of digital technology to presentation graphics.

ID143 History of Architecture, Interiors and Furniture I (3.0)  
(Prerequisites: none) A study and analysis of the history of furniture and architectural motifs in their historical settings. This covers the ancient world up to the Baroque.

ID145 Textile Design (3.0)  
(Prerequisites: none) This course considers fabric design and applications as they relate to interior spaces. Students examine various aspects of fabric design such as composition, manufacturing, design theory and history, cultural differences, and the role of the fabric designer in modern textile design.

ID146 Retail Store Design (3.0)  
(Prerequisites: none) The student will space plan and design a retail store. The project proceeds in two phases: First, identifying and analyzing the client’s needs and goals using the Design Process; and second, detailing and refining a conceptual idea from the schematic design phase through design development and on to a complete design solution.

ID147 Special Purpose Hospitality Studio (3.0)  
(Prerequisites: none) A studio course that considers the client profile, market niche, industry characteristics and project requirements of a small, specialty boutique hospitality facility located in a local or world setting. Emphasis is on the integration of the design solution with the prevailing culture, and how traditional themes may be adapted and updated in a contemporary hotel.

ID216 Hospitality Design (3.0)  
(Prerequisites: ID219 Codes and Regulations, ID244 Fundamentals of Construction Documents, ID404 Commercial Design II, ID414 Residential Design II) The student will design and space plan a hospitality project within the parameters of a client profile. Appropriate architectural detailing and the efficient use of space will be studied.

ID219 Codes and Regulations (3.0)  
(Prerequisite: none) This course surveys the principles of interior construction and the interrelationship between materials, systems, structure, and environmentally sensitive issues. It includes research and application of building codes and other environmental regulations covering the health, safety, and welfare of the public.

ID221 Residential Design I (3.0)  
(Prerequisite: ID136 Human Factors, ID137 Programming and Space Planning.) Students are introduced to a residential design project. The instructor will guide the students through the design phases, taking into consideration specific client needs. Space planning, furniture placement, and interior finish selection will be studied and presented.

ID223 CAD II (3.0)  
(Prerequisite: ID139 CAD I) This is a second laboratory course in Computer-Aided drafting in which students advance their CAD skills, with the emphasis on 2-D production graphics for interior projects, using a widely-adopted CAD program as a learning tool.

ID240 Kitchen and Bath Design (3.0)  
(Prerequisites: ID136 Human Factors, ID137 Programming and Space Planning, ID139 CAD I) Kitchen and bath design deals with the design process, space planning, historical styles, and lighting related to kitchens and baths. The course considers ergonomics, anthropometrics, universal design, and behavioral considerations.

ID244 Fundamentals of Construction Documents (3.0)  
(Prerequisite: ID104 Drafting I) The course introduces students to the process of producing and using a set of contract architectural documents for interior spaces. Students focus on formatting and cross-referencing drawings and how to present floor plans, sections, elevations, details, notes, legends, and schedules.

ID254 Materials and Specifications (3.0)  
(Prerequisite: ID124 Introduction to Interior Design) A basic course to introduce the various types of products used in interiors as well as how to estimate accurately the material and labor costs for draperies, carpeting, upholstery, wall coverings, masonry, wood, metal, and other finishes. Financial and specification documentation is introduced.

ID272 Building and Mechanical Systems (3.0)  
(Prerequisite: ID124 Introduction to Interior Design) The student is introduced to the construction techniques of residential framing and lightweight commercial systems. Terminology of construction, products, and mechanical systems is also explored.

ID301 Commercial Design I (3.0)  
(Prerequisites: ID136 Human Factors, ID137 Programming and Space Planning, ID139 CAD I) This course is a study of the design process as it applies to commercial/corporate environments. Studio work includes problem solving, space planning, systems furniture application, code application, furniture, material, and finish selection and presentation. Discussions of branding and corporate identity are included.

ID307 Interior Detailing (3.0)  
(Prerequisite: ID272 Building and Mechanical Systems) A study of the materials and fabrication techniques involved in the design and construction of basic interior details and how these details are communicated in the documents package. Content includes floors, ceilings, walls, and millwork.

ID310 3-D Digital Modeling (3.0)  
(Prerequisites: ID139 CAD I) Through critical analysis, the student will apply basic design principles to the solution of visual problems using elements of 3-D design. The student will conceptualize 3-D coordinate systems, construct 3-D models, and perform mathematical computations as they apply to geometric construction.
ID311 Environmental and Sustainable Design (3.0)
(Prerequisites: ID219 Codes and Regulations, ID272 Building and Mechanical Systems) This course covers the principles and practices of the design of environmentally sensitive interior spaces. Topics may include HVAC, electrical and plumbing, as well as sustainability, LEED, and green design issues related to interior spaces.

ID312-C Advanced Construction Documents (3.0)
(Prerequisite: ID244 Fundamentals of Construction Documents) This course provides students with the knowledge to develop a complete set of working drawings and specifications for a commercial or residential project. The use of CAD software is emphasized.

ID320 Lighting Design (3.0)
(Prerequisites: ID316 Human Factors, ID319 CAD I, ID272 Building and Mechanical Systems) This course will familiarize students with typical lighting products and their application in both residential and commercial situations.

ID323 3-D Digital Rendering (3.0)
(Prerequisite: ID310 3-D Digital Modeling) This course introduces students to the basic features and functions of 3-D computer software applications and enables them to develop 3-D models of interior and architectural designs. Principles and techniques of 3-D rendering will also be addressed.

ID324 Green Design Principles (3.0)
(Prerequisite: ID311 Environmental and Sustainable Design) This course examines the principles and practices of green design in accordance with the Leadership in Energy and Environmental Design (LEED) rating systems developed by the U. S. Green Building Council.

ID333 Designing for Children (3.0)
(Prerequisites: ID221 Residential Design I, ID240 Kitchen and Bath Design) This special topics course addresses the standards of design for learning environments through the construction of new paradigms in pedagogy, play and participatory experiences for children. Students will attain course objectives through the simple implementation of healthy, safe, and creative environments.

ID342 History of Architecture, Interiors and Furniture II (3.0)
(Prerequisites: none) A study and analysis of the history of modern architecture, furniture, and interiors from the late 19th century to the present.

ID346 Institutional Design (3.0)
(Prerequisites: ID219 Codes and Regulations, ID244 Fundamentals of Construction Documents ID301 Commercial Design I) This course is a special-purpose design studio. Students consider client profile, industry standards, and project needs as they program, plan and design a complete special-purpose design solution. Detailing fabric, furniture and finishes, and equipment are specified through research, manufacturer contact, and site visits.

ID 351 Furniture Design from the Baroque to the Rococo (3)
(Prerequisites: none) Students will research architecture from the period of Louis XIV to the world of Queen Victoria, including historical detail as well as a discussion of the developing periods of European decorative arts. Students will make presentations on specific works of art and furniture, and produce a written research notebook. Students will be exposed to various decorative motifs and furniture styles identified with the “European antique.” This course lays the foundation for study of the Industrial Revolution of the 18th Century as well as the 19th Century evolution into the “machine age.”

ID377 Rapid 3-D Visualization (3.0)
(Prerequisites: ID126 Drafting II) This course uses rapid 3D visualization to solve design problems. Students consider alternative design idea, concepts, and conclusions using widely-deployed 2D and 3D digital imaging software programs.
ID444 Historical Preservation in Interior Design (3.0)
(Prerequisite: Academic Approval Required) The course surveys the principles of historical preservation and the strategies used to obtain historical certification of a project. The students will be tested on these strategies and a project produced to learn what it takes to obtain or maintain the historical preservation status and to understand the role of the designer. Historical Preservation and Adaptive Reuse will be compared as the trend across the country to save historical buildings thrives. The course will reinforce the need for conservation practices, how conservation strategies and a project produced to learn what it takes to obtain or maintain historical certification of a project. The students will be tested on these terminology, concepts, and techniques of digital visual composition for both non-linear editing software and hardware in a computer lab. Students will participate in the operation of successful businesses related to their fields of study. Emphasis will be placed on students assessing their most marketable skills; designing storyboards for their interactive portfolio; creating a professional design layout; and creating interfaces, backgrounds, buttons, audio/video elements, resumes, and print material to support their interactive material.

IMD271 Portfolio II (3.0)
(Prerequisite: IMD260 Portfolio I) This course is a continuation of the portfolio preparation process. Special emphasis is placed on the creation of a demo CD and portfolio book, business cards, and letterhead.

IMD273 Media Business Practices (3.0)
(Prerequisites: none) This is a survey course with emphasis placed on entrepreneurship and small business ownership. It provides the student an overview of the following disciplines: forms of business ownership, principles of management, human relations, marketing and consumer behavior, basic accounting principles, finance management, business law, and business planning.

IMD312 Interactive Motion Graphics (3.0)
(Prerequisite: IMD231 Concepts in Motion Design) An intermediate-level course focusing on motion graphics as an interactive design solution.

IMD313 Animation Graphics (3.0)
(Prerequisite: IMD223 Desktop Video) A study of 2D and 3D animation using a computer modeling and animation software program as a primary tool. This class will emphasize the creation of animated sequences and GIF animation for multimedia and web applications.

IMD231 Concepts in Motion Design (3.0)
(Prerequisite: ART109 Image Manipulation or Academic Approval Required) Students will develop and refine basic programming skills needed to design, develop, and produce practical applications with a specific scripting or programming language.

IMD222 Intermediate Scripting Languages (3.0)
(Prerequisite: IMD31 Introduction to Scripting Languages or permission of Academic Affairs) Students will develop and refine basic programming skills. The student will acquire skills needed to design, develop, and produce practical applications with a specific scripting or programming language.

IMD223 Desktop Video (3.0)
(Prerequisites: IMD223 Digital Visual Composition or permission of Academic Affairs) Students will demonstrate knowledge of editing using non-linear editing software and hardware in a computer lab. Students will produce and edit video and audio using digital desktop video techniques.

IMD231 Concepts in Motion Design (3.0)
(Prerequisite: GD101 Digital Illustration I or GD111 Typography - Traditional) An introduction to motion design, concepts, and techniques. Students create interactive motion using basic principles of design for timeline-based media.

IMD232 Audio for Interactive Design (3.0)
(Prerequisite: AP102 Fundamentals of Audio or permission of Academic Affairs) This course looks at the principles and practices of digital audio in an interactive design setting. Students learn to use current digital audio programs for recording, editing, sequencing, and mixing for a variety of outputs and applications.

IMD260 Portfolio I (3.0)
(Prerequisite: expressed permission by program director) Students will apply techniques and strategies for marketing themselves in their chosen fields. Emphasis will be placed on students assessing their most marketable skills; designing storyboards for their interactive portfolio; creating a professional design layout; and creating interfaces, backgrounds, buttons, audio/video elements, resumes, and print material to support their interactive material.
PHOT101 Principles of Photography (3.0)
(Prerequisites: none) In this fundamental course, students will identify basic photographic tools and their intended purposes, including the proper use of various camera systems and a light meter. Students will analyze photographs to determine their positive and negative attributes and apply these principles to produce their own visually compelling images by employing the correct photographic techniques.

PHOT111 Large Format Photography (3.0)
(Prerequisites: PHOT112 Image Manipulation, PHOT121 Lighting Photography) Working individually and in teams, students will utilize large format cameras, both in the studio and on location, working with various light sources. Topics include exposure and image control, and the management of perspective and focus with movements that are unique to the viewcamera.

PHOT112 Image Manipulation (3.0)
(Prerequisites: none) Students develop basic image manipulation skills in a raster-based computer environment. Emphasis is placed on mastering the fundamentals of scanning, color management, photo retouching, imaging, special effects, and filters and masks.

PHOT113 Photographic Design (3.0)
(Prerequisite: PHOT101 Principles of Photography) This course requires students to demonstrate their ability to define and solve advanced design problems. Students will analyze the characteristics and purposes of various problems and then offer clear and creative solutions for each. The students are expected to communicate ideas using symbolism appropriately.

PHOT121 Lighting (3.0)
(Prerequisite: PHOT101 Principles of Photography) In this course, students will be introduced to the basic concepts and principles of lighting for photography. The fundamentals of recognizing and controlling both natural and studio lighting with emphasis on the quality, direction, and effect on the photographic image will be covered.

PHOT122 Digital Image Illustration I (3.0)
(Prerequisite: PHOT112 Image Manipulation) This class provides students with a more in-depth experience using digital imaging software. Students will explore channels, masks, basic compositing, vector tools, and advanced layer techniques. In addition, the course will cover efficient workflow from input to output, advanced color correction, and elementary color management.

PHOT124 History of Photography (3.0)
(Prerequisites: ENGL 1301 English Composition or Academic Approval Required) This class increases the students' understanding of the history of photography through the discussion of recognized photographers and their influences on society. This course provides a framework for critically considering photographs through describing, interpreting, evaluating, and theorizing. Students are expected to write papers and review exhibitions.

PHOT201 Photojournalism (3.0)
(Prerequisite: PHOT101 Principles of Photography) In this course, students will obtain an accurate picture of photojournalism as presented by seasoned professionals. Emphasis is placed on creativity, content, gathering of information, and layout. Students will learn that this field is one that requires dedication and drive. They will be shown examples of photojournalism and will be required to produce their own renditions of the picture study, magazine covers, and page layouts for all types of print media.

PHOT203 Printing (3.0)
(Prerequisites: PHOT101 Principles of Photography, PHOT122 Digital Image Illustration I) This course will prepare students to execute a variety of output methods commensurate with industry needs. Students will refine traditional black and white printing skills and theory to create a benchmark for quality digital outputting. These refinements will be carried over into digital printing with inkjet and other digital output systems. Students will develop proficiencies in file preparation, resolution selection, print profiling, paper selection, and soft proofing techniques.

PHOT204 Video for Photography (3.0)
(Prerequisites: none) This course introduces the students to video production. Instruction is given on basic techniques of production including camera orientation and lighting set-up. The course provides an overview of various video and television production processes. Introduction to the technology of video recording and playback is also covered.

PHOT205 Digital Retouching (3.0)
(Prerequisite: PHOT112 Image Manipulation, PHOT122 Digital Image Illustration I) In this course students will apply the digital image manipulation process to retouch and restore images. Portrait and glamour retouching will be addressed, along with image repair and reconstruction. Students will utilize a raster-based image-processing program.

PHOT208 Black and White Digital Photography (3.0)
(Prerequisites: PHOT112 Image Manipulation and PHOT203 Printing) In this elective course, students will experience the concepts and techniques of black and white photography as it applies to the digital image. Utilizing a digital camera and raster-image processing programs, students will produce both commercial and fine art work. Photographic manipulation and archival printing will be addressed.

PHOT211 Advanced Lighting (3.0)
(Prerequisite: PHOT121 Lighting) Students expand on the skills developed in the first Lighting course. Emphasis will be placed on lighting for products and people in both the studio and on location. Students will be introduced to the correct utilization of electronic flash and lighting tools in the studio and on location.

PHOT212 Editorial Photography (3.0)
(Prerequisite: PHOT121 Lighting, PHOT122 Digital Image Illustration) In this course, students will learn to photograph people featured in advertising and editorial layouts. Specific subjects covered are the fields of fashion, advertising design, and marketing with concentration on editorial portraits through completion of studio location projects.

PHOT214 Business of Photography (3.0)
(Prerequisites: none) In the Business of Photography course, students learn the basic concepts and principles of running a photographic-related business. Emphasis is placed on the legal and pricing aspects that are specific to the photographic industry.

PHOT221 Studio Photography (3.0)
(Prerequisites: PHOT121 Lighting) The challenges of studio photography are studied via a variety of assignments that require students to photographically render various subjects with the appropriate clarity and artistry dictated by the assignment criteria.

PHOT222 Photo Criticism (3.0)
(Prerequisites: PHOT214 History of Photography) This course will offer an in-depth study of photographic criticism. To assist students in developing a vocabulary for critically analyzing photographs, they will look carefully at contemporary critical thought. Further study will examine how personal beliefs and cultural values are expressed and represented in photography.

PHOT224 Portrait Photography (3.0)
(Prerequisite: PHOT121 Lighting, PHOT203 Printing, PHOT205 Digital Retouching) Workshops and critiques enable the student to learn basic portrait techniques applicable to general portraiture and consumer, corporate, advertising, and editorial photography. Course emphasis is on classical portraiture with attention given to the use of lighting, posing, and facial view to create flattering portraits.

PHOT300 Advertising/Art Direction (3.0)
(Prerequisites: PHOT121 Lighting and PHOT211 Advanced Lighting) The specific needs of a variety of manufacturing and retail clients are examined, and photographic solutions are developed in this course. Students create photographs meeting specific market and media needs.
PHOT301 Architectural Photography (3.0)  (Prerequisite: PHOT112 Image Manipulation, PHOT121 Lighting) This course covers the fundamentals of photographing interiors and exteriors for the architect. The student completes all assignments with the four-by-five or 35mm view camera.

PHOT302 Digital Publishing (3.0)  (Prerequisite: PHOT122 Digital Image Illustration I, PHOT203 Printing) As an introduction to typography, layout, and digital publishing, this course will examine the fundamentals of typography and layout for publication and web design. Students will explore the practical application and use of fundamental typography, layout, and digital publishing skills through the use of current software packages.

PHOT303 America in Black and White: Photography from 1880–1940 (3.0)  (Prerequisite: PHOT124 History of Photography) This course considers photography in America from just after the Civil War to the period before World War II. Students will study how photography documented the changing American landscape, the new industrial state, and the rise of the city in fields as diverse as journalism, fine art, social commentary, entertainment, and commercial business. Edward Curtis, Alfred Stieglitz, Edward Steichen, Man Ray, Berenice Abbott, Walker Evans, Dorothea Lange, Cecil Beaton, Alfred Eisenstadt, Gordon Parks, Margaret Bourke-White, and George Hurrell are some of the photographers whose work is reviewed. Students will present oral reports and a final paper for evaluation.

PHOT304 dSLR Motion for Photographers (3.0)  (Prerequisites: PHOT204 Video for Photography, PHOT212 Editorial Photography) Students will learn to capture, edit and utilize motion photography using a dSLR camera. This course will introduce students to the technical components integral to multimedia design and explore the relationship of multimedia design to photography. Students will produce effective and compelling presentations which explore the relationships between time, sound, and still photographs. Students will also explore the use of multimedia design as a marketing tool and will develop an understanding of its integration with current web technology.

PHOT306 Fashion Photography (3.0)  (Prerequisite: PHOT224 Portraiture Photography) Students produce commercially viable images of clothing and accessories while implementing their technical and photographic skills. Students research industry trends and apply what they have discovered in the creation of their own fashion images designed to meet client expectations. Each student develops an awareness of and the ability to create mood through make-up, lighting, and set design in the studio and on location.

PHOT311 Location Photography (3.0)  (Prerequisites: PHOT112 Digital Image Illustration I, PHOT211 Advanced Lighting, PHOT224 Portraiture Photography, PHOT331 Camera Flash Photography) This course explores the special needs of location photography. The planning and logistics of shooting on location are covered. Transportation, scouting, permits, and billing in addition to lighting, metering, and other photographic controls, will be demonstrated in a variety of assignments related to fashion, portraiture, still life, product, stock, and architectural photography. Students work alone and in teams, thus sharing a number of photographic and support roles.

PHOT313 Digital Image Illustration II (3.0)  (Prerequisites: PHOT112 Digital Image Illustration I, PHOT205 Digital Retouching) In this course, the student demonstrates advanced research, conceptual development, and execution through the use of industry-standard raster-image software. The student applies conceptual and photographic skills to create innovative and compelling visual composites, which portray the visual message of the concept.

PHOT314 Portfolio I (3.0)  (Prerequisite: Senior status Photography major) Students begin the portfolio process by exploring creative and professional possibilities to determine a direction for their work that forms the foundation for their graduate portfolio. Students investigate industry standards and current trends in portfolio presentation.

PHOT315 Wedding Photography (3.0)  (Prerequisites: PHOT121 Lighting, PHOT122 Digital Image Illustration I, and PHOT211 Advanced Lighting) Students will study the wedding photography industry: photographing a wedding, bridal portraits and post production sales and delivery systems. Students will gather skills in candid lighting techniques, as well as studio and location lighting for bridal portraits. The course will also consider marketing and business aspects of wedding photography.

PHOT321 Photo Essay I (3.0)  (Prerequisite: PHOT201 Photojournalism) In this course, the student will develop extended photographic narratives. This course will carry the student through the process of producing sets of imagery that convey a story or ideas that have little written narrative support. Photographs will be analyzed not only for their stand-alone creative content, but also for their ability to introduce transition and conclude a picture story with maximum visual effect. The success of the essay will be through historical and cultural context, in-depth research, and methods of project development.

PHOT322 Web Photographic Portfolio I (3.0)  (Prerequisite: PHOT112 Digital Image Illustration I) Students will learn the basic tools for placing their photographs on the Internet and for achieving their portfolio. Students will use web creation software.

PHOT323 Creative Concepts (3.0)  (Prerequisite: PHOT101 Principles of Photography) This course concentrates upon the exploration of image concepts, content, symbolism, and narrative potential of photography. Emphasis will be placed upon experimenting with alternatives to the single "documentary-style" traditional approach to photography. Students will be challenged to develop a wider understanding of possible photographic solutions to problems of communication and self-expression.

PHOT324 Business Operations and Management (3.0)  (Prerequisite: PHOT114 Business of Photography) Important business management skills and a range of practical, legal, and ethical issues for the self-employed professional photographer form the basis of this course. Students learn how to set up a business, research potential clients and contacts, put together price lists and invoices, and gain a general recognition of client needs. Course material includes promotion, pricing, accounting, studio overhead, and the development of a business plan.

PHOT331 Camera Flash Photography (3.0)  (Prerequisite: PHOT121 Lighting) Students will explore the techniques and use of portable battery powered lighting equipment such as a Canon Speedlite or any auxiliary flash unit. This course will be conducted primarily on location under varying conditions blending ambient light with off-camera flash. A large part of professional photography requires the use of small portable strobes to control light. Class assignments will explore how this type of lighting equipment can be used for shooting a variety of subjects such as portraits, still life, products and interiors.

PHOT332 Digital Asset Management and Workflow (3.0)  (Prerequisite: None) Digital Asset Management for photography encompasses everything from the moment the image is captured on media to the final output. Today, photographers must adhere to a proper digital workflow that manages such criteria as: metadata, color management, IPTC core schema, archiving, and printed and web output. This course addresses the principles of proper DAM workflow including short and long term archiving and storage techniques, and how to implement a DAM system. Adobe Lightroom will be used as the primary tool.

PHOT340 Sports Photography (3.0)  (Prerequisite: PHOT212 Editorial Photography) The course develops students’ skills in photographing and editing all aspects of sports photography. The course also addresses the fundamental terminology, concepts, proper equipment, and advanced strategies in sports photography. It focuses on shooting peak action imagery and capturing editorial storytelling.

PHOT400 Corporate/Industrial Photography (3.0)  (Prerequisite: PHOT211 Advanced Lighting) Students explore the special needs and challenges of the corporate and industrial photographer through a wide variety of assignments that these photographers are called on to execute. Students will shoot and produce assignments related to annual reports that will include executive portraiture, corporate-events, architectural and product photography.
PHOT402 Photo Essay II (3.0)
(Prerequisites: PHOT201 Photojournalism, PHOT321 Photo Essay I)
In this course, the student will be involved in advanced visual production. The class will explore and communicate current opinions, trends, and noteworthy events. Single and multiple narratives, editorial portraiture, and illustration will be developed for the purpose of producing a prototype publication.

PHOT403 Portfolio II (3.0)
(Prerequisite: PHOT314 Portfolio I or by permission of Academic Director) This course is a continuation of the portfolio process. Students develop their work on the way to meeting their professional and creative goals. Students expand these ideas and concepts.

PHOT412 Web Photographic Portfolio II (3.0)
(Prerequisite: PHOT322 Web Photographic Portfolio I) Students will acquire the skills to develop and design dynamic web pages and interactive portfolios. Students will utilize motion software.

PHOT413 Portfolio III (3.0)
(Prerequisite: PHOT403 Portfolio II) In this course, students continue to refine and edit their work in a continuation of the portfolio process. Students more clearly visually and verbally articulate the underlying themes in their work.

PHOT416 Food Photography (3.0)
(Prerequisites: PHOT121 Lighting, PHOT211 Advanced Lighting, PHOT221 Studio Photography) In this elective course, students will apply their photographic knowledge to capture images of food in a studio environment. Creating, designing, and editing photographs will be discussed. Topics will also include food styling, food preparation, and working with art directors and clients.

PHOT420 Exhibition Printing (3.0)
(Prerequisite: 150 quarter credits earned in Digital Photography program) In this laboratory class, participants will produce final portfolio prints as well as final exhibition prints of gallery quality. Special attention will be paid to quality control as demonstrated in effective dust and artifact-aberration control, tonal and color control, archival preparation and gallery-quality presentation.

PHOT423 Portfolio IV (3.0)
(Prerequisite: PHOT413 Portfolio III) In this course, students complete the portfolio process. Students assemble portfolios, web sites, résumés, marketing and self-promotion materials into a comprehensive presentation. Students participate in a thesis exhibition.

PHYS1301 Physics (4.0)
(Prerequisite: MATH 332 Contemporary Mathematics) This course presents to students concepts of general physics, such as Newton’s three laws of motion, momentum, energy, one-dimensional motion, vectors, motion in a plane, rotational motion, and properties of light and sound waves.

PSYC2301 General Psychology (4.0)
(Prerequisites: none) This course presents basic concepts, principles, and methods involved in the scientific study and understanding of human behavior. Students explore physiological, social, experimental, developmental, and abnormal psychological processes.

PSYC2319 Social Psychology (4.0)
(Prerequisite: PSYC2301 General Psychology) Students study principles related to experience and behavior of individuals in interaction with each other, in-group situations, and in relation to items in the social setting, theories, concepts, and methods in Social Psychology.

PSYC3019 Human Sexuality (4.0)
(Prerequisite: PSYC2301 General Psychology) This course presents a scientific foundation for the understanding of the psychological, physiological, social, and behavioral aspects of human sexuality. In addition to studying historical changes in sexual practices and attitudes, the course will review and evaluate current research, issues, and concerns about sexuality in order to provide contemporary and relevant curriculum material. Topics include psychosexual development, gender roles, sexual orientation, sexual anatomy, alternate methods of reproduction, pregnancy/birth, contraception, sexually transmitted diseases, sex education, sexism, love and attraction, sexual abuse, sexual dysfunctions, sex therapy, paraphilia, and sexuality through the life cycle.

RS100 Fundamentals of Business (3.0)
(Prerequisites: none) In this course, students are introduced to the fundamentals of business. Topics of learning include forms of business ownership, starting a business, developing a business plan, management principles and strategies, and marketing and promotion strategies for a business.

RS104 Accounting (3.0)
(Prerequisites: none) This course introduces the nature and purpose of accounting, presents the accounting cycle, and explains how to prepare accounting statements.

RS105 Human Resource Management (3.0)
(Prerequisites: none) This course is designed to provide an overview and foundation for all facets of human resources management. Topics will include job design, labor relations, recruitment, selection and development of employees, compensation administration, employee appraisal, and government regulations involved with equal employment opportunity, affirmative action, accommodations, Fair Labor Standards Act, and workplace safety. The strategic aspect of human resource management will be explored in-depth.

RS1418 Leadership (3.0)
(Prerequisites: none) This course focuses on the importance of leadership skills in managing and motivating teams. Effective group dynamics are emphasized through the application of problem solving, communication skills, and emotional intelligence in both individual and team situations. Leadership styles, decision-making, negotiating, and conflict resolution methods essential in today's business environment are also covered.

RS318 Copyright and Intellectual Property (3.0)
(Prerequisite: AP101 Survey of the Music Industry or Academic Approval Required) This course introduces students to the various concepts of copyright law and intellectual property and provides an in-depth exploration of copyright and intellectual property issues in competitive business practices. The emphasis of the course is placed on the protection of intellectual property, including copyright, trademark, business and service marks.

RS321 Fundamentals of Marketing (3.0)
(Prerequisite: none) This course addresses the fundamental principles of marketing, and marketing research. Students will learn the importance and key components of a marketing plan. Knowledge and practical application of the marketing research process are also a focus of this course. Data sources, sampling procedures, questionnaire design, data collection, and analysis will be covered.

RS326 Sales Management (3.0)
(Prerequisites: none) An exploration of the steps involved in selling a product or service. Studies focus on the essential skills and knowledge necessary to affect a sale, as well as methods by which the sales pitch can be focused to solve customer problems.

RS345 Fundamentals of Advertising (3.0)
(Prerequisites: none) This course is a basic introduction to advertising, its history, potential, and limitations. Students will examine various definitions of advertising and different methods of communication, as well as the advertising spiral, objectives, copy, and federal regulations. Changes in advertising over the years and the effects produced by culture, major events, trends, and influences will also be examined.

RS350 Digital Marketing Strategies (3.0)
(Prerequisites: none) This is a marketing course for digital media. Students learn to conduct demographic analysis for customer needs and expectations and develop marketing strategies to effectively market value-added media products.

SOCI1306 Social Problems (4.0)
(Prerequisites: none) With this course students will learn the application of sociological principles to the major problems of contemporary society, such as inequality, crime and violence, substance abuse, deviance, or family problems.

SPAN1401 Introduction to Spanish (4.0)
(Prerequisites: none) This course is designed to introduce students to the Spanish language and culture. Instruction will focus on preparing students to communicate in our expanding bilingual society.
VEMG105 Introduction to Visual Effects (3.0)
(Prerequisites: ART109 Image Manipulation I) This course will explore various techniques to create and implement CGI into live action. The course will explore various methods of compositing and compositing concepts to enhance and expand productivity. Specific animation features and functions of the given software will be discussed and applied to the production of short 3D animation projects. Emphasis will be placed on creating CG environments and integrating elements into live action.

VEMG115 Storyboarding (3.0)
(Prerequisites: DFVP122 Conceptual Storytelling) This course focuses on planning for complex, layered composites. Students will apply industry-standard storyboarding and scripting techniques to visual special effects. Contents to be covered include purposes and formats of storyboards, basic terminology, and concepts used in storyboarding and the application of storyboarding techniques to the creation of storyboards with or without a written script.

VEMG123 Two-Dimensional Animation (3.0)
(Prerequisites: none) Students acquire foundation skills in two-dimensional animation techniques. Emphasis is on concept development, sequencing, timing, and character development using traditional animation materials and procedures.

VEMG125 Maps, Mattes, and Masks (3.0)
(Prerequisites: ART 109 Image Manipulation I) This course continues the development of digital imaging skills, with an emphasis on advanced techniques in masking, maps, channels, and compositing.

VEMG205 Three-Dimensional Modeling and Animation I (3.0)
(Prerequisites: VEMG213 Two-Dimensional Animation) Using a 3D modeling program, students will create and render 3D forms consisting of various combinations of light, color and texture.

VEMG211 Intermediate Visual Effects I (3.0)
(Prerequisites: CA305 Motion Graphics) This course begins with an overview of the history of visual effects with emphasis on the various effects processes in their historical contexts. It continues with discussions of the field of post-production, animation and broadcast graphics, and analysis of major sectors of those industries and career opportunities within them.

VEMG215 Three-Dimensional Modeling and Animation II (3.0)
(Prerequisites: VEMG205 Three-Dimensional Modeling and Animation I) This course will continue to explore the various techniques to create animation in a 3D environment. The emphasis will be on creating animated logo designs for use in broadcast and corporate presentation venues. The course will also explore various methods of compositing and compositing concepts to enhance and expand productivity. Specific animation features and functions of the given software will be discussed and applied to the production of short 3D animation projects. Emphasis will be placed on the ability to break down a scene into various layers and integrate those layers into a completed, seamless product.

VEMG217 Intermediate Editing (3.0)
(Prerequisites: DFVP113 Fundamentals of Editing) Intermediate editing introduces the computer into the editing process. Students will adapt editing concepts learned in DFVP113 to the non-linear atmosphere. Students will develop editing skills in a digital environment. Emphasis is on digitizing media, media management, titling, importing/exporting graphics, audio mixing and outputting to videotape.

VEMG221 Intermediate Visual Effects II (3.0)
(Prerequisites: VEMG211 Intermediate Visual Effects I) Utilizing various painting and compositing packages students will learn the principles of rotoscoping and digital painting, as applied to rig removal and special effects.

VEMG223 Intermediate Broadcast Graphics (3.0)
(Prerequisites: CA305 Motion Graphics) This course will expose students to the disciplines used in finalizing a video or animation project using compositing software. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. More sophisticated tools and techniques will be introduced. Each student should produce a final edited project utilizing these skills.

VEMG227 Advanced Editing (3.0)
(Prerequisites: VEMG217 Intermediate Editing) Advanced editing gives students the opportunity to refine knowledge and skill learned in the introductory and intermediate editing courses. The main focus of advanced editing is applying shot relations and transitions by creating a short video from original idea to edited master. Students explore the features and functions of video-editing systems, and learn to edit video using linear and non-linear video editing systems.

VEMG301 Advanced Visual Effects I (3.0)
(Prerequisites: VEMG221 Intermediate Visual Effects II) This course will expose students to the disciplines used in creating and compositing video shot on a blue or green screen. More sophisticated methods will be introduced for color correcting and adjusting video to produce seamless composites. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. Each student should produce a final edited project utilizing these skills. Concepts presented will include various methods of keying, matte extraction, garbage matting, track mattes, traveling mattes, RGB color space, and color correction.

VEMG303 Interactive Visual Design (3.0)
(Prerequisites: ART109 Image Manipulation I) Interactive Visual Design is a mastery-level course encompassing broadcast design skills and information architecture as utilized in convergence media.

VEMG305 Post-Production Management (3.0)
(Prerequisites: none) Students will learn to manage the production process. They will develop skill in managing clients and personnel. Students will discover the critical nature of preplanning and organization. Course will explore the various technical and artistic issues that affect a project. Students will understand the financial implications of project management. Skill will be developed in establishing timelines and deadlines.

VEMG307 Three-Dimensional Effects (3.0)
(Prerequisites: VEMG215 3D Modeling and Animation II) Students will use 3D software, particles systems, soft bodies, dynamics, and scripting to complete visual effects scenes.

VEMG311 Advanced Visual Effects II (3.0)
(Prerequisites: VEMG301 Advanced Visual Effects I) This course introduces students to the various methods of matching the motion shot on a live-action plate and applying that motion to a digital element. 2D and 3D tracking methods will be introduced. The course will also introduce students to morphing technology and methods by which elements can be seamlessly blended together within the frame.

VEMG313 Video Production (3.0)
(Prerequisites: CA305 Motion Graphics) This course introduces studio production with an emphasis on green screen shooting for compositing. Shooting in the studio forces students to work in a controlled environment. Matching lighting and camera angles/movement are stressed. Composition and blocking for translation into the digital realm is studied and practiced.

VEMG315 Art Direction (3.0)
(Prerequisites: none) This course further explores the responsibilities of the art director, including the evaluation of the creative process, marketing strategies, design aesthetics, and media application.
VEMG321 Production Studio I (3.0)
(Prerequisites: VEMG311 Advanced Visual Effects I) In this course, two group projects will be produced. Students will build upon previously learned foundation skills in broadcast design and visual effects by simulating a real-world production environment. Emphasis will be placed on the competitive and collaborative aspects of broadcast design production, as well as various professional methods, procedures, techniques, skills, resources, and equipment.

VEMG323 Advanced Broadcast Graphics (3.0)
(Prerequisites: VEMG223 Intermediate Broadcast Graphics) This course will expose students to more advanced compositing techniques. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. More sophisticated tools and techniques will be introduced. The class will focus mainly on group-oriented projects. Each student will have a vital role in producing a group project involving animation, live-action video, editing, and compositing for a final portfolio piece.

VEMG327 Advanced Sound Techniques (3.0)
(Prerequisites: AP102 Fundamentals of Audio) A survey of advanced topics relating to sound for video including: the professional audio post-production process, dual-system sound synchronization, multi-channel surround mixing for theatrical and DVD release, complex sound effect creation and sound design, advanced music and dialog editing, and a basic introduction to music creation using synthesizers, samplers, and the Musical Instrument Digital Interface (MIDI)

VEMG401 Production Studio II (3.0)
(Prerequisites: VEMG321 Production Studio I and CD400 Career Development) This course is designed to expose students to the disciplines used in animation and related industries. In this course students will work as a production team to continue developing the full station ID (including bumpers, trailers, interstitials, openings, commercials, and lower thirds) that they started in the previous quarter.

VEMG403 Special Topics (3.0)
(Prerequisites: VEMG323 Advanced Broadcast Graphics) Topics are based upon important trends and developments in Visual Effects and Motion Graphics. Lectures, demonstrations, or research reports pertaining to areas of interest in Visual Effects and Motion Graphics presented by resident faculty, expert visitors, and working professionals. Group projects may also be assigned. Topics selected are based upon important trends and developments in the industry. Study and discussion of computer hardware, operating systems, networking, programming languages, interactive digital media, streaming media, HDTV, entrepreneurship, marketing, workgroup organization, and film industry are but a few possible topics that might be covered. As an Independent study, this course allows the student to select special topics in Visual Effects and Motion Graphics and produce, under the guidance of an instructor, work related to the industry. The student will be exposed to the various applications of Visual Effects and Motion Graphics and apply those skills to chosen topics.

VEMG405 Portfolio Preparation (3.0)
(Prerequisites: VEMG311 Advanced Visual Effects II) Students will create treatments, scripts, storyboards and shooting schedules for the acquisition of source material for the student’s final portfolio.

VEMG411 Principles of Aesthetics (3.0)
(Prerequisites: none) Aesthetics is the philosophical study of the nature of art. Students will examine various aspects of art including the relationship between the various arts and concepts of beauty, the creative process, principles of art criticism, style, and symbolism.

VEMG415 Portfolio Development (3.0)
(Prerequisites: VEMG405 Portfolio Preparation) This course continues the refinement of the student’s digital portfolio. Students will focus on meeting digital portfolio requirements, showcasing their individual strengths and areas of specialization. Students will apply time management, technical, and artistic skills to complete final video.

VEMG425 Portfolio Presentation (3.0)
(Prerequisites: VEMG415 Portfolio Development) In this course students will compile the digital portion of their portfolio, to assess its strengths and weaknesses, to correct those weaknesses, and augment the students’ strengths to produce a professional demonstration tape. Students will apply time and resource management principles to the development and production of visual special effects projects.
Policies and Procedures

Notice of The Institute’s Policies to Comply With The Higher Education Opportunity Act Of 2008

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is generally illegal therefore to use file sharing networks to download and share copyrighted works without the copyright owner’s permission unless “fair use” or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational institutions, however, and whether the use of copyrighted material without permission falls within “fair use” or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a ‘fair use” and therefore may be a violation of the law.

A violation of the institution’s policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from the institution. Moreover, there are severe civil and criminal penalties for copyright infringement under federal law. A copyright owner is entitled to recover actual damages and profits resulting from an infringement, but also may recover statutory damages ranging from $750 to $30,000 per work for a non-willful infringement and up to $150,000 for a willful infringement, even if there is no proof of actual damages, in addition to court costs and reasonable attorneys’ fees. The government also can file criminal charges that can result in fines and imprisonment.

The Institute’s policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using the institution’s information technology system. The Institute’s policies prohibit use of The Institute’s computer network to engage in illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files, without permission).

Admissions to The Art Institutes

Admissions Requirements for First-Time College Students

Applicants attending college for the first time and pursuing their first associate degree, baccalaureate degree, certificate or diploma must complete the following in order to be accepted into the College:

1. Admissions Interview – Applicants are required to meet with an Enrollment Counselor. Under certain circumstances, a telephone interview can fulfill this requirement. The purpose of the personal interview is to explore the applicant’s background and interests, determine how the applicant’s educational goals relate to The Art Institute’s programs, assist the applicant in identifying the appropriate area of study consistent with his or her background and interests, and provide information concerning the curriculum and support services at The Art Institute.

2. Application – Applicants are required to submit a completed application for admission and sign enrollment agreement. Application forms are available on the institutional website.

3. Meet High School Graduation Criteria or Equivalent
For admission to the College, an applicant is required to be a high school graduate with a 2.0 High School Grade Point Average (HSGPA), have an official General Education Development (GED) certificate, or meet the state requirements of being home-schooled. Evidence of this can be an official transcript or an official GED certificate. Home-schooled students will be required to demonstrate that they have completed the minimum requirements established by the state. It is up to the College to decide if the issuer of the documentation and the documentation provided is acceptable. Graduates of home school programs not recognized by their state will need evidence of competency such as by an official GED certificate or successful completion of College or University credits as specified in the Admission Requirements for Transfer Applicants section.
Before a student may begin studies, he or she must have earned the above. An applicant still in high school will be considered for Conditional Early Acceptance contingent upon proof of graduation.

In the event a student does not possess a 2.0 HSGPA, a portfolio of the student’s work or an essay may be required depending on the program. Students will be asked to leave and their enrollment cancelled if they do not provide any of the official documents required for admission within 30 days of matriculation.

The College will not accept a diploma received as a result of testing or “fast track” as proof of high school graduation. A certificate of attendance or completion is not acceptable. (See also “High School Validation Policy”)

NOTE: Transcripts should be mailed or faxed directly to the Admissions Office or supplied through an online transcript provider. Any official transcripts, either high school or college, become part of the admission process and will not be returned to the student. Please do not submit original work. Portfolios cannot be returned.

4. Complete the Art Institute College Success Course Requirement (New Student Orientation Modules)
All new students are required to complete the virtual College Success Course (New Student Orientation Modules) which requires that a student complete eight modules and demonstrate competency in the following areas:

- Goal Setting
- Learning to Learn & Stress Relief Strategies
- Time Management
- Study Skills
- Literacy
- Responsible Borrowing & Budgeting
- Working in Teams
- Virtual Learning

Students who do not attend class prior to successful completion of the College Success Course are in violation of the Admissions Policy. A demonstration of literacy and preparedness is critical to the success of new students. Students must successfully complete each module and pass each quiz prior to moving on to the next module. The course is completed in the Brightspace Learning Management System which provides students with an introduction to their typical course structure and platform. Completion of the course is closely monitored to ensure compliance with the policy.

New students who have completed 24 or more prior college credits can be exempted from the College Success Course modules by providing an official transcript.

5. Special Admission Requirements:

Audio Production Overview
The College has an admission requirement that a student who is accepted into Audio Production must have earned a High School Grade Point Average (HSGPA) of at least 2.5 in order to enter the program. However, for students who do not meet the 2.5 HSGPA requirement, an additional level of consideration is needed to address whether they may, in fact, be qualified for entry into the Audio program. Note that the following procedures apply only to those who do not meet the normal 2.5 HSGPA requirement.

Addition to Audio Production Requirement:
For Audio Production, math ability is the key component needed by an applicant, as well as a clear “fit” between the applicant’s goals and the college’s Audio outcomes. For that reason, the following steps can be taken when the applicant does not meet the HSGPA requirement:

1. An interview with the Program Chair or Coordinator to ascertain the student’s goals in the program and estimate the student’s likelihood of success.

2. An assessment of the applicant’s math ability through:
   a. A review of the student’s transcripts to see the quality of math courses taken, and the student’s performance; or
   b. A review of placement test results in the math area; or
   c. A review of standardized test math scores, e.g. SAT or ACT.
Please note that this will be a holistic process using the results of the interview and math assessment so that the Program Chair or Coordinator can make a final decision regarding the student’s suitability for the program.

Game Art & Design Overview:
The College has an admission requirement that a student who is accepted into Game Art & Design must have earned a High School Grade Point Average of at least 2.5 in order to enter the program. However, for students who do not meet the 2.5 HSGPA requirement, an additional level of consideration is needed to address whether they may, in fact, be qualified for entry into the program. Note that the following procedures apply only to those students who do not meet the HSGPA requirement.

Addition to Game Art & Design Requirement:
For Game Art & Design, drawing ability is a key component needed by an applicant, along with ability in math. For that reason, the following steps can be taken when the applicant does not meet the HSGPA requirement:

1. An interview with the Program Chair or Coordinator to ascertain the student’s goals in the program and estimate the student’s likelihood of success;
2. A review of the student’s portfolio to estimate drawing ability; and
3. An assessment of the applicant’s math ability through:
   a. A review of the student’s transcripts to see the quality of math courses taken, and the student’s performance; or
   b. A review of placement test results in the math area; or
   c. A review of standardized test math scores, e.g. SAT or ACT.

Please note that this will be a holistic process using the results of the interview, portfolio, and/or math assessment so that the Program Chair or Coordinator can make a final decision regarding the student’s suitability for the program.

Admission Requirements for Transfer Applicants and/or Applicants Possessing a Previously Earned Degree

Transfer students will complete the Interview and Application for admission to the college as specified above. In lieu of submission of a High School Diploma or GED certificate, students who have earned at least a baccalaureate degree, an associate degree, or successful completion of at least 60 semester or trimester credit hours or 72 quarter credit hours that does not result in the awarding of an associate’s degree, but that is acceptable for full credit toward a bachelor’s degree at any institution, may provide official transcripts from the prior college/university showing all courses and degrees earned. Transfer students seeking admission into the Audio Production or Game Art & Design programs will be required to meet the 2.5 HSGPA requirement as specified above.

Transcripts should be mailed or faxed directly from the college/university attended to the Admissions Office of the campus the student is planning to attend.

Texas Residents
Students’ transcripts are reviewed for acceptable previous academic performance by providing proof of high school graduation with a cumulative high school grade point average (CGPA) of 2.0 and passing scores on the Texas Assessment of Knowledge and Skills (TAKS), the State of Texas Assessments of Academic Readiness (STAAR) or any other state mandated test of minimum skills. Those students with previous college work may provide college transcripts as evidence of their ability. Those who have previously completed a college degree are considered to have satisfied the entrance requirements in all four areas.

All Admissions decisions are made by College faculty. The faculty determines whether an applicant can benefit from the academic programs at the College and has a reasonable chance to be successful based upon his or her academic record. The faculty may request additional information or require the applicant to meet with Academic Affairs or other personnel prior to making a final decision.

The Art Institute High School Graduation Validation Policy

An applicant must be a high school graduate, possess a recognized high school equivalency (GED - General Education Diploma) (or HiSET test) or have an associate’s degree (of at least two full academic years) that transfers to a bachelor’s or higher degree from a recognized accredited institution. Students can meet the High School graduation
requirement by submitting an official academic transcript that shows at a minimum a completed two-year program that is acceptable for full credit toward a bachelor’s degree at the school from which the two-year degree was earned.

A student who is home-schooled must be able to present a high school credential evidencing that he or she completed secondary education or complies with applicable State requirements for home-schooling in the State in which the student resided during home-schooling.

The military document DD214 is NOT an acceptable means of proving high school/GED completion (or HiSET test).

There are specific types of diplomas that are not acceptable at The Art Institute locations (See Definitions):

- Certificate of Performance
- Certificate of Completion
- Certificate of Attendance
- Certificate of Achievement
- Modified Diploma
- Fast Track Online Degree
- Special Education Diploma.

A stand alone "Certificate of Completion" does not suffice for admission to The Art Institutes.

Should you receive a transcript with one of these types of diplomas, you must:

1. Immediately notify the EC and DOE regarding this issue. The EC/DOE will notify the applicant.

2. The application paperwork may NOT be submitted to the faculty for review. Either the applicant must receive a regular [Traditional] diploma or take the [HiSET test] with passing test scores. If this is not an option, the application will need to be academically rejected after notification.

Students who have conflicting documentation in their file regarding completion of a high school diploma must have this situation resolved before the conclusion of the student’s first quarter (No Later than COB Week 9 or prior to final exams) with consultation of the Dean of Academic Affairs or his/her designee as needed.

Attendance Policy

The Art Institutes maintain an institutional attendance policy to support the academic achievement of its students. Students are expected to attend all scheduled class, laboratory, or examination periods each week. Students, whether present or absent from class, are responsible for knowing all that is announced, discussed, and/or lectured upon in class or laboratory, as well as mastering all assigned reading. In addition, students are responsible for submitting on time all assignments and examinations as required in class. Although some absences are unavoidable because of illness or emergency, due to the nature of the program, there are no excused absences.

Students will not be penalized for pregnancy or related conditions, including recovery from childbirth. Students who are absent due to pregnancy or related conditions may receive an exception to the attendance policy and/or be permitted to make up missed work for as long as the student’s absence is medically necessary. To avoid being administratively withdrawn, students must contact their academic advisor or registrar about the need for a pregnancy-related exception. As with other students seeking exceptions for medical-related reasons, students seeking a pregnancy-related exception to the attendance policy must provide a doctor’s note indicating that the absences were medically necessary. Failure to provide evidence of medical necessity for any absence may result in the student being administratively withdrawn from school, and the student may not be allowed to make up any missed assignments. Please note that a pregnancy exception to the attendance policy is only applicable to the current course and cannot be carried over into any subsequent courses.

CONSECUTIVE DAYS ABSENCE GRADED POLICY

Students who are not marked present in any of their scheduled classes for fourteen (14) consecutive calendar days before the end of the ninth week of the 11 week term (week 4 of a 5.5 week Mid quarter ground term), will be withdrawn from the Institute and will receive W’s (withdrawals, with no grade penalty), or if the withdrawal occurs after the end of the ninth week of an 11 week term (after week 4 of a 5.5 week Mid quarter ground term) students will be withdrawn from the Institute and will receive WF’s (Failures due to late withdrawal). Calendar days include days that the student does not have any scheduled class. All calendar days that the school is not in session (e.g., school closings and holidays) do not count in the fourteen (14) calendar days as well during the active term. Students who have been withdrawn due
to violation of the consecutive absence policy, but are still in good academic standing, if otherwise eligible, will be able to return the following term through the normal readmissions process. Students who have been withdrawn and the withdrawal results in a violation of the satisfactory academic progress policy (SAPP) must follow the procedure for appealing the academic dismissal.

Mitigating circumstances may include one of the following reasons:

1. Death of an immediate family member
2. Student illness requiring hospitalization (this includes mental health issues)
3. Illness of an immediate family member where the student is the primary caretaker
4. Illness of an immediate family member where the family member is the primary financial support
5. Abusive relationships
6. Divorce proceedings
7. Previously undocumented disability
8. Natural disaster
9. Family emergency
10. Financial hardship such as foreclosure or eviction
11. Documentation from a Professional Counselor
12. A doctor documented illness of the student for a significant period of time
13. Military deployment
14. Military Permanent Change of Station (PCS)
15. Special Circumstances

New students who attend the first week of a course and fail to attend the second week of classes will be cancelled for the term start.

Continuing students who do not attend any of their classes through close of business Wednesday of the second week of classes may be withdrawn from the Institute. They must contact the campus registrar to indicate their intent to return. Additionally, the cumulative week policy (above) will still apply to any classes not attended in week 1 and beyond.

Students who receive Veteran Affairs (VA) educational benefits must understand VA benefits, including tuition and fees, the monthly housing allowance, book stipend, and Yellow Ribbon benefits are based in whole or in part on the number of credit hours certified. The school is required to monitor and report enrollment status to the VA. Accordingly, any violation of the school attendance policy will result in the adjustment or termination of VA benefits. Adjustments in enrollment will likely affect payment of VA benefits, and reductions in enrollment may result in a debt to the VA for any education benefits already received. The school will report enrollment as follows:

- VA Students who officially withdraw, the actual last date of attendance (LDA) must be determined and reported.
- VA students who are administratively withdrawn or stops attending without officially withdrawing, the actual last date of attendance (LDA) must be determined and reported.
- VA students who complete the term with all non-punitive “F” and/or non-punitive grades, the school will determine and report the actual last date of attendance for each course.

*Reports will be available in SIS for this information; please see Course Attendance Process.

**Students in Mid quarter ground courses that meet for 5.5 weeks who miss two cumulative weeks will be withdrawn from the course and will receive a Withdrawal (W) grade before week 4 or Withdrawal/Fail (W/F) grade after week 4.

**There may be additional conditions placed on veterans for pursuing their education. VA students should see their VA Student Certification Officer (VASCO).

**ATTENDANCE VERIFICATION**

Students may verify their attendance at any time during the term by speaking with their instructor. In addition, they may go to the campus academic advisors. Students who need information regarding their attendance will need to request it in person. Any discrepancies should be discussed with the individual instructors.

**QUALIFYING MILITARY SERVICE, DISASTERS, NATIONAL EMERGENCIES**

To assist individuals who are performing qualifying military service and individuals who are affected by disaster, war or other military operation or national emergency, an attendance exception may be granted. A student is declared as
military deployed upon receipt of official activation orders documentation by the school. Similarly, appropriate
documentation for students residing in an area declared as a disaster area must be submitted to the school. The school's
registrar office will record the student's actual last date of attendance and then provide an attendance exception. If the
documentation shows that the student knew she/he was going to be deployed prior to the term or course start date and
still decided to start, the school will not provide this military attendance exception. For these reasons, it is required that
the school personnel request deployment paperwork/orders to verify deployment status or to document evidence of a
disaster area declaration prior to applying the attendance exception. The school must record the student's actual last
date of attendance regardless of the exception granted.

INTERNATIONAL STUDENT ADMISSIONS POLICY

International Admissions Policy

All international students must meet the same admissions standards as all other students when seeking to enroll at The
Art Institute of Houston or its branch campuses. Please refer to Admissions Requirements. Those international students
applying to SEVP-certified schools and requiring the school's sponsorship for international student visa status (Form I-20) must meet the additional requirements listed below. The Art Institute of Houston and its branch campuses require nonimmigrant students present in Visa Waiver, B-1, and B-2 status to change visa to F-1 or other qualifying status prior to enrolling in programs of study (other than avocational or recreational courses). Students in F-2 or M-2 status may enroll on a part-time basis where available. Please note that some programs may not be eligible for international students requiring Form I-20 sponsorship. Please ask to speak with the Primary Designated School Official at The Art Institute of Houston or its branch campuses for more detail.

Important International Student Disclosure – International students attending Art Institute locations under F-1 visas (Form I-20) are required to maintain a “full course of study” during each academic term of their programs of study. For undergraduate (non-degree, Diploma, Associates, and Bachelors-level programs) students, this is defined as a minimum of 12 credits per academic term. Graduate programs will vary by program of study. Program and course offerings are subject to change and international students may be required to take additional courses to meet the full course of study requirement. International students should work closely with the International Student Advisor to ensure all requirements of their visa statuses are met.

THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.

ADMISSIONS REQUIREMENTS FOR STUDENTS REQUIRING FORM I-20 SPONSORSHIP

International students requiring The Art Institute of Houston or its branch campuses Form I-20 must submit the
following items in addition to the standard documents required for admission:

- Original or official copies of all educational transcripts and diplomas (secondary and post-secondary if applicable)
- English language translation(s) of education transcripts and diplomas, if applicable
- If used to meet admissions requirements above, official credential evaluation of post-secondary, non-U.S. transcripts and diplomas required for admission. NOTE: evaluations must be prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization
- Proof of English Language Proficiency (see English Language Proficiency Policy)
- Proof of financial responsibility to cover costs of tuition and fees and living expenses (and dependent costs if applicable) for at least one academic year (official bank statements, Sponsor's Statement of Support, if required)
- Photocopy of student's “bio-info” page of passport to provide proof of birth date and citizenship
- For all nonimmigrant applicants residing in the United States, provide a copy of passport visa page and Entry Record or Form I-94 card
- For all non-immigrant applicants currently in F, M, or J status, provide a copy of all Forms I-20 or Forms DS-2019
- Transfer Clearance Form for students currently in F, M, or J status at another institution
English Language Proficiency Policy

As the lectures, seminars, and discourse which comprise programs of study at The Art Institute of Houston are presented in English, The Art Institute of Houston requires that all students possess and demonstrate a minimum level of English language proficiency required to substantially benefit from the programs offered.

A student is deemed proficient in the English language if he or she:

- Holds a U.S. high school diploma or U.S. General Equivalency Diploma (GED) (or HiSET test) or international high school diploma, e.g., U.S. military base, business/diplomat expat community, etc., in which instruction is delivered primarily in English
- Holds the equivalent (evidenced by credential evaluation) of a U.S. high school diploma from overseas institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) a minimum of two (2) academic terms at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) English 101 and 102 at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Presents acceptable English Language Proficiency test scores meeting the minimum required levels set forth below.

### Minimum Acceptable Proof of English Language Proficiency Standard

<table>
<thead>
<tr>
<th>ELP TEST</th>
<th>DIPLOMA</th>
<th>AS/BS</th>
<th>GRAD.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOEFL Paper</td>
<td>480</td>
<td>500</td>
<td>550</td>
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<tr>
<td>TOEFL i-BT (internet based test)</td>
<td>54-55</td>
<td>61</td>
<td>79-80</td>
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<tr>
<td>I.E.L.T.S. (A Cambridge University Exam)</td>
<td>Level 5.5</td>
<td>Level 6.0</td>
<td>Level 6.5</td>
</tr>
<tr>
<td>American College Testing (ACT) English</td>
<td>17</td>
<td>19</td>
<td>21</td>
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<td>EF International Language Schools</td>
<td>C1</td>
<td>C1</td>
<td>C2</td>
</tr>
<tr>
<td>ELS Language Schools</td>
<td>Level 108</td>
<td>Level 109</td>
<td>Level 112</td>
</tr>
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<td>iTEP</td>
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<td>4.5</td>
<td>5.0</td>
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<td>Pearson</td>
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<td>44</td>
<td>53</td>
</tr>
<tr>
<td>Michigan English Language Assessment Battery</td>
<td>73</td>
<td>80</td>
<td>85</td>
</tr>
<tr>
<td>(MELAB or “Michigan Test”)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scholastic Aptitude Test (SAT) - English Score**</td>
<td>420</td>
<td>526</td>
<td>572</td>
</tr>
<tr>
<td>Students from Puerto Rico: Prueba Apitutud Academica (PAA) English Proficiency Section</td>
<td>453*</td>
<td>526</td>
<td>572</td>
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<tr>
<td>TOEIC (Academic Test)</td>
<td>600</td>
<td>650</td>
<td>700</td>
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<tr>
<td>DuoLingo</td>
<td>80</td>
<td>80</td>
<td>100</td>
</tr>
</tbody>
</table>

*The scale for the Prueba Apitutud Academica has changed and now closely reflects the SAT.

**As of April 2005, the SAT verbal test is replaced with the SAT critical reading test.

Undergraduate (diploma, associate and bachelor level) applicants may also satisfy the minimum standard of English language proficiency by submitting official documentation of one of the following:

- Successful completion of a minimum of two semesters or quarters of post-secondary course work at a regionally accredited college or university or a college or university accredited by an approved national accrediting body in which English is the language of instruction. Successful completion is defined as passing all courses for which the student was registered during the two semesters;
- U.S. High School Diploma or GED (or HiSET test) administered in English;
- Equivalent of a U.S. High School Diploma from a country in which English is the official language (equivalency must be verified by a recognized evaluator of international credits);
- Satisfactory completion of English 101 or 102 at an English speaking college or university within the U.S., achieving a grade of “C” or higher.
Please contact a Primary Designated School Official for questions about acceptable alternative measures of English Language Proficiency.

Admissions Requirements for Returning Students
The Re-Admissions Office provides assistance to those students wishing to return to school after withdrawal or suspension. For a smooth transition back into the academic mainstream, students must contact The Institute’s admissions department for all information needed to return to classes.

Cancellation of Classes
Prior to opening the registration period, the Art Institute of Houston and its branch campuses, The Art Institute of Austin, and The Art Institute of San Antonio makes every effort to provide sufficient course sections for students. The campus makes available the course schedule to students along with registration instructions and deadlines. Course offerings, instructors, days, times and class locations are not guaranteed and are subject to change at the discretion of the campus. If the campus determines that a course offering will be cancelled due to lack of enrollment or other reason, they will remove all students from the course and notify students of the change of schedule via email. Students are allowed to add or remove a course until the end of the add/drop period.

Transfer of Credit
The sections below describe the various conditions under which credits might be transferred into or out of The Art Institutes. Please contact the office of Academic Affairs for all matters related to Transfer Credit and Program Change.

Transferring from One Art Institute to Another Art Institute

Students who wish to transfer from one Art Institute to another may do so only if they are in satisfactory academic standing at the sending institution. Any student dismissed for violating the Satisfactory Academic Progress Policy may not transfer to another Art Institute until he or she has appealed academic dismissal and been reinstated at the sending institution. When the sending institution is closed, Academic Affairs at the receiving institution will review all academic dismissals and determine if reinstatement is appropriate. Please refer to the Student Academic Progress Policy – Transfer from another Art Institute for additional information.

All attempted and earned credits that are relevant to the degree plan at the receiving institution will be factored into a student’s overall grade point average at the new institution. All earned credits are eligible to be evaluated for transfer to the program of study at the receiving institution. If a student transfers from an Art Institute after completing four quarters of study, the student is classified as a fifth quarter student at the new Art Institute.

Based on the evaluation of learning that has taken place, every reasonable effort will be made to transfer previously taken courses to the new program of study when an equivalency exists. When appropriate, students will also have the ability to demonstrate proficiency in a course through Prior Learning Assessment.

Once transfer credit is awarded, a student has the right to appeal the decision to Academic Affairs. The student must submit a letter of appeal that clearly states which courses he/she was expecting to transfer with supporting justification provided.

For Institutions with 25% Residency Requirement
At least 25% of the credit hours required for the undergraduate degree must be earned through instruction delivered at the institution awarding the degree.

TRANSFERABILITY OF CREDIT TO OTHER INSTITUTIONS

In the U.S. higher education system, transferability of credit is determined by the receiving institution taking into account such factors as course content, grades, accreditation and licensing. For this reason this institution does not imply, promise, or guarantee that credits earned will be accepted by another college or university. If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. Students considering transferring to another college or university are responsible for determining whether that school will
accept this institution's credits. Students are encouraged to initiate discussions with the potential transfer school as early as possible.

TRANSFER OF CREDIT FROM OUTSIDE COLLEGES AND UNIVERSITIES BEFORE MATRICULATION AT AN ART INSTITUTES SCHOOL

Transcripts

Official transcripts must be sent to the Admissions Office of the admitting Art Institute School prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Transcripts received after the student’s first quarter of attendance at an Art Institutes school may be considered for transfer credit at the discretion of Academic Affairs.

Course Descriptions

The official descriptions of the courses submitted for consideration for transfer must be comparable to the coursework at an Art Institutes school. Official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability, and must be received prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling.

Level of Transfer Credits

Only college-level credits (100 level course or equivalent and above) taken at an accredited institution of higher education will be considered for transfer. No remedial or developmental courses will be considered for transfer.

Grades of Transfer Credits

Only courses with an earned grade of "C" (2.0 on a 4.0 scale) or higher will be considered for transfer credit.

Course Prerequisites and Sequence of Courses

Course prerequisites and course sequences will be observed when preparing schedules, to assure appropriate student skill development.

ADVANCED STANDING, TRANSFER, PROFICIENCY CREDIT, AND EXEMPTION FROM COURSEWORK

Applicants may be eligible to receive advanced standing credit in the following ways:

- Take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score 3 or higher on the AP exam or 4 or higher on the IB exam for those courses while in secondary school.
- Successfully complete programs included in articulation agreements that have been established between The Art Institute of Houston or the branch campuses and their high schools.
- Earn college credit at other accredited postsecondary institutions.
- Complete the requirements of a transfer agreement established between The Art Institute and the prior postsecondary institution.
- Complete College Level Examination Program (CLEP) exams covering material equivalent to The Art Institute courses and earn a score of 50 or higher on those examinations.
- Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript.
- Present evidence of experience obtained in the workplace or through other means, as demonstrated through a portfolio of their work and additional supporting documentation.

Class Proficiency Test

Requests for testing out of specific classes approved by the Institute must be made through the department Chair/Coordinator or Dean prior to the class start.

No more than 25 percent credits will be considered for any type of proficiency credit.
University Transcripts with Credit/No Credit Course Grades

Accredited colleges and universities where courses are offered for credit/no credit and no allowable grade is earned in major courses according to existing regulations will be converted to a grade by the registrar’s office. Credit grades will be converted to a “C” and no credit grades will be converted to an “F”.

Total Allowable Transfer of Credit

Students must earn a minimum of 25 percent of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

TRANSFER OF CREDIT AFTER MATRICULATION (CONCURRENT ENROLLMENT OR RE-ENTRY TO THE INSTITUTION) AT AN ART INSTITUTES SCHOOL

NOTE: Transfer credit after matriculation must be completed prior to the student’s final term of study.

Concurrent Enrollment: Requests for transfer of credit from accredited institutions of higher education, for a course taken concurrently with an Art Institutes school student's full-time schedule (at the student’s own expense), and after a student’s matriculation at an Art Institutes school, may be made to Academic Affairs. Transfer Credit may be awarded if all other criteria for transfer of credit are met, and if the secondary institution permits concurrent enrollment.

Approval Needed

Requests for concurrent enrollment in a course at another college or university while the student is at full-time status at an Art Institutes school (according to the US Department of Education’s definition of the term) must be approved by the General Education Program Coordinator, the Department Chair, or Academic Affairs prior to enrollment in the course.

Full-time Status

The student must be enrolled full-time at an Art Institutes school at all times during the concurrent enrollment at another college or university.

One Course Limit

Only one course per quarter in concurrent enrollment is permitted.

Grading

The concurrent enrollment course must be passed with a grade of “C” (2.0 on a 4.0 scale) or higher. The student’s record at The Art Institute will reflect a “TR” grade. The grade will not be factored into the GPA or the CGPA.

Completion Deadline

Credit will be awarded for the course when official documentation is provided by the secondary institution that the course was successfully completed, as defined above. Official Transcripts must be sent to Academic Affairs upon successful completion of the concurrent enrollment course.

Total Allowable Transfer of Credit

Students must earn a minimum of 25 percent of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.
Transcripts

Official Transcripts must be sent to Academic Affairs upon successful completion of the concurrent enrollment course.

Transfer Credit Upon Re-Entry to the Institution: Requests for transfer of credit from accredited institutions of higher education for a course taken while a student was not in attendance at an Art Institutes school, but after a student's initial matriculation at the school, may be made to Academic Affairs. Transfer Credit may be awarded if all other criteria for transfer of credit are met.

Grading

The concurrent enrollment course must be passed with a grade of "C" (2.0 on a 4.0 scale) or higher. The student’s record at The Art Institute will reflect a “TR” grade. The grade will not be factored into the GPA or the CGPA.

CHANGE OF PROGRAM WITHIN AN ART INSTITUTES SCHOOL

A student petitioning to change from one program to another within The Art Institute must obtain approval from the Program Chair of the department from which the student is changing. The student’s coursework and earned credits will be reviewed for applicability to the new program. Only those credits required for graduation in the new program will be transferred to the new program and counted toward graduation. Only one change of program is allowed per student.

Course Substitution Policy

Students are expected to complete the program requirements outlined in The Art Institutes Catalog which is in effect at the time of enrollment. Students who wish to request a course substitution should submit a Course Substitution Form to the Program Chair or designee for consideration at their Campus, which includes details as to why the request for a course substitution is needed. The Program Chair will subsequently forward the request and recommendation to Academic Affairs for approval. Students should submit all requests within the timeline indicated in the Transfer of Credit section of the catalog. Course substitutions not recommended by the Program Chair, may be appealed to Academic Affairs or designee. The decision of Academic Affairs is final.

Graduation Requirements

Degree and Diploma Requirements for Graduation

The following are graduation requirements at The Institutes:

- The student must satisfy all academic requirements of the program of study. Academic credit may be earned through passing course grades, transfer credit, advanced placement exams, or credit for prior learning.
- The student must earn a minimum of 25% of the credit hours in the program of study through on ground coursework at The Institute.
- The student may earn a maximum of 25% of the credit hours in the program of study through distance education while enrolled at The Institute.
- The student must earn a minimum cumulative grade point average of 2.0.
- The student must complete the graduate clearance process.
- The student must have satisfied all financial obligations to the college.
DISABILITY SERVICES POLICY

The Art Institutes provide accommodations to qualified students with disabilities. The Office of Disability Support Services assists all qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting equal access to services, programs and activities at The Art Institutes.

Students who seek reasonable accommodations should notify the Office of Disability Support Services via phone at (888) 719-8607 or via email at aidisabilityservices@aii.edu of their specific limitations and, if known, their specific requested accommodations. Students will be asked to supply medical documentation of the need for accommodation(s). Classroom accommodations are not retroactive, but are effective only upon the student sharing approved accommodations with the instructor. Therefore, students are encouraged to request accommodations as early as feasible with The Office of Disability Support Services to allow for time to gather necessary documentation.

If you have a concern or complaint in this regard, please contact the Student Resolution Team at AiStudentResolution@aii.edu or by calling (888) 719-7214. Complaints will be handled in accordance with the school’s Internal Grievance Procedure for Complaints of Discrimination and Harassment.

INSTRUCTIONAL EQUIPMENT

Equipment will be made available for instructional use according to the program curriculum to enable the students to acquire an understanding of those fundamental principles of equipment of the type the student would be likely to encounter in an entry-level position in the field. Students must share such equipment. The Institute cannot guarantee students’ hands-on usage of such equipment beyond that called for in the curriculum. To complete the requirements of his/her program, the student may have to schedule use of the equipment outside normal class hours.

Intellectual Property Policy

1. PURPOSE OR SCOPE

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is therefore generally illegal to use file sharing networks to download and share copyrighted works without the copyright owner’s permission unless “fair use” or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational university, however, and whether the use of copyrighted material without permission falls with “fair use” or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a “fair use” and therefore may be a violation of the law. A violation of The Institute’s policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from The Art Institute of Houston.

SUMMARY OF CIVIL AND CRIMINAL PENALTIES FOR VIOLATION OF FEDERAL COPYRIGHT LAWS

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or “statutory” damages affixed at not less than $750 and not more than $30,000 per work infringed. For “willful” infringement, a court may award up to $150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys’ fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement
can also result in criminal penalties, including imprisonment of up to five years and fines of up to $250,000 per offense. For more information, please see the website of the U.S. Copyright Office at [www.copyright.gov](http://www.copyright.gov).

The Art Institute of Houston and its branch campuses policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using The Art Institute of Houston’s information technology system. The Art Institute of Houston and its branch campuses policies prohibit use of The Art Institute of Houston and its branch campuses computer network to engage in illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files) without permission.

As a creative community of teachers, artists and scholars, The Art Institute of Houston and its branch campuses are committed to encouraging the creation of new works, new ideas, and new forms of creative and scholarly expression. This Policy on Intellectual Property is provided to protect the interests of those who create as well as the interests of The Art Institute of Houston itself, which supports this creative and scholarly work.

This document expresses The Art Institute of Houston’s policy regarding ownership and usage rights with respect to Intellectual Property (as hereinafter defined). It covers all those who are a part of The Art Institute of Houston and its branch campuses -- faculty, staff, students, visiting artists, visiting scholars, or other participants enrolled, employed or affiliated with The Art Institute of Houston or its branch campuses, and this Policy governs in all circumstances, unless The Art Institute of Houston or its branch campuses has modified it through a written agreement connected to a sponsored or commissioned work or as part of work under a grant or contract. Should there be any conflict between the provisions of this Policy and the terms of a separate written agreement between The Art Institute of Houston or its branch campuses and any party, the terms of that separate written agreement will govern. This Policy is not intended to limit “fair use” as defined by U.S. laws.

II. DEFINITIONS (IF APPLICABLE)

The following terms are used throughout the Policy and are defined as follows:

A. Copyright - Copyright is the intangible property right granted for a limited period of time by federal statute (Title 17 of the U.S. Code) for an original work of authorship fixed in any tangible form of expression. Copyright provides the owner with five exclusive rights, including the exclusive right to reproduce the work, to prepare derivative works based on the work, to distribute copies of the work to the public by sale or other transfer of ownership (or by rental, lease, license or lending), to display the work publicly and to perform the work publicly (if relevant).

B. Commissioned Work - A Commissioned Work is defined as a Work (as defined in paragraph K) that is produced or created pursuant to a written agreement with the Institution and for Institution purposes by (a) individuals not under the employ of the Institution or (b) Institutional Employees (as defined in paragraph D) acting outside the scope of their regular Institution employment, as determined by their existing Institution employment arrangement or contract.

C. Independent Academic Effort or Creative Activity - Independent Academic Effort or Creative Activity is defined as the inquiry, investigation, research, or creative activity that is carried out by faculty, staff and Students of the Institution working on their own, that advances knowledge or the development of the arts, sciences, humanities, or technology where the specific direction, methodology, and content of the pursuit is determined by the faculty, staff member(s), or Student(s) without the direct assignment, supervision, or involvement of the Institution.

D. Institutional Employee - An Institutional Employee is a full-time or part-time faculty member, visiting faculty, adjunct faculty, artist, scholar, or fellow (as defined in the Faculty Handbook), or a full-time or part-time staff member (as defined in the Staff Handbook), or Student, who is employed by the Institution or who is working under an Institution contract, either expressed or implied.

E. Intellectual Property - Means: (i) trademarks, service marks, brand names, trade dress, assumed names, trade names, slogans, URLs, domain names, logos and other indications of source, sponsorship or affiliation, together with all associated goodwill (whether the foregoing are registered, unregistered or the subject of a pending application for registration); (ii) inventions, developments, improvements, discoveries, know how, concepts and ideas, whether patentable or not, in any jurisdiction; (iii) patents, patent applications and patent disclosures; (iv) trade secrets and proprietary or confidential information; (v) writings and other works of authorship, whether subject to copyright protection or not, in any jurisdiction, including but not limited to literary works (such as books, scholarly articles,
journal articles and other articles, theses, research, course syllabi, curricula, exams, instructional and evaluation materials for classes, courses, labs or seminars, study guides, student rosters and attendance forms, grade reports, assessment of student work and projects, course or program proposals, software, data and databases, lecture and presentation materials; musical works (including any accompanying words); dramatic works (including any accompanying music); pantomimes and choreographic works; pictorial, graphic, and sculpture works (including graphic designs; illustrations, photographs, paintings, sculptures and other works of art); motion pictures and other audiovisual works (including films, audio and video recordings and multimedia projects); sound recordings; architectural works; and compilations; and (vi) copyrights, copyright registrations and applications for registration of copyrights in any jurisdiction.

F. Patent - A United States patent is a grant which gives the owner of the patent the right to exclude all others from making, using, or selling the claimed invention in the United States for a set period of time. Similar rights are granted in other countries, but the discussion of Patents in this Policy will focus specifically on United States patent rights.

G. Sponsored Work - Sponsored Work is a Work (as defined in paragraph K) that is produced or created under an agreement between the Institution and a sponsor which provides the Institution with ownership and/or usage rights to the Work and Intellectual Property produced under the agreement. Sponsored works do not include works created through independent academic effort or creative activity, even when based on the findings of the sponsored project, so long as an agreement does not state otherwise.

H. Student - A Student is a regularly registered, full- or part-time, undergraduate or graduate at the Institution, including students attending the Institution as "special status students": e.g., as participants in Professional Institute for Educators (PIE), Continuing Education (CE), the Pre-College or Saturday programs, or in exchange programs or through special grants or fellowships.

I. Substantial Institutional Resources - Any substantial use of Institution equipment, facilities, time, personnel, or funds, and use of Institution resources that are not “commonly provided”, is considered a use of “Substantial Institutional Resources.” This use does not include resources commonly provided to Institution faculty and staff, such as offices, library facilities, basic artistic facilities, and everyday telephone, computer, and computer network support. However, substantial time spent in the use of these latter resources may constitute the use of “Substantial Institutional Resources.” Resources not considered “commonly provided” include specially procured equipment or space, additional staffing or personnel, utilization beyond normal work hours of Institution personnel, and monetary expenditures that require a budget. Faculty may use the basic artistic facilities unless use infringes on student use of those facilities for coursework.

J. Trademark and Service Mark - A trademark or service mark is any word, phrase, name, symbol, logo, slogan, device, or any combination thereof that is used in trade to identify and distinguish one party’s goods or services from those of others.

K. Work - The term "Work" as used in this Policy shall be defined to include all of the items identified in Sections (i), (ii), (iv) and (v) of the definition of Intellectual Property in paragraph E.

L. Work Made for Hire - A "Work Made for Hire" is defined as a Work (as defined in paragraph K) prepared by an employee within the scope of his or her employment.

Consistent with the Copyright Act of 1976, as amended, a Work Made for Hire under this Policy also includes a work specially ordered or commissioned for use as a contribution to a collective work, as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

Examples of works made for hire include software programs created within the scope of an employee’s duties by a staff programmer, a newspaper article written by a staff journalist for the newspaper that employs him/her, and a musical arrangement or ditty written for a music company by a salaried arranger on its staff.

III. POLICY PROVISIONS

A. Faculty, Staff and Student Works


Subject to the exceptions noted in this Policy, as a general rule, The Art Institute of Houston and its branch campuses do not claim ownership of Intellectual Property developed through Independent Academic Effort or Creative Activity and that is intended to disseminate the results
of academic research and scholarship, and/or to exhibit forms of artistic expression on the part of faculty, staff, and Students.

2. Exceptions to the General Rule. Exceptions to the general rule set forth in III.A.1 above include Intellectual Property developed by faculty, staff, Students and Institutional Employees under any of the following circumstances:
   a) The Intellectual Property is developed as a Sponsored Work
   b) The Intellectual Property is developed as a Commissioned Work
   c) The Intellectual Property is developed using Substantial Institutional Resources.
   d) The Intellectual Property is developed by the creator within the scope of his or her employment with The Art Institute of Houston or its branch campuses and constitutes a Work Made for Hire.
   e) The Intellectual Property is developed by a creator who is assigned, directed or funded by The Art Institute of Houston to create the Intellectual Property.
   f) The Intellectual Property is developed under a grant, program or agreement which provides The Art Institute of Houston with ownership rights, in whole or in part, to the Intellectual Property.

Under the circumstances described in Section III.A.2(a) through (f) above, the Intellectual Property shall be owned by The Art Institute of Houston (or by The Art Institute of Houston and any other party as specified in any written grant, program or agreement).

The creator of any Intellectual Property that is or might be owned by The Art Institute of Houston and its branch campuses under this Policy are required to make reasonable prompt written disclosure of the Work to an officer designated by The Art Institute of Houston's Campus Leader, and to execute any document deemed necessary by The Art Institute of Houston and its branch campus to perfect legal rights in The Art Institute of Houston or its branch campuses and enable The Art Institute of Houston or its branch campuses to file applications for registration when desired.

3. Ownership Rights in Specific Types of Works.

For purposes of clarification and without limiting the general rule and exceptions set forth in Sections III.A.1 and 2 above, ownership rights in the following types of Works are allocated as set forth below:

   a) Curricular materials including course outlines, curricula, lesson plans, course handouts, PowerPoint and other presentation materials (in all forms and media), course content and syllabi are deemed to be Works Made for Hire and therefore all Intellectual Property associated therewith is owned by The Art Institute of Houston. Likewise, student rosters, attendance forms, interim grade reports, and assessments of student projects, including all Intellectual Property associated therewith, belong solely to The Art Institute of Houston.

   b) Unless developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, scholarly articles and papers written for publication in journals, presentations and scholarly papers prepared for seminars and conferences, and personal lecture or teaching notes are typically not considered to be owned by The Art Institute of Houston as Works Made for Hire or otherwise.

   c) If any Intellectual Property to be owned by The Art Institute of Houston and its branch campuses under Section III.A.2 (a) through (f) above is developed jointly with a non-Institution party, the parties respective ownership and usage rights in the resulting Intellectual Property shall be set forth in a written agreement.

   d) Where Intellectual Property is to be developed using Substantial Institutional Resources, authorized representatives of The Art Institute of Houston or its branch campuses will develop a written agreement with the user of those resources, which must be executed by the parties prior to use of the resources, to identify the nature and terms of the use, including possible reimbursements or other systems of compensation back to The Art Institute of Houston or its branch campuses.

   e) Unless a Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, all Intellectual Property created
by faculty during sabbatical are owned by the faculty.

f) Unless the Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, Intellectual Property created by a Student working on his or her own, or developed in the context of a course, is owned by the Student and The Art Institute of Houston or its branch campuses will not use the Student's Work without the Student's permission to do so.

g) Students working on a project governed by an existing written agreement to which The Art Institute of Houston or its branch campuses is a party are bound by all terms of that agreement.

h) Students hired to carry out specific tasks that contribute to Intellectual Property of The Art Institute of Houston or its branch campuses retain no rights of ownership in whole or in part to that Intellectual Property or to the Student's contribution to that work.

i) Students who wish to work collaboratively with Institutional Employees on projects which involve the creation of Works and Intellectual Property are required to sign and deliver an acceptable written agreement to The Art Institute of Houston or its branch campuses outlining their rights before commencing work on such projects. Either party has the right to initiate such agreement.

j) The rights of The Art Institute of Houston and its branch campuses to a perpetual, worldwide license (exclusive or non-exclusive, as The Art Institute of Houston and its branch campuses deem necessary), to use and reproduce copyrighted materials for educational, research, and promotional purposes must be included in any agreement with a non-Institution sponsor.

B. Independent Contractor Works.

As a general rule, The Art Institute of Houston or its branch campuses will own Intellectual Property created by an independent contractor if a written agreement signed by the parties so provides, or The Art Institute of Houston or its branch campuses has specially ordered or commissioned the work and such work is designated as a Work Made for Hire in a signed written agreement between the parties. If The Art Institute of Houston or its branch campuses do not own the Intellectual Property created by an independent contractor, it shall have a right or license to use any Work produced by the independent contractor in the course of performance of the contract, in accordance with the parties' agreement.

IV. INSTITUTION'S USAGE RIGHTS

To the extent that faculty, staff or Institutional Employees retain ownership of Work and Intellectual Property according to this Policy, The Art Institute of Houston and its branch campuses shall have a permanent, non-exclusive, worldwide, royalty free right and license to make educational use of such Work and Intellectual Property, including the right to use, reproduce, distribute, display, perform and modify (i.e., create derivative works) such Work and Intellectual Property in all forms and media now known or hereafter existing in connection with its curriculum, courses of instruction and educational programs, and any related accreditation or promotion of The Art Institute of Houston and its branch campuses. Where practicable, The Art Institute of Houston and its branch campuses will use best efforts to cite the creator of the Work if The Art Institute of Houston and its branch campuses exercises such usage rights.

V. INSTITUTION’S MARKS

Intellectual Property comprised of or associated with The Art Institute of Houston and its branch campuses Trademarks and Service Marks, including but not limited to its name, logos, slogans, insignia, and other symbols of identity (collectively the “Marks”) belongs exclusively to The Art Institute of Houston and/or its affiliates. This Policy is designed to protect the reputation of The Art Institute of Houston and its affiliates, and to prevent the illegal or unapproved use of The Art Institute of Houston’s Marks.

No Institution Mark may be used without the prior, written authorization of the appropriate authorities of The Art Institute of Houston or its branch campuses. However, faculty, staff, and Students may identify their status or professional affiliation with The Art Institute of Houston or its branch campuses as appropriate, but any use of The Art Institute of Houston or its branch campuses Marks in this regard must avoid any confusing, misleading or false impression of affiliation with, or sponsorship or endorsement by, The Art Institute of Houston or its branch campuses. No products or services may be marked, offered, sold, promoted or distributed with or under The Art Institute of Houston or its branch campuses Marks without The Art Institute of Houston or
its branch campuses prior written permission and compliance with the licensing policies of The Art Institute of Houston and its branch campuses. All requests for use of Institution Marks must be submitted in writing to an officer designated by the Campus Leader. The designated Institution officer retains information concerning what marks, names, logos, symbols, insignias, and related words, phrases, and images currently comprise The Art Institute of Houston or its branch campuses Marks.

VI. **SUBSTANTIAL USE OF INSTITUTION RESOURCES**

Although "Substantial Institutional Resources" is defined (see Section II. Terminology), it is acknowledged that such resources and their use may change over time, with changes in technology, physical infrastructure of The Art Institute of Houston and its branch campuses, modes of employment, etc. Therefore, this Policy allows the Academic Policy Advisory Committee to review the definition of "substantial use" from time to time and implement any changes or clarification to the definitions which The Art Institute of Houston and its branch campuses deems necessary in order to establish an appropriate standard.

VII. **REVIEW SCHEME**

Questions concerning this Intellectual Property Policy should be addressed to Academic Affairs.

VIII. **RESERVATION OF RIGHTS**

The Art Institute of Houston and its branch campuses reserve the right at any time in its sole discretion to modify and/or make changes to the Policy as advisable or appropriate. The Art Institute of Houston and its branch campuses agree, however, that it will endeavor to notify the entire Institution community through both print and electronic means of its intention to make modifications and/or changes to the Policy at least 30 working days prior to their enactment.

IX. **EFFECTIVE DATE**

This Policy supersedes any preexisting Intellectual Property policy of The Art Institute of Houston and its branch campuses and will remain in effect until modified or revoked by The Art Institute of Houston and its branch campuses. This Policy will be binding on all parties who create Intellectual Property after the effective date, and this Policy and other agreements that represent modifications to this Policy shall remain binding on such creators even after their relationship with The Art Institute of Houston or its branch campuses changes or terminates.

X. **GOVERNING LAW**

This Policy shall be governed by and interpreted under applicable federal laws pertaining to intellectual property and applicable state law, without regard to choice of law provisions.

**Academic Integrity Policy**

**Introduction and Definition of Academic Integrity**

Academic integrity is the commitment to pursue intellectual and creative work with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning. As a learning community, The Art Institute of Houston promotes the professional and ethical development of its students by teaching them (1) to pursue academic research using credible, peer-reviewed sources, (2) to use sources appropriately while developing and expressing their own thought, (3) to properly cite intellectual content that is quoted, paraphrased or summarized, and (4) to reference the influence of others responsibly.

The foundation of all scholarship at the college is the good faith pursuit of academic integrity. Students’ developing scholarship in their academic disciplines is the foundation for exemplary ethical behavior in their professional and civic lives. The Academic Integrity Policy prohibits plagiarism, cheating, fabrication of data or sources of information, collusion, or any other form of academic dishonesty. Students who are found to have breached the policy will be subject to an investigation and disciplinary sanctions.
Scope and Purpose

The Academic Integrity Policy applies to all students at The Art Institute of Houston and its branch campuses. The purpose of the policy is to foster learning and promote ethical scholarship at the college by aligning policy, teaching and learning practices, and individual reviews of academic integrity. The Art Institute’s policy is deliberately and explicitly educative in philosophy. Ethical academic scholarship requires a complex set of knowledge and skills that can be embedded in the curriculum and taught by faculty. Students’ honest and responsible use of sources will grow in sophistication as their research, writing, and skills in creative expression are developed in college.

Key Terms

**Academic integrity:** the commitment to pursue intellectual and creative work with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning.

**Plagiarism:** to present ideas, words, or creative products that are derived from an existing source as one's own. A form of intellectual theft, plagiarism is stealing and passing off as one’s own the ideas or words of another. Plagiarism can occur with a deliberate and pernicious intention to deceive, as a product of irresponsible “cutting and pasting” from digital sources, or by simple mistakes and carelessness in attribution or in notetaking. Learning to write in one’s own voice, while referencing the ideas of others and citing them appropriately is a critically important skill to learn in college.

Examples of plagiarism include:
- Copying and pasting language, images, or other content without proper reference and citation
- Paraphrasing without proper citation
- Making only minor changes to an author's words or style
- Submitting an essay written by another student as one’s own
- Failing to properly acknowledge the source of any idea that is not either original or common knowledge.

**Cheating:** receiving or providing unauthorized assistance or using unauthorized materials on any assignment or examination. Cheating is an attempt to use dishonest methods to make it appear that one has learned something that one has not yet learned or done work that one has not done.

Examples of cheating include:
- Using unauthorized materials such as electronic devices, internet searches, notes, study aids, or a textbook during an examination without the instructor’s explicit permission
- Submission of an assignment copied from an external source or purchased from a commercial enterprise
- Obtaining an examination without the instructor’s authority and prior knowledge
- Unauthorized access to another person’s files or digital accounts

**Fabrication:** deliberately falsifying or making up data or source material in academic writing, a bibliography or works cited list.

Examples of fabrication include:
- Citing a source that does not exist
- Citing information that was not taken from the indicated source
- Listing sources in a works cited page that were not used in the project
- Inventing or falsifying data or source information
- Misrepresenting one’s contribution to a project, area of thought, research or publication
- Intentionally distorting the meaning or transferability of source material or data

**Collusion:** a secret agreement between two or more people to present their work as if it were the individual work of a single student. Collusion is distinguished from appropriate collaboration by its dishonest intent to misrepresent individual effort.
Examples of collusion include:
- A student allowing another student to copy his or her work
- A student completing an assignment for another student
- Unauthorized collaboration with another person during an assignment, project, or examination.
- Aiding another person who is engaged in academic dishonesty or misconduct
- Unauthorized sharing of examination questions or answers

**Intent:** the determination to act in a certain way in order to achieve an outcome or to deliberately deceive members of the academic community. Judgments about academic integrity and any breaches of the Academic Integrity Policy often require faculty and administrators to consider a student’s intent when determining remedies or sanctions.

**Peer-reviewed:** a term which indicates that a published source of information has been subjected to editorial and scholarly review by a group of experts in the appropriate field. This establishes a baseline of credibility and is intended to ensure a level of educated scrutiny of the article’s accuracy, currency, originality, and research methods. Most internet sources and publications in the popular press are not peer-reviewed. It is important to understand the difference in credibility between sources that are peer-reviewed and those that are not. Library database search engines allow the user to select “peer-reviewed” as one of the search criteria.

**Responsibilities**

**Academic leaders are responsible for:**
- Collaborating with faculty to define and communicate a consistent policy for academic integrity across the college
- Training faculty on the Academic Integrity Policy and best pedagogical practices to improve students’ information literacy and to reduce breaches of academic integrity
- Providing resources and mapping instruction related to academic integrity through the curriculum in each major
- Maintaining a process for investigating breaches of academic integrity which ensures due process and imposes sanctions for misconduct
- Reviewing the Academic Integrity Policy and assessing its effectiveness at the college; revising as appropriate to keep the policy relevant and current.

**Faculty are responsible for:**
- Teaching student’s appropriate ethical behavior for both academic and professional settings and enforcing the Academic Integrity Policy in their courses
- Including regular and constructive direct instruction and feedback about using sources responsibly in the curriculum
- Including the approved Art Institute of Houston statement about academic integrity in every syllabus and discussing its application to their courses
- Applying the policy as a teaching and learning tool to improve student behavior and increase students’ academic proficiency
- Designing assignments and examinations in ways that minimize opportunities for academic misconduct
- Identifying breaches of the Academic Integrity Policy in their courses
- Reporting breaches of the Academic Integrity Policy to the appropriate academic administrator to initiate an investigation and possible disciplinary procedures
- Maintaining student confidentiality

**Students are responsible for:**
- Understanding and observing the complete Academic Integrity Policy
- Pursuing their intellectual and creative work at the college with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning.
- Reporting observed breaches of The Academic Integrity Policy to a faculty member or academic administrator
- Seeking clarification if they do not understand how academic integrity should be applied in a particular situation
- Participating honestly and ethically in investigations related to academic integrity

**Breaches of Academic Integrity and Possible Sanctions**

Breaches of academic integrity encompass a wide range of behavior, from relatively innocent mistakes to deliberate and intentional fraud. The Art Institute of Houston seeks to establish a culture of integrity whose primary purpose is educational: teaching students to conduct ethical scholarship and honest work while recognizing the contributions of others. The disciplinary procedures established in the Student Conduct Policy and published in the *Student Handbook* operate in tandem with the Academic Integrity Policy.

The table below presents examples of possible breaches and sanctions at each of three levels of severity. Representatives of Academic Affairs in the disciplinary hearing will exercise judgment to determine the severity of infractions of the policy, also considering whether the student has previously violated the policy.

**Table: Levels of Academic Integrity Violations and Sanctions**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
<th>Sanction</th>
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| Level I | Unintentional or careless errors that result from a student's lack of understanding | Penalties at the course level:  
• Resubmission of work with penalty or  
• Failure of the assignment or  
• Failure of the course  
Required additional instruction in academic integrity and information literacy |
|       | Offenses in which there are considered to be mitigating circumstances       |                                                                         |
|       | (Repeated Level I offenses will be elevated to Level II)                    |                                                                         |
| Level II | Deliberate breaches of the Academic Integrity Policy in which the student is considered to have demonstrated intent to deceive | Penalties at the course level:  
• Failure of the assignment or  
• Failure of the course  
Disciplinary Warning or Student Conduct Probation  
Other remedial actions as appropriate to the situation |
| Level III | Egregious or repeated violations of the Academic Integrity Policy that demonstrate willful disregard of college standards | Failure of the course  
Student Conduct Probation, Suspension, or Expulsion  
Other remedial actions as appropriate to the situation |
Confidentiality

Students have the right to confidentiality in the administration of the Academic Integrity Policy. All procedural documentation will be maintained in the Academic Affairs office and is not entered in the student information system or in the student’s permanent file. Faculty and administrators who are involved in investigations will maintain student confidentiality regardless of the resolution of the disciplinary hearing.

Procedures

The procedure for addressing suspected violations of the Academic Integrity Policy follows the general policy for student conduct violations at the college which is published in the Student Handbook.

A. The faculty member informs the student of the suspected violation and requests that the student respond to the allegation.
B. If the faculty member decides that the evidence suggests a violation of the Academic Integrity Policy, he or she completes an Incident Report and forwards it to the Academic Program Chair/Coordinator or Dean to initiate a conduct investigation. Otherwise, the question remains an academic issue and is handled at the class level by the faculty member.
C. The Academic Program Chair/Coordinator or Dean will follow the disciplinary procedures specified in the Student Conduct Policy. This may include sending the student a charge letter, collecting documents and other evidence, requesting an interview with the student, and convening a disciplinary panel of at least three impartial members to consider the charge. The chief academic officer will advise the panel if there is a record of previous infractions of policy by the same student.
D. The outcome of the disciplinary hearing and any sanctions will be communicated to the student in writing.
E. A master log of all disciplinary actions related to academic integrity will be maintained in the Academic Affairs office to facilitate assessment of institutional effectiveness.

Right of Appeal

A student has the right to appeal a disciplinary action if there were extenuating circumstances that were not previously considered, if the student believes the decision was arbitrary or biased, or if the student believes the decision was made without adhering to college policies and procedures.

In questions of academic integrity, the student would appeal in a written letter to the Dean. The letter must clearly state the reason for the appeal, specifying one or more of the following: (1) the extenuating circumstances that were not considered in the original decision, (2) the grounds for believing that the decision was arbitrary or biased, or (3) the reasoning to support the claim that the decision did not adhere to college policy and procedure.

Access to Academic Integrity Policy

Introduction to policy in New Student Orientation
Library information literacy instruction
Student Handbook
Academic Catalog
Condensed version in all academic syllabi

Resources for Good Practice in Academic Integrity

MLA Handbook
https://style.mla.org/
Citation/Research Managers page of the library website
The Purdue Owl (Online Writing Lab): https://owl.english.purdue.edu
EasyBib: http://www.easybib.com/guides/
The Art Institutes Grading Policy

Repeating courses.

If otherwise eligible, students may retake coursework for one of the following reasons:

Failed the Course: Students who have failed the course and earned no credit hours.

Withdrawn Course: Students who withdraw from a course will receive either a Withdrawal without penalty (W), Withdrawal with penalty (WF), or Failing grade (F). Please refer to the grading section of the Satisfactory Academic Progress Policy for information when a W, WF, F grade will be granted.

Stale Course: By State or Accreditation requirements a student must pass a course within a specific window of time. For example, the course must be passed within the last 5 years and the course was taken 7 years ago so it must be repeated.

Meet Progress or Professional Requirements: Students who have successfully completed the course and earned credit hours but are required to improve their grade point average (G.P.A.). For standard term-based programs, the policy, as required by Department of Education regulation, will allow financial aid to cover a single repetition of a previously successfully passed course if the course is required as part of an academic plan to appeal a Satisfactory Academic Progress (SAP) termination or to help students who need a specific grade or G.P.A. to practice upon graduation or progress in the program, per the academic catalog or course requirements published and provided to students. For example, the student passed the course but the grade received is not sufficient for progression. The student receives a C but, in order to graduate, a B or better is required.

Retaking Coursework Policy

Note: Requirements below refer to enrollment for Title IV eligibility purposes. NSLDS Enrollment Reporting/Clearinghouse enrollment status is based on all enrolled courses regardless if it is funded by Title IV aid and/or VA benefits. VA recipients will need to follow the VA requirements. VA will only cover repeated courses if the student failed or does not meet the minimum grade requirement as established by the institution.

Standard Term-based Programs

Students enrolled in standard term-based programs will receive Title IV funds for unlimited retakes of failed courses and withdrawn courses with no credits earned as long as the student is meeting the satisfactory academic progress (SAP) standards. Although there is no limit on how many times students can repeat failed or withdrawn courses for FSA purposes, some schools have limitations on how many times students can retake failed courses before they are dismissed from the institution. Please refer to the school's SAP Policy.

For standard term-based programs, the policy will allow financial aid to cover a single repetition of a previously successfully passed course subject to certain conditions. Students who earned credit(s) may receive Title IV funds and count the course in enrollment status for one retake of any previously passed course only if they meet one of the following conditions:

- Specific State or Accreditation regulations require a student to retake a course which was previously successfully passed, as defined under State Course.
- Required as part of an academic plan if a student has successfully appealed a Satisfactory Academic Progress (SAP) termination, as defined under Progress or Professional Requirements.
- For students who need a specific grade or G.P.A. to practice upon graduation or progress in a program, as defined under Progress or Professional Requirements.

The student must have completed the course for it to be considered a repetition under this policy. Because only one repetition of a previously passed course may be included in the student's enrollment status for purposes of Title IV aid, if the student failed the repeated course, the student is not eligible for an additional retake because the student is considered to have completed the course.

Non-term Based Programs

Student's coursework is divided into payment periods based the credit hours and weeks of instructional time in the program or the academic year, whichever is less. A student must successfully complete the credit hours and instructional weeks in a payment period, or withdrawal, in order to advance to the next payment period and academic year. Students who fail or withdrawal from a course will not earn credits for the payment period and academic year. Students who successfully completed a course (earned credits) and wish to repeat the course to earn a better grade or G.P.A., the course attempted and earned credits will not be included in the payment period and academic year credits requirement. Students may only use FSA funds to cover such repeated courses to the extent excess funds are available in the academic year.
Firearms Policy

It is the responsibility of all employees, students, alumni and all others to adhere to the provisions set forth in this policy and to report any known violations of this policy to Human Resources or a member of management. It is the responsibility of management and Human Resources to enforce compliance with this policy and to take corrective action when necessary.

Conditions/Guidelines

a. This Policy applies to anyone on The Institute’s premises, unless otherwise prohibited by law.

b. Firearms, including concealed weapons, are not permitted on The Institute premises and/or at Institute events, except that sworn members of a law enforcement agency acting in performance of their duties and/or employees of a licensed armored car service providing contracted services to the college or to the college’s vendors and contractors (where approved by The Institute) may carry weapons.

c. Firearms are not permitted in any vehicle while the vehicle is parked on college property, whether said property is owned or leased by The Institute or provided to The Institute for its use, except where otherwise required by law.

d. Any employee or student who becomes aware of a violation of this policy should immediately notify Human Resources, the Campus Leader or a member of management or a member of school staff.

Violation of this policy is considered a serious offense that endangers the safety of anyone on The Institute’s premises. Any person violating this policy may be required to leave The Institute’s premises. Employees violating this policy are subject to discipline, up to and including termination. Students violating this policy are subject to suspension or dismissal from school.

UNDERGRADUATE SATISFACTORY ACADEMIC PROGRESS POLICY

A student must demonstrate Satisfactory Academic Progress by successfully completing courses attempted. Completing courses with C or better grades indicates academic progress. Receiving D or lower grades and/or withdrawing from classes may put students at risk. Poor academic performance may lead to Academic/Financial Warning and/or Academic/Financial Aid Dismissal. It is very important that students attend all registered courses and complete them successfully. Should a compelling reason arise that requires a student to cease attendance, it is the student’s responsibility to immediately contact the Academic Affairs or Registrar’s Office.

The following criteria are used to determine whether or not a student is making Satisfactory Academic Progress. A student must be able to:

- Maintain a minimum cumulative grade point average (CGPA);
- Achieve the minimum incremental completion rate (ICR); and
- Complete the program within a maximum allowable timeframe (MTF).

Students who fail to meet the minimum standards of any of the above criteria will be notified by letter by Academic Affairs or Campus Registrar within four (4) business days of determination. Administrative actions will be taken when a student fails to meet the minimum standards of any of the above criteria. If the resulting action results in Academic/Financial Aid Dismissal, a student may appeal the Academic/Financial Aid Dismissal. If the appeal is denied, the student will remain dismissed and can no longer attend or receive Title IV aid at the Institute.

The Satisfactory Academic Progress Policy contains the following information:

- Criteria for Honors Designations
- Milestones and Evaluation Points for Satisfactory Academic Progress
- Academic/Financial Aid Warning
- Procedure for Appealing Academic/Financial Aid Dismissal
- Procedure to Apply for Re-Entry after Academic/Financial Aid Dismissal
- Academic/Financial Aid Probation and an Academic Plan
- Explanations of Related Issues
Failure to complete courses successfully for any reason may negatively affect a student’s Satisfactory Academic Progress (SAP) and are considered to be punitive grades. Failing courses, being suspended or terminated from courses, or withdrawing from courses could result in the loss of financial aid and/or veterans education benefits and academic dismissal. In order for a student to graduate, the minimum requirements are a CGPA of 2.0, 66.67% ICR, and completion of the program without attempting more than 150% of the credits in the program. Refer to the Metrics of SAP section below for additional information regarding the calculation of CGPA, ICR and MTF.

While the terms Academic/Financial Aid Warning, Academic/Financial Aid Dismissal, and Academic/Financial Aid Probation are used, the status applies to all students whether receiving aid or not.

The College has the right to modify the Satisfactory Academic Progress Policy at any time.

**Criteria for Honors Designations**

To promote academic excellence and to recognize exemplary academic achievement, the following system is recommended for honor designations on a quarter basis and upon graduation.

**Quarter Honors Designations (at the completion of a quarter)**

Any student who enrolls for and completes 12 credits or more is eligible for the following designations:

<table>
<thead>
<tr>
<th>Quarter GPA</th>
<th>Honors Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0</td>
<td>President’s Honor List</td>
</tr>
<tr>
<td>3.7-3.99</td>
<td>Dean’s Honor List</td>
</tr>
<tr>
<td>3.5-3.69</td>
<td>Honor Roll</td>
</tr>
</tbody>
</table>

**Honors Designation at Graduation**

Students who achieve a CGPA of 3.5 or better are designated as Honor Graduates.

**Milestones and Evaluation Points for Satisfactory Academic Progress**

*Compliance with Standards of Academic Progress is reviewed every quarter for all Certificate and Diploma programs.*

**Certificate and Diploma Programs:**

1. At the end of the first quarter, students must attain a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter. Students who are only participating in

2. At the end of the second quarter, students must attain a minimum CGPA of 1.50 and an ICR of 50.00%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.

3. At the end of the third quarter, and every quarter thereafter, students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.

4. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in Academic/Financial Aid Dismissal. Dismissal for violating the maximum timeframe (MTF) can happen at any time.

5. **Reentries:** To ensure an evaluation is completed for all students in the last 12 months, an evaluation will be completed upon reentry processing using the criteria for the next applicable evaluation point (See
Certificate/Diploma Evaluation Point Milestones (CGPA/ICR) requirements noted in this policy. For example, if a student enrolled in October 2015 and completed the fall quarter, dropped in the winter 2016 quarter and returned in the spring 2017 quarter of the following year, the student would have an evaluation prior to the start of the spring 2017 quarter against the next applicable evaluation point for the student. Students reviewed upon reentry will be advised based on their SAP status at the time of reentry and provided with a projection of what they will need to accomplish in order to be in compliance with SAP requirements at the next official evaluation point (See Certificate/Diploma Evaluation Point Milestones (CGPA/ICR) requirements). **Reentries whose evaluation does not indicate the ability to meet the next evaluation point during reentry processing will not be allowed to reenter into the program of enrollment.**

6. Students should note that if they are on Academic/Financial Aid Warning, it will be very difficult to meet the minimum requirements of the next evaluation point. Students should consult with their **academic advisor** concerning their exact requirements.

7. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.

8. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation, or on academic/Financial Aid Dismissal.

9. Compliance with SAP is reviewed every quarter for Certificate and Diploma programs. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.

<table>
<thead>
<tr>
<th>Certification/Diploma</th>
<th>Evaluation Point Milestones (CGPA and ICR)</th>
<th>Required Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of First Quarter</td>
<td>&lt; 1.0 and/or 33.33%</td>
<td>Academic/Financial Aid Warning</td>
</tr>
<tr>
<td>End of Second Quarter</td>
<td>&lt; 1.5 and/or 50.00%</td>
<td>Academic/Financial Aid Warning (if 1st time)/Academic/Financial Aid Dismissal (if on Academic/Financial Aid Warning)</td>
</tr>
<tr>
<td>End of Third Quarter and every quarter thereafter</td>
<td>&lt; 2.0 and/or 66.67%</td>
<td>Academic/Financial Aid Dismissal (if on Warning)</td>
</tr>
<tr>
<td>At Any Time</td>
<td>Anything in excess of 150% MTF</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
</tbody>
</table>

Unless otherwise noted, **Academic/Financial Aid Dismissals** can be appealed. Please see the Appeal Process below.

**Degree Programs:**

**Degree programs are evaluated after a student has** attempted three quarters and sixth quarters including portions of a quarter) during the first six quarters. After the sixth quarter, the student is evaluated at the end of each quarter. While grades, GPAs, and Incremental Completion Rates are made available at the end of a student’s quarter, they are informational only except at evaluation points. Please note students may be alerted of their progress at any time and may be required to take specific action.

1. **At the end of the first academic year** (an academic year is three [3] quarters in which courses are attempted in each quarter); students must achieve a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Dismissal.

2. **At the end of the second academic year,** students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Dismissal.

3. **Starting the quarter after the sixth attempted quarter,** and every quarter thereafter, students are evaluated at the end of each quarter and must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Failure to meet these standards will result in Academic/Financial Aid Warning unless the student was on Financial Aid Warning the
previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.

4. **Students may not attempt** more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in Academic/Financial Aid Dismissal. Dismissal for violating the maximum timeframe (MTF) can happen at any time.

5. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation or on **Academic/Financial Aid Dismissal**.

6. For Degree programs, compliance with SAP is reviewed every academic year during a student’s first two years and then quarterly thereafter. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.

7. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.

8. **Reentries:** To ensure an evaluation is completed for all students in the last 12 months, an evaluation will be completed upon reentry processing using the criteria for the next applicable evaluation point (See Degree Programs Evaluation Point Milestones (CGPA/ICR) requirements) noted in this policy. For example, if a student enrolled in October 2015 and completed the fall quarter, dropped in the Winter 2016 quarter and returned in the spring 2017 quarter of the following year, the student would have an evaluation prior to the start of the spring 2017 quarter against the next applicable evaluation point for the student. Students reviewed upon reentry will be advised based on their SAP status at the time of reentry and provided with a projection of what they will need to accomplish in order to be in compliance with SAP requirements at the next official evaluation point (See Degree Programs Evaluation Point Milestones (CGPA/ICR) and requirements). **Reentries whose evaluation does not indicate the ability to meet the next evaluation point during reentry processing will not be allowed to reenter into the program of enrollment.**

### DEGREE PROGRAMS

<table>
<thead>
<tr>
<th>Evaluation Point</th>
<th>Both Milestones (CGPA and ICR) Must be Met</th>
<th>Required Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of First Academic Year</td>
<td>&lt; 1.00 and/or 33.33%</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
<tr>
<td>End of Second Academic Year</td>
<td>&lt; 2.00 and/or 66.67%</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
<tr>
<td>End of Seventh Quarter and Thereafter</td>
<td>&lt; 2.0 and/or 66.67%</td>
<td>Academic/Financial Aid Warning (if 1st time)/Academic/Financial Aid Dismissal (if on Academic/Financial Aid Warning)</td>
</tr>
<tr>
<td>At Any Time</td>
<td>Anything in excess of 150% MTF</td>
<td>Academic/Financial Aid Dismissal</td>
</tr>
</tbody>
</table>

Unless otherwise noted, Academic/Financial Aid Dismissals may be appealed. Please see the Appeal Process below.

If the review of a student's Satisfactory Academic Progress performed at any time indicates that it is mathematically impossible to meet the minimum requirements of the Standards of Satisfactory Academic Progress policy at the next mandatory check point, the student will result in Academic/Financial Aid Dismissal from the Institution.

To be removed from Academic/Financial Aid Warning or Academic/Financial Aid Probation, a student must meet the Satisfactory Academic Progress requirements at the next applicable measuring point.

### Procedure for Appealing Academic/Financial Aid Dismissal

A student who is dismissed for violating Satisfactory Academic Progress must appeal in writing to Academic Affairs for re-entry before the start of the quarter in which he/she wishes to return. The written appeal must state the mitigating circumstances that contributed to the dismissal. The written appeal must be supported with appropriate documentation of the mitigating circumstances with an explanation on how the circumstances have been remedied or changed to ensure that he or she will be able to meet satisfactory academic progress if re-admitted.
Academic Affairs or an Appeals Committee will review the student’s appeal and will determine within 14 business days of the date of the receipt of the appeal whether the circumstances and academic status warrant consideration for re-admission. The student may be asked to appear in person during the review process when deemed necessary by Academic Affairs or the Appeals Committee. Upon the Appeals Committee decision, the student will be notified by Academic Affairs both verbally and in writing. The Appeals Committee decision will be final. Following is a comprehensive list of events that indicate there may be a mitigating circumstance which has negatively impacted academic progress:

- Death of an immediate family member
- Student illness requiring hospitalization (this includes mental health issues)
- Illness of an immediate family member where the student is the primary caretaker
- Illness of an immediate family member where the family member is the primary financial support
- Abusive relationships
- Divorce proceedings
- Previously undocumented disability
- Natural disaster
- Family emergency
- Financial hardship such as foreclosure or eviction
- Documentation from a Professional Counselor
- A doctor documented illness of the student for a significant period of time
- Military deployment
- Military Permanent Change of Station (PCS)
- Special Circumstances

Students should understand that by having a mitigating circumstance it does not automatically mean the appeal will be approved. The Appeal Committee will review that the student sufficiently providing documentation of the mitigating circumstance (as outlined above) and that the student has resolved the mitigating circumstance.

A student who is successful in his or her appeal is able to apply for re-entry and if otherwise eligible, receive financial aid for one quarter; however, the student will be placed on Academic/Financial Aid Probation at the start of the academic quarter. A student on Academic/Financial Aid Probation may receive financial aid (if otherwise eligible) for one quarter. If the appeal is denied, aid cannot be paid and the student is dismissed.

Students who have an appeal denied can reapply however the passage of time by itself does not impact the Appeal Committee’s decision.

Academic Affairs is responsible for determining the appropriateness of the mitigating Circumstance in regards to severity, timing and duration of the mitigating circumstance, and for determining whether the student’s situation has changed that would allow the student to demonstrate satisfactory academic progress at the end of the Academic/Financial Aid Probation or the end of the period of the Academic Plan. Any consideration of the conditions outside of the list provided should be discussed with the Dean of Academic Affairs. Student life issues and making the transition to college are not considered mitigating circumstances under this policy.

Documentation from a professional counselor should not breach the student/counselor relationship and should remain confidential. A memorandum or letter on school or organizational letterhead indicating a counselor’s opinion that the student issues may be accommodated to ensure that the student will be able to meet Satisfactory Academic Progress will suffice as proof of mitigating circumstances as well as documentation that the student’s circumstances have been remedied or changed to ensure that the student will be able to meet Satisfactory Academic Progress with the accommodations from the institution.

If a student’s appeal is successful, the student will be placed on Academic/Financial Aid Probation for one quarter (or two if eligible) following re-admittance. The student will be eligible for financial aid during the Academic/Financial Aid Probation period. Academic Advisors, Registrars, and/or Academic Department Chairs/Coordinators must develop, document and maintain as part of the appeals process a concrete Academic Plan for how a student will complete his remaining coursework and meet the minimum requirements of Satisfactory Academic Progress by end of either the Academic/Financial Aid Probation period or by the end of the quarter included in the Academic Plan. The
Academic Plan must detail specific time frames and student success measures and cannot be greater than one (1) quarter for certificate or diploma programs but for degree programs may be up to two (2) quarters if necessary for the student to meet the minimum requirements of Satisfactory Academic Progress. The Academic Plan must be reviewed with the student so that designated Academic Plan is being met and the student will remain on track to achieve the success measures within the approved timeframe. For students in degree programs that may have an Academic Plan for more than one quarter, the student must meet the academic targets of the Academic Plan at the end of the first quarter when the student is on Academic/Financial Aid Probation and by the end of the Academic Plan, the student must meet the minimum requirements of Satisfactory Academic Progress. If the student meets the academic goals and requirements under the Academic Plan for the first quarter while on Academic/Financial Aid Probation, he or she may complete the second quarter under the Academic Plan and be eligible to receive financial aid. Failure to meet the established goals included in the Academic Plan will result in Academic/Financial Aid Dismissal.

Registars will ensure that Academic Advisors or Academic Program Chairs/Coordinators or Dean have notified students in writing that they are in Academic Warning/Financial Aid Warning, Academic Probation/Financial Aid Probation, or Academic/Financial Aid Dismissal with a student signed Satisfactory Academic Progress Prediction Calculation Form.

Any student who ceased attendance or withdrew from the institution will be evaluated against the minimum standards of the Satisfactory Academic Progress for grades and credits attempted as of the time of withdrawal in his or her last quarter of attendance. Any student who did not meet the minimum standards of Satisfactory Academic Progress at the SAP evaluation point must go through the same appeal process should the student want to be readmitted. The appeal procedure described in the preceding section applies.

Upon the Appeals Committee decision, the student is notified by Academic Affairs both verbally and in writing. The Appeals Committee decision will be final.

Any student who is on Academic/Financial Aid Dismissal can no longer attend school nor get Title IV at the Institution.

Academic/Financial Aid Dismissal Appeals not Allowed

Additional Appeal Procedures:

While an appeal can be made for Maximum Time Frame, the Institution and the Art Institute Dean of Academic Affairs must review the appeal.

If a student who has successfully appealed an Academic/Financial Aid Dismissal is later again dismissed, the student can file one additional appeal as long as the appeal is based on different mitigating circumstances from any previous appeal, the new mitigating circumstance occurred after the previous successful appeal, the student is showing significant Satisfactory Academic Progress and mathematically the student can meet the next SAP evaluation points requirements.

In addition to the Institution’s Review of the Appeal, it must also be reviewed by the Art Institute Dean of Academic Affairs.

Explanations of Related Issues

Calculation of CGPA

A student’s cumulative grade point average is calculated by a) Multiplying credits for each course by grade points associated with the grade earned; b) Totaling the grade points earned for all the courses, and c) Dividing total grade points earned by the total number of quality credits. The Institute uses a 4.0 scale in assigning grade points. Note: that if there is a change of programs, only courses applicable to the new program will be considered in the CGPA.

Repeated Courses and Grades

As courses are retaken, only the highest grade will count in the GPA/CGPA. All attempts are included in the credit hours attempted for the purposes of calculating the incremental completion rate (ICR). Withdrawn and failing grades are included in the maximum allowable timeframe and incremental completion rate as credit hours attempted but not earned. The grade Incomplete (I) is calculated as if it is an F for CGPA and ICR purposes until it is changed to another grade and the course will be included as credits attempted but not credits earned until it is changed to another grade.
Remediation of Academic Deficiencies

It is strongly recommended that any student with withdrawn or failing grades enroll in the same course(s) in the subsequent quarter to improve academic performance.

Transfer Credits from another Postsecondary Institution

Credits from transfer courses are calculated in the maximum allowable credits and incremental completion rate requirements as credits attempted and credits earned. Grades for credits transferred from any other postsecondary institution will be recorded as Transfer Credit (TR) and will not be calculated in the student’s CGPA.

Change of Program

Students will be allowed one change of program. Changing from a day program to an evening program of the same major is not considered a change of major. Changing from an associate’s program to a bachelor’s program in the same major is not considered a change of major. Courses that apply to the second major will be recorded as earned credit and will affect the student’s CGPA and will be included as credits attempted and credits earned. Students who change programs must sign a new program enrollment agreement which must be filed in the student’s academic file. Note: If a student is at the point of dismissal for Satisfactory Academic Progress in the first major, that student must be put on Academic/Financial Aid Dismissal, appeal the dismissal, have the appeal granted based on mitigating circumstances before transferring to the new major. Under no circumstances can a request to change majors circumvent a dismissal of Satisfactory Academic Progress.

In cases in which a student has graduated from one program in the Institution then subsequently begins work in a different program, grades earned in the first program, if applicable to the new program, will be recorded with the letter grades and thus will be included in the Cumulative Grade Point Average and will be included in the Incremental Completion Rate as credits attempted and credits earned.

Transfers from another Art Institute

A student must be maintaining Satisfactory Academic Progress in order to be allowed the opportunity of transferring from one program to another or from one school or campus to another. A student who is on Academic/Financial Aid Dismissal and wishes to transfer to another affiliated Art Institute must appeal his/her Academic/Financial Aid Dismissal at the originating school and receive reinstatement prior to the transfer. An affiliated Art Institute is any campus that shares the same leading six-digit OPE-ID number with the originating school. Campuses that share the same leading six-digit OPE-ID number are the same institution.

Please note that course credits and applicability of those credits at each Art Institute for a program can vary from location to location. Please carefully discuss any possible transfer with the Art Institute you wish to attend.

Grading System

At the conclusion of each course in the program, the student receives a report of his or her grade(s) for the course(s) just completed. These grades are entered also in the student’s academic transcript, which is updated each quarter. The criteria for determining a student’s grade shall be as follows (on a percentage of total point basis):

The Metrics of SAP

Academic Grading System

The grading system incorporates letter grades, equivalent numeric values and letter codes as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.4</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.4</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
</tr>
</tbody>
</table>
D+ 1.4
D 1.0
F 0.0 *

*F does compute in GPA and CGPA and does count as credit attempted.

**Other Grade Codes worth Zero Quality Points:**

CR = Credit through examination
Credits Earned/TR grade. This does not affect CGPA. They do impact ICR and MTF.

I = Incomplete
Affects ICR/MTF/CGPA (Computes as an F)
This grade is assigned only when some portion of a course has not been completed for good and sufficient reason. Courses in which “IPA” grades are assigned must be completed no later than the end of the next regular term in which the student is enrolled or the gradewill be recorded as “F” on the permanent record in the term in which the grade is granted to replace the IPA. IPA does not affect CGPA/ICR/MTF.

IPA = Incomplete Pass
This grade is assigned only when some portion of a course has not been completed for good and sufficient reason. Courses in which “IPA” grades are assigned must be completed no later than the end of the next regular term in which the student is enrolled or the gradewill be recorded as “F” on the permanent record in the term in which the grade is granted to replace the IPA. IPA does not affect CGPA/ICR/MTF.

IP = In Progress
This identifier is used when a student is actively registered and attending a course. This does not affect the CGPA/ICR/MTF.

S = Suspension
Affects ICR/MTF/CGPA (Computes as an F)

NC = No Credit
This grade is reserved for zero-credit courses only. Non-credit courses are not computed in the CGPA/ICR/MTF.

NP = Not passing/Fail
Does not affect ICR/CGPA This grade designation is utilized to indicate that a student did not acceptably complete a non-credited course

P or PR= Proficiency Credit by Exam or Portfolio
This does not affect CGPA. They do impact ICR and MTF.

PA = Pass
This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.

SP or SA = Satisfactory/Pass
This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.

T = Termination from course
Affects ICR/MTF/CGPA (Computes as an F)

TR = External Transfer Credit
Grade designation utilize for transfer credits. This does not affect CGPA. They do impact ICR and MTF.

U = Unsatisfactory
Indicates that a student unsuccessfully completed a non-credited course. Does not affect ICR/MTF/CGPA.
Students who met the course requirements by completing the final assignment in the course. Final assignment includes a final exam, final project, final paper, portfolio presentation, or capstone project. If a student completed all assignments including the final assignment of the course, but did not pass the course, the F grade will be considered earned. The course’s instructor will award this grade when appropriate. Does compute in GPA and CGPA and does count as credit attempted.

F= Earned F

When a student withdraws from the total program of study by the end of the ninth week of the quarter or from individual classes after drop/add but before the end of the ninth week of the quarter. The “W” is not used in the calculation of the GPA or CGPA but is considered attempted credits but not earned credits.

W = Withdrawal
When a student withdraws from individual classes or a total academic program of study after the ninth week of classes. The “WF” is calculated as an “F” in the GPA and CGPA. The “WF” also counts as attempted credits and not earned credits.

WF = Withdrawal Fail

WX = Course was registered for but never attended
Self-explanatory and does not affect ICR/MTF/CGPA
Students receive grades at the end of each quarter including mid-quarter. The grade report contains both the grade point average for the quarter (GPA) and cumulative grade point average (CGPA) for the program. When a course is repeated after failure, the grade earned upon repeating the class replaces the original grade in determining the grade point average, though the failing grade will still appear on the transcript.

Repeating Courses

Grades earned in repeated courses will replace grades of ‘F’, ‘W’, or ‘WF’. Course credits with grades of ‘F’, ‘W’, or ‘WF’ are included in the maximum time frame (MTF) and incremental completion rate (ICR) requirements as credits attempted but not earned. Students with incomplete grades will receive an ‘F’ if a grade change is not submitted by the end of the second week of the following term. The grade ‘I’ indicates Incomplete and is calculated as if it is an ‘F’ until it is changed to another grade and the course will be included as course credits attempted, but not earned. Only if it is part of an Academic Plan may students retake courses in which they received a passing grade in order to improve their CGPA but can retake a course passed only one additional time. Credits from all repeated courses are included as credits attempted. The highest grade earned will be used in the CGPA calculations.

Changed Grade

When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by both the Program Chair/Program Coordinator and the Dean of Academic Affairs. Only the final grade (not the original grade/code) will be computed in the grade point average. The final grade is the one that counts in the calculation.

Appealing a Final Course Grade:

A student who is concerned with a final grade in a course should initially speak with the course instructor in order to understand how the grade was derived based on the course grading criteria. If, after meeting with the instructor, the student is not satisfied with the explanation of the final grade and does not feel that the grade is justified or appropriate, the student should meet with the Program Chair or Program Coordinator to discuss the situation. If a resolution is not met at this level, the student may file an official grade appeal by submitting an Appeal Grade Change form, which includes a written account explaining their perspective as to why the grade is not appropriate based on the course grading criteria and the steps taken to remedy the situation. In addition, the student should include his or her name, phone number, and ID number. This written account should be provided to Academic Affairs before the end of Week One of the quarter immediately following the finalized grade being appealed.

Academic Affairs will convene a committee of qualified academic staff or faculty to review the appeal and reach a final decision. The student may be required to meet with the committee and to provide requested assignments and/or projects from the course. All decisions made by the appeal committee are final and will be communicated to the student within one business day and prior to the end of the schedule adjustment period.

Calculations

The Art Institute measures and records academic performance by computing the Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA) for each student, using the letter grades, four-point scale and credit-hour values. GPA is the average of grade points a student earns during one quarter. CGPA is the cumulative average of all grade points a student has earned over all quarters at The Art Institute. Here is an example of how GPA and CGPA are computed: Imagine that a student is taking a total of two courses during one quarter. One course has a four credit hours value and the student earns an A. The second course has a three credit hour value and the student earns a B. Remember, each letter grade carries a grade point value. Grade point values are multiplied by credit hours.

In this example:

A = 4 grade points x 4 credit hours = 16 grade points earned
B = 3 grade points x 3 credit hours = 9 grade points earned

To compute the GPA, divide the total number of grade points earned for the quarter by the total number of credit hours earned for the quarter.
16 grade points + 9 grade points = 25 total grade points

25 grade points earned divided by 7 total hours earned = student’s GPA for the quarter, 3.571 which is rounded to 3.57. Rounding occurs after the 4 digit of a CGPA is calculated and if the fourth digit is 5 or over, it is rounded up. If the fourth digit is 4 or lower it is rounded down.

A student’s CGPA is computed in the same way by dividing the student’s total grade points earned from all quarters/semester at The Art Institute by the student’s total credit hours earned from all quarters at The Art Institute.

**Incremental completion rate** is determined as follows:

\[
\frac{\text{EARNED CREDITS at the institution} + \text{TRANSFER CREDITS Accepted}}{\text{ATTEMPTED CREDITS at the institution} + \text{TRANSFER CREDITS Accepted}}
\]

**The 150% MTF:** Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining.

The 150% MTF is determined as follows:

\[
\text{TOTAL CREDITS NEEDED TO GRADUATE FROM THE PROGRAM} \times 1.5 = \text{TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED.}
\]

**STUDENT STATUS CHANGES AND SAP**

**Transfer Students**

Transfer credits from other post-secondary institutions are calculated in the maximum time frame allowable credits and incremental completed rate requirements. Therefore, the maximum number of attempted credits for a student with transfer credit is still one and one-half times the number of credits required to complete a program for graduation.

Example: if a student transfers in 36 credits to a program consisting of 180 credits, the calculation would be 180 X 1.5 = 270 credits. Therefore, the 36 transfer credits would be considered attempted and earned so only 234 more credits could be attempted.

Grades for credits transferred in from any post-secondary institution (including an Art Institute) will be recorded as “TR” in the Student Information System and will not affect the student’s CGPA.

Students wishing to transfer from one Art Institute to another may do so only if they are in good standing at the sending school. If the student is transferring to a different institution (as defined by the Department of Education as a campus that does not share the same leading six-digit OPE-ID number), then he or she is treated as a student transferring in from an unaffiliated institution. Any student dismissed for violation satisfactory academic progress cannot transfer or be considered a New student (if they had a break in enrollment) at another affiliated Art Institute until he or she has been granted an appeal at the original school and is deemed to be making satisfactory academic progress.

**Changes in Program**

Unless a second change is specifically approved for the specific student by Academic Affairs, students are allowed only
one change of program and must be making satisfactory academic progress at the time a request is made to change programs.

Courses taken in one program that is applicable to the second program will be transferred with the applicable grade. If the student has taken a course more than once, only the grades transferred to that new program will apply to the second program. All grades earned in the original program that apply to the new program will count towards the SAP CGPA (SGPA). For ICR and 150% purposes only, those courses transferred will apply to the second program will be considered.

In the formulas below, the “CHANGE OF MAJOR” adjustment factor would be those credits from the previous major that we will NOT count in the student’s current major.

**Incremental completion rate** is determined as follows:

\[
\frac{(\text{EARNED CREDITS in the New Program} + \text{TRANSFER CREDIT ACCEPTED}) - \text{CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}{(\text{ATTEMPTED CREDITS in the New Program} + \text{TRANSFER CREDITS Accepted}) - \text{CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}
\]

**The 150% MTF** Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining.

The 150% MTF is determined as follows:

\[
\text{TOTAL CREDITS NEEDED in the PROGRAM TO GRADUATE times 1.5 = TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED.}
\]

**Second Degree**

When a student has graduated from The Art Institute in one program, then subsequently begins work in a different program, grades used in the CGPA of the previous program will be applied to the student’s new program CGPA calculation.

**Satisfactory Academic Progress for Educational Benefits which are not Title IV Funds**

Please note that in order to receive and/or retain certain education benefits from a source other than the Department of Education, it may require a higher cumulative grade point average and/or a higher incremental completion rate. Examples of these education benefits are State Grants, Veterans’ Benefits, Department of Defense (TA) benefits or employee reimbursements. Please check with the Student Financial Service Office for details.

**Quarter Credit Hour Definition**

A quarter credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10-12 weeks, or the equivalent amount of work over a different amount of time;
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

**Clock Hour to Credit Hour Conversion**

For all classes in the Advertising, Audio Production, Design & Technical Graphics, Fashion Design, Fashion & Retail
Management, Graphic Design, Graphic & Web Design, Game Art & Design, Interior Design, Media Arts & Animation, Digital Photography, Digital Filmmaking & Video Production, Visual Effects & Motion Graphics, Web Design & Interactive Media programs, the following conversion rates apply:

- **Lecture Classes:** 11 clock hours per quarter credit hour.
- **Laboratory Classes:** 22 clock hours per quarter credit hour.
- **Internships:** 30 clock hours per quarter credit hour.

For Culinary programs, the following conversion rates apply:

- **Lecture Classes:** 11 clock hours per quarter credit hour. **Laboratory Classes:** 16.5 clock hours per quarter credit hour. **À La Carte Kitchen:** 24.75 clock hours per quarter credit hour. **Internship:** 50 clock hours per quarter credit hour.

- **For all General Education classes:** 12 clock hours per quarter credit hour.

One clock hour is equivalent to 50 minutes of instruction in a 60-minute period.

**Culinary Standards**

To participate in any program in The International Culinary Schools at The Art Institute, each student, with or without reasonable accommodations, must be able to safely and effectively:

- Attend and participate in both day and night shift (including first and fourth shifts) classes
- Communicate in person with co-workers, students and guests and process written and verbal instructions
- Attend and participate in laboratory and production classes of up to 6 hours in length
- Regularly lift and transport food and other culinary product, equipment, small wares and utensils weighing up to 40 pounds.
- Regularly lift and transport trays with hot and cold plated foods, small wares and other items, and serve and clear tables where guests are seated.
- Pour and serve liquids and beverages, including hot liquids up to temperatures of 180-185 degrees Fahrenheit (82.2 – 85 degrees Celsius)
- Use knives and other commercial cooking utensils
- Perform repetitive motion skills required in the kitchen and the food industry, such as whisking, dicing, or piping
- Handle and cook different varieties of fish, seafood, beef, pork, chicken, lamb, venison, or other meats, vegetables, and fruit products
- Handle and bake/cook using different flours – including all grains – as well as chocolate, fruits, and nuts
- Operate commercial cooking and food service equipment
- Stand or maneuver in professional or commercial kitchens, dining rooms and related facilities for up to 2 hours
- Sit on a kitchen stool or at a classroom desk for up to 50 minutes
- Visually assess, and evaluate the taste, appearance, texture and aroma of food and beverage products
- Use commercial cleaning and sanitizing equipment and materials
- Produce food products within the time parameters designated by a course objective within a class or for a hands-on or baking practical

The foregoing technical standards are essential to the programs of instructions in The International Culinary Schools at The Art Institute and also reflect industry requirements and standards.

**Minimum Academic Achievement Standards for Student Receiving Department of Defense Tuition Assistance**

In addition to the College’s Standards of Satisfactory Academic Progress Policy, in order for a Service member student to continue to receive Tuition Assistance (TA) military education benefits for TA-funded courses, the following minimum academic standards must be achieved.
The Department of Defense requires reimbursement from the Service member if a successful course completion is not obtained. For the purpose of reimbursement, a successful course completion is defined as a grade of “C” or higher for undergraduate courses, a “B” or higher for graduate courses and a “Pass” for “Pass/Fail” grades. Reimbursement will also be required from the Service member if he or she fails to make up a grade of “I” for incomplete within the time limits stipulated by the educational institution or 6 months after the completion of the class, whichever comes first.

Students using TA must maintain a cumulative grade point average (GPA) of 2.0 or higher after completing 15 semester hours/23 quarter hours, or equivalent, in undergraduate studies, or a GPA of 3.0 or higher after completing 6 semester hours/9 quarter hours, or equivalent, in graduate studies, on a 4.0 grading scale. If the GPA for TA funded courses falls below these minimum GPA limits, TA will not be authorized and Service members will use alternative funding (such as financial aid or personal funds) to enroll in courses to raise the cumulative GPA to 2.0 for undergraduate studies or 3.0 for graduate studies.

The Secretary of the Military Department will establish recoupment processes with the Service member directly for unsuccessful completion of courses.

**Digital Bookshelf and Digital Textbooks**

The school is enhancing the learning experience by converting traditional textbooks to electronic media. A majority of courses will have a Digital Textbook associated with the course. Courses that include a Digital Textbook will be noted in the registration material.

**Student Conduct Policy**

**Section I – Guiding Principles**

The Art Institute of Houston and its branch campuses recognizes its students as responsible and dedicated men and women who are preparing for career employment. An integral part of their career and professional development is the expectation that they conduct themselves during the education process in the same manner as will be expected in all employment situations. As members of the institution’s community, students have responsibilities and duties commensurate with their rights and privileges. In this policy, the institution provides guidance to students regarding those standards of student conduct and behavior considered essential to its educational mission. This policy also provides guidance regarding the types of conduct that infringe upon the fulfillment of the Institute’s mission.

**Section II - Scope**

This Student Conduct Policy applies to all students and student organizations at the institution.

**Section III - Reach**

The Student Conduct Policy shall apply to student conduct that occurs on campus premises including online platforms, at campus-sponsored activities, or at student organization sponsored events. At the discretion of the Chief Conduct Officer (Regional Dean of Student Life, Academic Affairs Office or a delegate as appointed by the President) the policy also shall apply to off-campus student conduct when the conduct, as alleged, adversely affects a substantial institutional or campus interest and potentially violates an institutional or campus policy.

**Section IV - Responsibilities of Dual Membership**

Students are both members of the campus community and citizens of the state. As citizens, students are responsible to the community of which they are a part, and, as students, they are responsible to the academic community of the campus and to other individuals who make up the community. By enforcing the Student Conduct Policy, the campus neither substitutes for nor interferes with other civil or criminal legal processes. When a student is charged in both jurisdictions, the campus will decide on the basis of its interests, the interests of affected students, and the interests of the community whether to proceed with its disciplinary process or to defer action.

**Section V - Disciplinary Offenses**

The offenses listed below are given as examples only. Other conduct not specifically included on this list maybe sanctioned.

**Scholastic Dishonesty:**

- Plagiarism
- Cheating on assignments or examinations
- Engaging in unauthorized collaboration on academic work
- Taking, acquiring, or using test materials without faculty permission
- Submitting false or incomplete records of academic achievement
- Altering, forging, or misusing a college academic record
- Fabricating or falsifying data, research procedures, or data analysis
- Deceiving the campus and/or its officials

Misuse or Abuse of Campus Assigned Email Address or Log-in Information
- Sharing a username or password for any campus assigned system with any student or non-student individual
- Logging-in to a campus assigned system with the intention to display classroom environment to other student or non-student individuals
- Allowing an individual access to post information in the online environment on your behalf or with the intention of impersonation.
- Sharing or giving access to the student portal to other students or non-student individuals (unless designated for training purposes at the direction of a campus official)

Illegal or Unauthorized Possession or Use of Weapons
- Possession or use of firearms, explosives, fireworks, ammunition, dangerous chemicals (including mace) or other weapons, likenesses of weapons, on campus property, or at campus sponsored functions, except where possession is required by law.

Sexual Assault or Nonconsensual Contact
- Any form of unwanted sexual attention or unwanted sexual contact. (See the Sexual Misconduct and Relationship Violence Policy for more detail. For all cases covered by the Sexual Misconduct and Relationship Violence Policy, the investigation and disciplinary procedures outlined in that policy shall govern.)

Threatening, Violent or Aggressive Conduct
- Assault, battery, or any other form of physical abuse of a student or campus employee.
- Fighting or physical altercation.
- Conveyance of threats by any means of communication including, but not limited to, threats of physical abuse and threats to damage or destroy campus property or the property of other students or institutional employees.
- Any conduct that threatens the health or safety of one’s own self or another individual. Threats to commit self-harm and/or actual incidents of self-harm by any student.

Theft, Property Damage, and Vandalism
- Theft, attempted theft, vandalism/damage, or defacing of campus property, campus controlled property or the property of another student, faculty, staff member, or guest.
- Extortion.
- Setting fires, tampering with fire safety and/or firefighting equipment.

Disruptive or Disorderly Conduct
Disruptive behavior, such as, interference with the normal operations of the campus (i.e., disruption of teaching and administrative functions, disciplinary procedures, pedestrian or vehicular traffic or other activities). Engaging in behavior that substantially or repeatedly interrupts either the faculty’s ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.
• Written or verbal acts or uses of technology, which have the effect of disrupting the online classroom learning environment.

• Use of cell phones and pagers during scheduled classroom times. Disorderly, lewd, indecent, or obscene conduct.

• Disruptive attire, including but not limited to any type of clothing, gang colors, gang symbols or materials worn or brought onto the premises by any student or guest deemed to be lewd, indecent or obscene as determined by campus officials.

• Breach of peace on institutional property or at any campus-sponsored or supervised program.

• Any on campus, online, or off-campus act considered inappropriate or as an example of misconduct that adversely affects the interests of the campus and/or its reputation.

Illegal or Unauthorized Possession or Use of Drugs or Alcohol

• Use, sale, possession or distribution of illegal or controlled substances, drug or drug paraphernalia on institutional property or at any function sponsored or supervised by the campus.

• Being under the influence of illegal or controlled substances on institutional property or at any campus function.

• Use, sale, possession, or distribution of alcoholic beverages on college property or at any function sponsored or supervised by the campus.

• Being under the influence of alcohol on institutional property or at any campus function is also prohibited.

Verbal Assault, Defamation and Harassment, Verbal Abuse of a Student or Employee

• Harassment by any means of any individual, including coercion and personal abuse, including, but is not limited to, written or verbal acts or uses of technology, which have the effect of harassing or intimidating a person.

• Harassment based on sex, race, color, national origin, religion, sexual orientation, age, disability or any other criteria protected by state, federal or local law.

Hazing

• Any form of “hazing” and any act that endangers the safety of a student, or that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. “Hazing” includes any method of initiation or pre-initiation into a student club or any pastime or amusement engaged in with respect to such a club that causes, or is likely to cause, bodily danger, physical harm, or personal degradation or disgrace resulting in physical or mental harm, to any student or other person attending the institution.

Falsification

• Willfully providing campus officials with false, misleading, or incomplete information.

• Forgery, falsification, alteration, or misuse of documents, records, or identification with the intent to injure, defraud, or misinform.

Abuse of the Campus Disciplinary Hearing process including but not limited to:

• Failure to obey the summons of a disciplinary body or campus official.

• Falsification, distortion, or misrepresentation of information before a disciplinary body or campus official.

• Disruption or interference with the orderly conduct of a disciplinary proceeding.

• Attempting to influence the impartiality of a member of a disciplinary body prior to and/or during the course of the disciplinary proceeding.

• Verbal or physical harassment and/or intimidation of a member of a disciplinary body prior to, during, and/or after the disciplinary proceeding.
• Failure to comply with the sanction(s) imposed under the Student Conduct Policy.
• Influencing or attempting to influence another person to commit an abuse of the disciplinary system.

Unauthorized Use or Misuse of Campus Facilities
• Unauthorized entry into, unauthorized use of, or misuse of campus property, including computers and data and voice communication networks.

Violation of Federal or State Laws
• Violation of federal, state, or local laws and rules and regulations on campus property or at campus-sanctioned or campus-sponsored functions.
• Students must disclose any criminal conviction received while a student to the Regional Dean of Student Life within five days of the conviction who will determine whether, due to the nature of the crime, the conviction constitutes a violation of the Student Conduct Policy.

Insubordination
• Persistent or gross acts of willful disobedience or defiance toward campus personnel.
• Failure to comply with direction of campus officials, faculty, staff, or security officers who are acting in the performance of their duties.
• Failure to exit during fire drill.
• Failure to identify oneself when on campus property or at a campus-sponsored or supervised functions, upon request of any campus official acting in the performance of his/her duties.

Violations of Institutional or Campus Rules
• Violations by guest of a student on campus property. Students are responsible for the actions of their guests.
• Violation of campus safety regulations, including but not limited to, setting fires, tampering with fire safety and/or firefighting equipment, failure to exit during fire drill, turning in false fire alarms, and bomb threats.
• Smoking in classrooms or other campus buildings or areas unless designated as a smoking area.
• Any violation of institutional policies on the responsible use of technology, including but not limited to:
  o The theft or abuse of computer, email, Internet, or Intranet resources
  o Unauthorized entry into a file, to use, read, or change the contents, or for any other purpose
  o Unauthorized transfer of a file
  o Unauthorized downloading of copyrighted materials in violation of law
  o Unauthorized use of another individual's identification and/or password
  o Use of computing facilities to interfere with the work of another student, faculty member, or campus official
  o Use of computing facilities to send obscene or abusive messages
  o Use of computing facilities to interfere with normal operation of the campus computing system
  o Failure to satisfy institutional financial obligations.

The above list is illustrative only, and the institution may sanction other conduct not specifically included on this list.

Section VI - Sanctions

The institution and/or respective campus may impose sanctions for violations of the Student Conduct Policy. The type of sanction imposed may vary depending upon the seriousness of the violation(s). The institution and/or respective campus reserves the right to immediately impose the most severe sanction, if circumstances merit.

Although not exhaustive, the following list represents the types of sanctions that may be imposed upon any student or
student organization found to have violated the Student Conduct Policy:

1. Warning: A notice in writing that a student has failed to meet some aspect of the institution's standards and expectations.

2. Probation: Probation is used for repeated violations or a specific violation of a serious nature as a first course of action. The Chief Conduct Officer or his/her delegate defines the terms of probation.

3. Discretionary Sanctions: The student may be required to complete an educational service, attend classes specific to the violation, provide a doctor's release, or have restricted privileges.

4. Suspension: Separation of the student from the campus for a pre-determined period of time. The student may be able to return to campus once specified conditions for readmission are met. The student may not attend classes, use campus facilities, participate in or attend campus activities, or be employed by the institution or campus during his/her suspension.

5. Expulsion: The student will be expelled from the institution immediately. The student will not be permitted to continue his or her studies at the campus and may not return to the campus or participate in activities at any time or for any reason. A separate notation is necessary if the student is not allowed to apply to any other Art Institute in the system.

6. Restitution: Compensation for loss or damage to property leased, owned, or controlled by the institution or campus. This may take the form of monetary or material replacement.

The above list is only a general guideline. Some sanctions may be omitted, and other sanctions not listed above may be used.

Section VII – Disciplinary Procedures

Complaint

Any member of the campus community may file a complaint against any student for misconduct or for otherwise being in violation of institutional or campus policies.

1. The complaint shall be prepared in writing or in an incident report and directed to the Chief Conduct Officer or his/her delegate.

2. The written complaint or incident report should include the nature of the offense, date, approximate time and location of incident. The name of the victim, offender, and any witness(es) may be included.

3. Complaints or incident reports should be submitted within 48 hours after the alleged violation occurred unless there are extenuating circumstances requiring a longer timeframe.

The Chief Conduct Officer or his/her delegate may review and investigate the complaint to determine if the allegations have factual merit, to identify violations of the Student Conduct Policy, and to impose sanctions for such violations.

Generally, the accused should be given the opportunity to tell his or her account of the situation and to provide this information, in writing, unless the campus determines that the circumstances do not warrant disclosure of some or all of the facts.

Search of Student's Property

Students have no expectation of privacy in their personal property while on campus. The campus reserves the right to search the contents of students’ personal property or belongings at any time and for any reason, including when there is reasonable suspicion on the part of the campus staff that a risk to the health, safety, or welfare of students, and/or the campus community exists and including searches pursuant to an investigation of potential wrong doing. This includes, but is not limited to, vehicles brought onto property leased, owned, or controlled by the campus, backpacks, portfolios, and clothing. This policy also applies to student, student e-mail, and/or computers.

Notification and Determination of Violations that Warrant Disciplinary Meeting

1. The Chief Conduct Officer or a delegate may choose to conduct a disciplinary meeting. Potential attendees include a student or students, the Chief Conduct Officer or his/her delegate, and others who may have relevant information. The student should receive advance notice of the allegations and the reason for the meeting.

2. After the meeting, the Chief Conduct Officer or his/her delegate will determine whether it is more likely than not that a violation occurred, may render and communicate the decision to the student in writing, which shall describe the violation and the sanctions imposed, if any, and the student's right to appeal. If the Chief Conduct Officer determines that there was
no violation, that decision may be documented in writing to the student as well.

3. If a student fails to appear for the meeting, the Chief Conduct Officer or his/her delegate may make a determination of violations of institutional policy on the basis of the information available, and impose sanctions for such violations.

Notification and Determination of Violations that Warrant Disciplinary Hearing or Panel

In some cases involving serious violations, the Chief Conduct Officer or his/her delegate, hereby referred to as “Hearing Officer”, in his or her sole discretion, may choose to assemble a Disciplinary Panel to adjudicate the process.

1. The Hearing Officer may immediately (before a hearing takes place) remove the student from the campus community pursuant to an Administrative Interim Suspension until the Disciplinary Panel is convened as detailed within the section entitled Administrative Interim Suspension.

3. The student should receive advance notice of the allegations and the reason for the meeting. A student may forgo attendance at the hearing and a determination of the sanction will be made by the Disciplinary Panel.

4. Hearings normally shall be conducted in private. The Disciplinary Hearing is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the hearing.

5. The student may be accompanied by one person (family member, friend, etc.) to provide support; however, any such person will not be permitted to provide testimony during the hearing. The Disciplinary Panel may prohibit from attending or remove any person who disrupts the proceedings of the committee.

6. In hearings involving more than one student, the Hearing Officer, at his or her discretion, may permit the hearing concerning each student to be conducted separately.

7. The Disciplinary Panel may hear from any person who may have relevant information. The Disciplinary Panel may review any documents presented to them. Pertinent records, documents and written statements may be considered by the Hearing Officer at his/her discretion. The Disciplinary Panel may ask questions and may seek information not provided to it.

8. The Disciplinary Panel may determine whether it is more likely than not that a violation occurred. The Disciplinary Panel should communicate to the Hearing Officer its decision and its recommended sanction, if any.

9. After the hearing, the Hearing Officer will issue a written decision to the accused student which identifies the accusations and the Disciplinary Panel’s conclusions, any sanctions, and the student’s right of appeal.

10. In general, the accused will have access to the documentation reviewed by the Disciplinary Panel, however identifying names and information may be removed from the documentation when necessary to protect other student’s privacy rights.

Disciplinary Panel

A Disciplinary Panel may consist of members of the institutional Executive Committee, staff, faculty, or student body. When students are permitted on the Disciplinary Panel, the accused student should sign a form granting permission to release his/her educational records to a student serving on the Disciplinary Panel. Failure to sign the permission constitutes an agreement to having no student on the Disciplinary Panel.

Administrative Interim Suspension

Students may be administratively suspended on an Interim basis when:

1. Serious allegations, which may threaten campus safety or wellbeing, are being investigated;

2. Serious allegations, which may threaten campus safety or wellbeing, are pending before a disciplinary panel;

3. When a student potentially poses a threat of harm to him/her self, others, campus property, or a member of the campus community.

During the Interim Suspension, students are denied access to the campus (including classes, labs, library) and/or all other campus activities or privileges for which the student might otherwise be eligible, as the Chief Conduct Officer or his/her designee may determine to be appropriate.

This Interim Suspension period should last no longer than three business days unless circumstances warrant an extension of the Interim Suspension. Best efforts will be utilized to minimize the length of any Interim Suspension. The Interim Suspension is not to be considered disciplinary, but it is a tool to separate potential adversaries until a reasoned decision can be made.
Section VIII – Appeal Procedures

Students have a right to appeal disciplinary actions when they believe there are extenuating circumstances or believe themselves to have been treated in an arbitrary or biased fashion or without adherence to the institutional policy and procedures.

- During an appeal, the student should continue to obey the terms of the decision, i.e., a student who has been suspended from the campus may not be on campus property.
- The student must write a letter of appeal in the student’s own words, addressed to the President or his/her delegate. This letter must clearly state the extenuating circumstances or the grounds for believing the decision was arbitrary or biased or that it was without adherence to the institutional policy and procedures, and provide any supporting documentation. The letter must be delivered to the President or his/her delegate within seven calendar days following the student’s receipt of the decision.
- The student should provide documentation to support the basis of the appeal.
- The President or his/her delegate may appoint an ad hoc Appeal Committee to review appeals and make a recommendation regarding disposition of the appeal within thirty calendar days of the date of receipt of the appeal. This Appeal Committee will be comprised of faculty or staff members not involved in making the initial disciplinary decision.
- The President and/or the Appeal Committee may decide to convene an appeal hearing. The student will be notified in writing of the date and time of the appeal. The student will be expected to attend the meeting, and failure to do so, for other than documented emergencies, may be considered forfeiture of the right to present further information regarding the appeal.
- The student making the appeal may be provided an opportunity to address the Appeal Committee in person. The student may be accompanied by one person (family member, friend, etc.) as an observer; however, any such person will not be permitted to provide testimony during the hearing. The Appeal Committee may prohibit from attending or remove any person who disrupts the proceedings of the Committee.
- The Appeal Committee hearing is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the meeting.
- Audio recording of the academic hearing is not permitted. Minutes of the meeting are confidential.
- Following appropriate review and deliberation, the Appeal Committee will report to the President or his/her delegate with its recommendation following its review of the appeal. The President or his/her delegate will render a written decision on the appeal within thirty calendar days from receipt of the appeal. This decision will be final.

Children on Campus

From time to time, children accompany parents to campus. If students have an appointment with staff when they are not attending class, they may bring children as long as they are supervising them at all times. Please be mindful, however, that children are not permitted in the classrooms or labs at any time, and are not permitted to use the Library or computer resources.

Formal Complaint Procedure

When it has not been possible to resolve a concern informally, a student may wish to make a formal, written complaint.

Formal complaints must be submitted in writing to either the Dean of Academic Affairs Office for academic matters, or the President for non-academic concerns.

The written complaint must be submitted as soon as possible and no later than 90 days after the occurrence which gave rise to the complaint.

The Administrator who receives the student complaint will acknowledge it in writing within one week of receipt and
will maintain a file of all documentation in relation to the consideration of the complaint.

The Administrator will notify the complainant of the resolution in writing within ten business days of resolving the complaint.

A record of all complaints, associated documentation, and the appropriate resolution will be maintained in the Administrator’s office. These records are confidential, but are reviewed by Academic Affairs and the Director of Institutional Effectiveness in an effort to continually improve student learning and support services.

**Appeals**

A student who is dissatisfied with a decision made by Academic Affairs under this policy may appeal to the President.

The appeal must be submitted in writing within thirty days of the complaint resolution.

The President will consider the relevant documentation and may, at his or her discretion, consult Academic Affairs who made the decision and collect new evidence.

If the President determines that the complaint process has been conducted in accordance with the college’s policy and the outcome is appropriate, he or she may dismiss the appeal. Otherwise, the President will decide the appeal in consultation with the Academic Affairs and other stakeholders. The decision of the President is final.

The President will notify the student of his or her decision in writing within ten business days of receiving the appeal.

**Confidentiality**

To protect the rights of individual constituents, all processes and decisions related to the student complaint policy are strictly confidential.

**Annual Report on Student Complaints**

The Director of Institutional Effectiveness will provide to the President and the Campus Executive Committee an overview of student complaints and decisions during the year with any resulting recommendations to policy or institutional practice.

**General Student Complaint Procedure**

If you have a complaint or problem, you are encouraged to follow the Student Complaint Procedure.

You should discuss complaints with the individual(s) within the appropriate department. Initial discussion should be with the person most knowledgeable of the issues involved or with immediate decision-making responsibility.

If you feel that the complaint has not been fully addressed, a written account should be submitted to the President if related to non-academic issues or to the Dean of Academic Affairs Office for academic issues. The written account should indicate your name, phone number, and ID# and discuss the steps you have taken to remedy the situation.

The appropriate staff member or department will be notified of the complaint. A follow-up meeting with you and the appropriate administrator will be held within ten school days of the date of the written complaint in an effort to resolve the issue.

If you are not satisfied with the results, you may file an appeal with the President’s Office. The appeal should be in writing and contain your name and phone number. You should summarize the steps you have taken to remedy the situation and indicate why the results are not satisfactory. You will hear the results of the appeal within ten class days from the date the appeal is received.

If you follow this complaint procedure and still feel dissatisfied with the results you may send a written copy of the complaint to:

Texas Higher Education Coordinating Board
Box 12788
1200 East Anderson Lane
Austin, TX 78752
The Texas Higher Education Coordinating Board’s rules governing student complaints (Title 19 of the Texas Administrative Code, Sections 1.110-1.120) can be reviewed at:
A description of the Texas Higher Education Coordinating Board’s complaint procedure and online forms can be found at: www.thecb.state.tx.us/studentcomplaints.

or you may contact:

President, Southern Association of Colleges and Schools Commission on Colleges
1866 Southern Lane,
Decatur, Georgia, 30033-4097

Sexual Harassment Policy

I. Policy Statement

Consistent with The Art Institutes International LLC (“AI”) Non-Discrimination Notice and the U.S. Department of Education’s implementing regulations for Title IX of the Education Amendments of 1972 (“Title IX”) (see 34 C.F.R. § 106 et seq.), AI prohibits Sexual Harassment that occurs within its education programs and activities.

As further defined herein, Sexual Harassment includes Quid Pro Quo Sexual Harassment, Hostile Environment Sexual Harassment, Sexual Assault, Domestic Violence, Dating Violence, and Stalking.

Administrators, faculty members, staff, students, contractors, guests, and other members of the AI community who commit Sexual Harassment are subject to the full range of AI discipline including verbal reprimand; written reprimand; mandatory training, coaching, or counseling; mandatory monitoring; partial or full probation; partial or full suspension; fines; permanent separation from the institution (i.e., termination or dismissal); physical restriction from AI property; cancellation of contracts; and any combination of the same.

AI will provide persons who have experienced Sexual Harassment ongoing remedies as reasonably necessary to restore or preserve access to AI’s education programs and activities.

II. Scope

This policy applies to Sexual Harassment that occurs within AI’s Education Programs and Activities and that is committed by an administrator, faculty member, staff, student, contractor, guest, or other member of the AI community.

This policy does not apply to Sexual Harassment that occurs off-campus, in a private setting, and outside the scope of AI’s Education Programs and Activities; such Sexual Misconduct may be prohibited by other AI policies and standards.

Consistent with the U.S. Department of Education’s implementing regulations for Title IX, this policy does not apply to Sexual Harassment that occurs outside the geographic boundaries of the United States, even if the Sexual Harassment occurs in AI’s Education Programs and Activities, such as a study abroad program. Sexual Harassment that occurs outside the geographic boundaries of the United States is governed by the Student Code of Conduct if committed by a student, the Faculty Handbook if committed by a faculty member, or other AI policies and standards if committed by an employee.

III. Definitions

A. “Sexual Harassment” is conduct on the basis of sex that constitutes Quid Pro Quo Sexual Harassment, Hostile Environment Sexual Harassment, Sexual Assault, Domestic Violence, Dating Violence, or Stalking.

B. “Quid Pro Quo Sexual Harassment” is an employee of AI conditioning the provision of an aid, benefit, or service of AI on an individual’s participation in unwelcome sexual contact.
C. “Hostile Environment Sexual Harassment” is unwelcome conduct determined by a reasonable person to be so severe, pervasive, and objectively offensive that it effectively denies a person access to AI’s education programs and activities.

D. “Sexual Assault” includes the sex offenses of Rape, Sodomy, Sexual Assault with an Object, Fondling, Incest, and Statutory Rape.¹

1. “Rape” is the carnal knowledge of a person, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental or physical incapacity. There is “carnal knowledge” if there is the slightest penetration of the vagina or penis by the sexual organ of the other person. Attempted Rape is included.

2. “Sodomy” is oral or anal sexual intercourse with another person, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental or physical incapacity.

3. “Sexual Assault with an Object” is using an object or instrument to unlawfully penetrate, however slightly, the genital or anal opening of the body of another person, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental or physical incapacity. An “object” or “instrument” is anything used by the offender other than the offender’s genitalia.

4. “Fondling” is the touching of the private body parts of another person for the purpose of sexual gratification, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental or physical incapacity.

5. “Incest” is sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by applicable law.

6. “Statutory Rape” is sexual intercourse with a person who is under the statutory age of consent as defined by applicable law.

E. “Domestic Violence” is felony or misdemeanor crimes of violence committed by a current or former spouse or intimate partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under applicable domestic or family violence laws, or by any other person against an adult or youth victim who is protected from that person’s acts under applicable domestic or family violence laws.

F. “Dating Violence” is violence committed by a person –

1. Who is or has been in a social relationship of a romantic or intimate nature with the victim; and

2. Where the existence of such a relationship will be determined based on a consideration of the following factors:
   
   • The length of the relationship;
   
   • The type of relationship; and
   
   • The frequency of interaction between the persons involved in the relationship.

G. “Stalking” is engaging in a course of conduct directed at a specific person that would cause a reasonable person to:

¹ AI’s definition of “Sexual Assault” is mandated by federal regulations implementing Title IX of the Education Amendments of 1972. Those regulations require AI to adopt a definition of “Sexual Assault” that incorporates various forcible and non-forcible sex crimes as defined by the FBI’s Uniform Crime Reporting System. See 34 C.F.R. § 106.30(a).
- Fear for their safety or the safety of others; or
- Suffer substantial emotional distress.

H. “Consent” refers to words or actions that a reasonable person in the perspective of the Respondent would understand as agreement to engage in the sexual conduct at issue. A person who is Incapacitated is not capable of giving Consent.

I. “Incapacitated” refers to the state where a person does not appreciate the nature or fact of sexual activity due to the effect of drugs or alcohol consumption, medical condition or disability, or due to a state of unconsciousness or sleep.

J. “Retaliation” is intimidation, threats, coercion, or discrimination against any individual for the purpose of interfering with any right or privilege secured by Title IX and its implementing regulations or because an individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding, or hearing under this policy.

K. “Complainant” means an individual who is alleged to be the victim of conduct that could constitute Sexual Harassment.

L. “Respondent” means an individual who has been reported to be the perpetrator of conduct that could constitute Sexual Harassment.

M. “Formal Complaint” means a document filed by a Complainant or signed by the Title IX Coordinator alleging Sexual Harassment against a Respondent and requesting that AI investigate the allegation of Sexual Harassment in accordance with this policy. At the time of filing a Formal Complaint, a Complainant must be participating in or attempting to participate in AI’s education programs and activities. A “document filed by a Complainant” means a document or electronic submission (such as an email) that contains the Complainant’s physical or electronic signature or otherwise indicates that the Complainant is the person filing the Complaint.

N. “Supportive Measures” are non-disciplinary, non-punitive individualized services offered, as appropriate, and reasonably available, and without fee or charge, that are designed to restore or preserve equal access to AI’s Education Programs and Activities without unreasonably burdening another party, including measures designed to protect the safety of all parties implicated by a report or AI’s education environment, or to deter Sexual Harassment. Supportive measures may include: counseling, extensions of academic or other deadlines, course-related adjustments, modifications to work or class schedules, campus escort services, changes in work locations, leaves of absence, increased security and monitoring of certain areas of campus, and other similar measures. Supportive Measures may also include mutual restrictions on contact between the parties implicated by a report.

O. “Education Programs and Activities” refers to all the operations of AI, including, but not limited to, in-person and online educational instruction, employment, research activities, extracurricular activities, dining services, performances, and community engagement and outreach programs. The term applies to all activity that occurs on campus or on other property owned or occupied by AI. It also includes off-campus locations, events, or circumstances over which AI exercises substantial control over the Respondent and the context in which the Sexual Harassment occurs, including Sexual Harassment occurring in any building owned or controlled by a student organization that is officially recognized by AI.

IV. UNDERSTANDING HOSTILE ENVIRONMENT SEXUAL HARASSMENT

In determining whether a hostile environment exists, AI will consider the totality of circumstances, including factors such as the actual impact the conduct has had on the Complainant; the nature and severity of the conduct at issue; the frequency and duration of the conduct; the relationship between the parties (including accounting for whether one individual has power or authority over the other); the respective ages of the parties; the context in which the conduct occurred; and the number of persons affected. AI will evaluate the totality of circumstances from the perspective of a reasonable person in the Complainant’s position. A person’s adverse subjective reaction to conduct is not sufficient, in and of itself, to establish the existence of a hostile environment.
AI encourages members of the AI Community to report any and all instances of Sexual Harassment, even if they are unsure whether the conduct rises to the level of a policy violation.

Some specific examples of conduct that may constitute Sexual Harassment if unwelcome include, but are not limited to:

- Unreasonable pressure for a dating, romantic, or intimate relationship or sexual contact
- Unwelcome kissing, hugging, or massaging
- Sexual innuendos, jokes, or humor
- Displaying sexual graffiti, pictures, videos, or posters
- Using sexually explicit profanity
- Asking about, or telling about, sexual fantasies, sexual preferences, or sexual activities
- E-mail and Internet use that violates this policy
- Leering or staring at someone in a sexual way, such as staring at a person's breasts or groin
- Sending sexually explicit emails, text messages, or social media posts
- Commenting on a person's dress in a sexual manner
- Giving unwelcome personal gifts such as lingerie that suggest the desire for a romantic relationship
- Insulting, demeaning, or degrading another person based on gender or gender stereotypes

V. Understanding Consent and Incapacitation

A. Consent

Lack of consent is a critical factor in determining whether Sexual Harassment has occurred. As defined above, consent is a mutual, voluntary, and informed agreement to participate in specific sexual acts with another person that is not achieved through manipulation, Force or Coercion of any kind, and requires having cognitive ability to agree to participate. Consent requires an outward demonstration, through mutually understandable words, conduct or action, indicating that an individual has freely chosen to engage in the specific sexual acts. A verbal “no” constitutes lack of consent, even if it sounds insincere or indecisive.

Impairment or incapacitation due to alcohol and/or drug use, permanent/ temporary psychological or physical disability, and being below the age of consent (age 16) are factors which detract from or make consent impossible.

Silence or an absence of resistance does not imply consent, and consent to engage in sexual activity with one person does not imply consent to engage in sexual activity with another. Even in the context of an ongoing relationship, consent must be sought and freely given for each specific sexual act. Consent may be withdrawn at any time. When consent is withdrawn, sexual activity must immediately stop.

B. Incapacitation

Incapacitation is a state where an individual cannot make an informed and rational decision to consent to engage in sexual contact because the individual lacks conscious knowledge of the nature of the act (e.g., to understand the “who, what, where, when, why or how” of the sexual interaction) and/or is physically or mentally helpless. An individual is also considered incapacitated, and therefore unable to give consent, when asleep, unconscious, or otherwise unaware that sexual contact is occurring.

Incapacitation can only be found when the Respondent knew or should have known that the Complainant was incapacitated when viewed from the position of a sober, reasonable person. One's own intoxication is not an excuse for failure to recognize another person's incapacitation.

Incapacitation may result from the use of alcohol and/or other drugs; however, consumption of alcohol of other drugs, inebriation, or intoxication alone are insufficient to establish incapacitation. Incapacitation is beyond mere drunkenness or intoxication. The impact of alcohol or drugs varies from person to person, and evaluating incapacitation requires an assessment of how consumption of alcohol and/or drugs impacts an individual's:

- Decision-making ability
- Awareness of consequences
• Ability to make informed judgments
• Capacity to appreciate the nature of circumstances of the act.

No single factor is determinative of incapacitation. Some common signs that someone may be incapacitated include slurred speech, confusion, shaky balance, stumbling or falling down, vomiting, and unconsciousness.

VI. Reporting Sexual Harassment

Any person may report Sexual Harassment to the Title IX Coordinator. Reports may be made in person, by regular mail, telephone, electronic mail, or by any other means that results in the Title IX Coordinator receiving the person’s verbal or written report. In-person reports must be made during normal business hours, but reports can be made by regular mail, telephone, or electronic mail at any time, including outside normal business hours.

The name and contact information for the Title IX Coordinator is:

Nicole Schell
Director of the Office of Student Resolution, Title IX Coordinator
Pittsburgh, Pennsylvania
615 McMichael Road
Pittsburgh, Pennsylvania 15205
412-588-1679
nschell@aii.edu

In addition to reporting to the Title IX Coordinator, any person may report Sexual Harassment to any AI employee with managerial authority over other employees, including campus presidents, campus directors, deans, department heads, unit supervisors, and other managers (collectively “Reporting Officials”) who must promptly forward such report of Sexual Harassment to the Title IX Coordinator.

AI employees who are not Reporting Officials are strongly encouraged to notify the Title IX Coordinator of any reports of Sexual Misconduct.

VII. Special Advice for Individuals Reporting Sexual Assault, Domestic Violence, Dating Violence, or Stalking

If you believe you are the victim of Sexual Assault, Domestic Violence, or Dating Violence, do everything possible to preserve evidence by making certain that the incident scene is not disturbed. Preservation of evidence may be necessary for proof of the crime or in obtaining a protection order. For those who believe that they are victims of Sexual Assault, Domestic Violence, or Dating Violence, AI recommends the following:

• Get to a safe place as soon as possible.
• Try to preserve all physical evidence of the crime—avoid bathing, using the toilet, rinsing one’s mouth or changing clothes. If it is necessary, put all clothing that was worn at the time of the incident in a paper bag, not a plastic one.
• Do not launder or discard bedding where the assault occurred- preserve for law enforcement
• Preserve all forms of electronic communication that occurred before, during, or after the assault
• Contact law enforcement by calling 911.
• Get medical attention - all medical injuries are not immediately apparent. This is also necessary to collect evidence in case the individual decides to press charges. Local hospitals have evidence collection kits necessary for criminal prosecution should the victim wish to pursue charges. Take a full change of clothing, including shoes, for use after a medical examination.
• Contact a trusted person, such as a friend or family member for support.
• Talk with a professional licensed counselor, or local health support service who can help explain options, give information, and provide emotional support.
• Make a report to the Title IX Coordinator.
• Explore this policy and avenues for resolution under the Title IX Grievance Process.

It is also important to take steps to preserve evidence in cases of Stalking, to the extent such evidence exists. Such evidence is more likely to be in the form of letters, emails, text messages, etc. rather than evidence of physical contact and violence. This type of non-physical evidence will also be useful in all types of Sexual Harassment investigations.
Once a report of Sexual Assault, Domestic Violence, Dating Violence, or Stalking is made, the victim has several options such as, but not limited to:

- obtaining Supportive Measures
- contacting parents or a relative
- seeking legal advice
- seeking personal counseling (always recommended)
- pursuing legal action against the perpetrator
- filing a Formal Complaint
- requesting that no further action be taken

VIII. Preliminary Assessment

Upon receipt of a report made pursuant to Section VI, the Title IX Coordinator will conduct a preliminary assessment to determine:

- Whether the conduct, as reported, falls or could fall within the scope of the policy specified in Section II; and
- Whether the conduct, as reported, constitutes or could constitute Sexual Harassment.

If the Title IX Coordinator determines that the conduct reported could not fall within the scope of the policy, and/or could not constitute Sexual Harassment, even if investigated, the Title IX Coordinator will close the matter and may notify the reporting party if doing so is consistent with the Family Educational Rights and Privacy Act ("FERPA"). The Title IX Coordinator may refer the report to other AI offices, as appropriate.

If the Title IX Coordinator determines that the conduct reported could fall within the scope of the policy, and/or could constitute Sexual Harassment, if investigated, the Title IX Coordinator will proceed to contact the Complainant as specified in Section IX.

As part of the preliminary assessment, the Title IX Coordinator may take investigative steps to determine the identity of the Complainant, if such identity is not apparent from the report.

IX. Contacting the Complainant

If a report is not closed as a result of the preliminary assessment specified in Section VIII and the Complainant’s identity is known, the Title IX Coordinator will promptly contact the Complainant to discuss the availability of Supportive Measures specified in Section X; to discuss and consider the Complainant’s wishes with respect to such Supportive Measures; to inform the Complainant of the availability of such Supportive Measures with or without filing a Formal Complaint; and to explain the process for filing and pursuing a Formal Complaint. The Complainant will also be provided options for filing complaints with the local police and information about resources that are available on campus and in the community.

X. Supportive Measures

If a report is not closed as a result of the preliminary assessment specified in Section VIII, AI will offer and make available Supportive Measures to the Complainant regardless of whether the Complainant elects to file a Formal Complaint.

Contemporaneously with the Respondent being notified of a Formal Complaint, the Title IX Coordinator will notify the Respondent of the availability of Supportive Measures for the Respondent, and AI will offer and make available Supportive Measures to the Respondent in the same manner in which it offers and makes them available to the Complainant. AI will also offer and make available Supportive Measures to the Respondent prior to the Respondent being notified of a Formal Complaint, if the Respondent requests such measures.
AI will maintain the confidentiality of Supportive Measures provided to either a Complainant or Respondent, to the extent that maintaining such confidentiality does not impair AI's ability to provide the Supportive Measures in question.

XI. Interim Removal

At any time after receiving a report of Sexual Harassment, the Title IX Coordinator may remove a student Respondent from AI's education programs and activities on an temporary basis if an individualized safety and risk analysis determines that an immediate threat to the physical health or safety of any student or other individual arising from the allegations of Sexual Harassment justifies removal. In the event the Title IX Coordinator imposes an interim removal, the Title IX Coordinator must offer to meet with the Respondent within twenty-four hours and provide the Respondent an opportunity to challenge the interim removal.

In the case of a Respondent who is a non-student employee (administrator, faculty, or staff), and in its discretion, AI may place the Respondent on administrative leave at any time after receiving a report of Sexual Harassment, including during the pendency of the investigation and adjudication process specified in Sections XVI and XVII.

For all other Respondents, including independent contractors and guests, AI retains broad discretion to prohibit such persons from entering onto its campus and other properties at any time, and for any reason, whether after receiving a report of Sexual Harassment or otherwise.

XII. Formal Complaint

A Complainant may file a Formal Complaint with the Title IX Coordinator requesting that AI investigate and adjudicate a report of Sexual Harassment in accordance with the provisions of Sections XVI and XVIII. Provided, however, that at the time the Complainant submits a Formal Complaint, the Complainant must be participating in, or attempting to participate in, one or more of AI's education programs or activities.

A Complainant may file a Formal Complaint with the Title IX Coordinator in person, by regular mail, or by email using the contact information specified in Section VI above. No person may submit a Formal Complaint on the Complainant's behalf.

In any case, including a case where a Complainant elects not to file a Formal Complaint, the Title IX Coordinator may file a Formal Complaint on behalf of AI if doing so is not clearly unreasonable. Such action will normally be taken in limited circumstances involving serious or repeated conduct or where the alleged perpetrator may pose a continuing threat to the AI Community. Factors the Title IX Coordinator may consider include (but are not limited to): (a) was a weapon involved in the incident; (b) were multiple assailants involved in the incident; (c) is the accused a repeat offender; and (d) does the incident create a risk of occurring again.

If the Complainant or the Title IX Coordinator files a Formal Complaint, then AI will commence an investigation as specified in Section XVI and proceed to adjudicate the matter as specified in Section XVIII. In all cases where a Formal Complaint is filed, the Complainant will be treated as a party, irrespective of the party's level of participation.

In a case where the Title IX Coordinator files a Formal Complaint, the Title IX Coordinator will not act as a Complainant or otherwise as a party for purposes of the investigation and adjudication processes.

XIII. Consolidation of Formal Complaints

AI may consolidate Formal Complaints as to allegations of Sexual Harassment against more than one Respondent, or by more than one Complainant against one or more Respondents, or by one party against the other party, where the allegations of Sexual Harassment arise out of the same facts or circumstances. Where the investigation and adjudication process involve more than one Complainant or more than one Respondent, references in this policy to the singular “party,” “Complainant,” or “Respondent” include the plural, as applicable. A Formal Complaint of Retaliation may be consolidated with a Formal Complaint of Sexual Harassment.
XIV. Dismissal Prior to Commencement of Investigation

In a case where the Complainant files a Formal Complaint, the Title IX Coordinator will evaluate the Formal Complaint and must dismiss it if the Title IX Coordinator determines:

- The conduct alleged in the Formal Complaint would not constitute Sexual Harassment, even if proved; or
- The conduct alleged in the Formal Complaint falls outside the scope of the policy specified in Section II (i.e., because the alleged conduct did not occur in AI's Education Programs and Activities and/or the alleged conduct occurred outside the geographic boundaries of the United States).

In the event the Title IX Coordinator determines the Formal Complaint should be dismissed pursuant to this Section XIV, the Title IX Coordinator will provide written notice of dismissal to the parties and advise them of their right to appeal as specified in Section XX. The Title IX Coordinator may refer the subject matter of the Formal Complaint to other AI offices, as appropriate. A dismissal pursuant to this Section XIV is presumptively a final determination for purposes of this policy, unless otherwise specified in writing by the Title IX Coordinator in the written notice of dismissal.

XV. Notice of Formal Complaint

Within five (5) days of the Title IX Coordinator receiving a Formal Complaint, the Title IX Coordinator will transmit a written notice to the Complainant and Respondent that includes:

- A physical copy of this policy or a hyperlink to this policy;
- Sufficient details known at the time so that the parties may prepare for an initial interview with the investigator, to include the identities of the parties involved in the incident (if known), the conduct allegedly constituting Sexual Harassment, and the date and location of the alleged incident (if known);
- A statement that the Respondent is presumed not responsible for the alleged Sexual Harassment and that a determination of responsibility will not be made until the conclusion of the adjudication and any appeal;
- Notifying the Complainant and Respondent of their right to be accompanied by an advisor of their choice, as specified in Section XXI.
- Notifying the Complainant and Respondent of their right to inspect and review evidence as specified in Section XVI.D.
- Notifying the Complainant and Respondent of AI's prohibitions on retaliation and false statements specified in Sections XXXIII and XXXIV.
- Information about resources that are available on campus and in the community.

Should AI elect, at any point, to investigate allegations that are materially beyond the scope of the initial written notice, AI will provide a supplemental written notice describing the additional allegations to be investigated.

XVI. Investigation

A. Commencement and Timing

After the written notice of Formal Complaint is transmitted to the parties, an investigator selected by the Title IX Coordinator will undertake an investigation to gather evidence relevant to the alleged misconduct, including inculpatory and exculpatory evidence. The burden of gathering evidence sufficient to reach a determination in the adjudication lies with AI and not with the parties. The investigation will culminate in a written investigation report, specified in Section XVI.E, that will be submitted to the adjudicator during the selected adjudication process. Although
the length of each investigation may vary depending on the totality of the circumstances, AI strives to complete each investigation within thirty (30) to forty-five (45) days of the transmittal of the written notice of Formal Complaint.

B. Equal Opportunity

During the investigation, the investigator will provide an equal opportunity for the parties to be interviewed, to present witnesses (including fact and expert witnesses), and to present other inculpatory and exculpatory evidence. Notwithstanding the foregoing, the investigator retains discretion to limit the number of witness interviews the investigator conducts if the investigator finds that testimony would be unreasonably cumulative, if the witnesses are offered solely as character references and do not have information relevant to the allegations at issue, or if the witnesses are offered to render testimony that is categorically inadmissible, such as testimony concerning sexual history of the Complainant, as specified in Section XXIII. The investigator will not restrict the ability of the parties to gather and present relevant evidence on their own.

The investigation is a party’s opportunity to present testimonial and other evidence that the party believes is relevant to resolution of the allegations in the Formal Complaint. A party that is aware of and has a reasonable opportunity to present particular evidence and/or identify particular witnesses during the investigation, and elects not to, will be prohibited from introducing any such evidence during the adjudication absent a showing of mistake, inadvertence, surprise, or excusable neglect.

C. Documentation of Investigation

The investigator will take reasonable steps to ensure the investigation is documented. Interviews of the parties and witnesses may be documented by the investigator’s notes, audio recorded, video recorded, or transcribed. The particular method utilized to record the interviews of parties and witnesses will be determined by the investigator in the investigator’s sole discretion, although whatever method is chosen shall be used consistently throughout a particular investigation.

D. Access to the Evidence

At the conclusion of the evidence-gathering phase of the investigation, but prior to the completion of the investigation report, the Investigating Officer will transmit to each party and their advisor, in either electronic or hard copy form, all evidence obtained as part of the investigation that is directly related to the allegations raised in the Formal Complaint, including evidence AI may choose not to rely on at any hearing and inculpatory or exculpatory evidence whether obtained from a party or some other source. Thereafter, the parties will have ten (10) days in which to submit to the investigator a written response, which the investigator will consider prior to completing the investigation report.

The parties and their advisors are permitted to review the evidence solely for the purposes of this grievance process and may not duplicate or disseminate the evidence to the public.

E. Investigation Report

After the period for the parties to provide any written response as specified in Section XIII.D has expired, the investigator will complete a written investigation report that fairly summarizes the various steps taken during the investigation, summarizes the relevant evidence collected, lists material facts on which the parties agree, and lists material facts on which the parties do not agree. When the investigation report is complete, the investigator will transmit a copy to the Title IX Coordinator. The investigator will also transmit the investigation report to each party and their advisor, in either electronic or hard copy form.

XVII. Adjudication Process Selection

After the investigator has sent the investigation report to the parties, the Title IX Coordinator will transmit to each party a notice advising the party of the two different adjudication processes specified in Section XVIII. The notice will explain that the hearing process specified in Section XVIII.A is the default process for adjudicating all Formal Complaints and will be utilized unless both parties voluntarily consent to administrative adjudication as specified in Section XVIII.B as a form of informal resolution. The notice will be accompanied by a written consent to administrative adjudication and will advise each party that, if both parties execute the written consent to administrative adjudication, then the administrative adjudication process will be used in lieu of the hearing process. Parties are urged to carefully
review this policy (including the entirety of Section XVIII), consult with their advisor, and consult with other persons as they deem appropriate (including an attorney) prior to consenting to administrative adjudication.

Each party will have three (3) days from transmittal of the notice specified in this Section XVII to return the signed written consent form to the Title IX Coordinator. If either party does not timely return the signed written consent, that party will be deemed not to have consented to administrative adjudication and the Formal Complaint will be adjudicated pursuant to the hearing process.

XVIII. Adjudication

A. Hearing Process

The default process for adjudicating Formal Complaints is the hearing process specified in this Section XVIII.A. The hearing process will be used to adjudicate all Formal Complaints unless both parties timely consent to administrative adjudication as specified in Section XIV above.

1. Hearing Officer

After selection of the hearing process as the form of administrative adjudication, the Title IX Coordinator will promptly appoint a hearing officer who will oversee the hearing process and render a determination of responsibility for the allegations in the Formal Complaint, at the conclusion of the hearing process. The Title IX Coordinator will see that the hearing officer is provided a copy of the investigation report and a copy of all evidence transmitted to the parties by the investigator as specified in Section XVI.D.

2. Hearing Notice and Response to the Investigation Report

After the hearing officer is appointed by the Title IX Coordinator, the hearing officer will promptly transmit written notice to the parties notifying the parties of the hearing officer’s appointment; setting a deadline for the parties to submit any written response to the investigation report; setting a date for the pre-hearing conference; and setting a date and time for the hearing. Neither the pre-hearing conference, nor the hearing itself, may be held any earlier than ten (10) days from the date of transmittal of the written notice specified in this Section XVIII.A.2.

A party’s written response to the investigation report must include:

- To the extent the party disagrees with the investigation report, any argument or commentary regarding such disagreement;

- Any argument that evidence should be categorically excluded from consideration at the hearing based on privilege, relevancy, the prohibition on the use of sexual history specified in Section XXIII, or for any other reason;

- A list of any witnesses that the party contends should be requested to attend the hearing pursuant to an attendance notice issued by the hearing officer;

- A list of any witnesses that the party intends to bring to the hearing without an attendance notice issued by the hearing officer;

- Any request that the parties be separated physically during the pre-hearing conference and/or hearing;

- Any other accommodations that the party seeks with respect to the pre-hearing conference and/or hearing;

- The name and contact information of the advisor who will accompany the party at the pre-hearing conference and hearing;

- If the party does not have an advisor who will accompany the party at the hearing, a request that AI provide an advisor for purposes of conducting questioning as specified in Section XVIII.A.5.
A party's written response to the investigation report may also include:

- Argument regarding whether any of the allegations in the Formal Complaint are supported by a preponderance of the evidence; and
- Argument regarding whether any of the allegations in the Formal Complaint constitute Sexual Harassment.

3. Pre-Hearing Conference

Prior to the hearing, the hearing officer will conduct a pre-hearing conference with the parties and their advisors. The pre-hearing conference will be conducted live, with simultaneous and contemporaneous participation by the parties and their advisors. By default, the pre-hearing conference will be conducted with the hearing officer, the parties, the advisors, and other necessary AI personnel together in the same physical location. However, upon request of either party, the parties will be separated into different rooms with technology enabling the parties to participate simultaneously and contemporaneously by video and audio.

In the hearing officer's discretion, the pre-hearing conference may be conducted virtually, by use of video and audio technology, where all participants participate simultaneously and contemporaneously by use of such technology.

During the pre-hearing conference, the hearing officer will discuss the hearing procedures with the parties; address matters raised in the parties' written responses to the investigation report, as the hearing officer deems appropriate; discuss whether any stipulations may be made to expedite the hearing; discuss the witnesses the parties have requested be served with notices of attendance and/or witnesses the parties plan to bring to the hearing without a notice of attendance; and resolve any other matters that the hearing officer determines, in the hearing officer's discretion, should be resolved before the hearing.

4. Issuance of Notices of Attendance

After the pre-hearing conference, the hearing officer will transmit notices of attendance to any AI employee (including administrator, faculty, or staff) or student whose attendance is requested at the hearing as a witness. The notice will advise the subject of the specified date and time of the hearing and advise the subject to contact the hearing officer immediately if there is a material and unavoidable conflict.

The subject of an attendance notice should notify any manager, faculty member, or other supervisor, as necessary, if attendance at the hearing will conflict with job duties, classes, or other obligations. All such managers, faculty members, and other supervisors are required to excuse the subject of the obligation, or provide some other accommodation, so that the subject may attend the hearing as specified in the notice.

AI will not issue a notice of attendance to any witness who is not an employee or a student.

5. Hearing

After the pre-hearing conference, the hearing officer will convene and conduct a hearing. The hearing will be audio recorded. The audio recording will be made available to the parties for inspection and review on reasonable notice, including for use in preparing any subsequent appeal.

The hearing will be conducted live, with simultaneous and contemporaneous participation by the parties and their advisors. By default, the hearing will be conducted with the hearing officer, the parties, the advisors, witnesses, and other necessary AI personnel together in the same physical location. However, upon request of either party, the parties will be separated into different rooms with technology enabling the parties to participate simultaneously and contemporaneously by video and audio.

In the hearing officer's discretion, the hearing may be conducted virtually, by use of video and audio technology, where all participants participate simultaneously and contemporaneously by use of such technology.

While the rulings from the hearing officer will govern the particulars of the hearing, each hearing will include, at a minimum:
• Opportunity for each party to address the hearing officer directly and to respond to questions posed by the hearing officer;

• Opportunity for each party’s advisor to ask directly, orally, and in real time, relevant questions, and follow up questions, of the other party and any witnesses, including questions that support or challenge credibility;

• Opportunity for each party to raise contemporaneous objections to testimonial or non-testimonial evidence and to have such objections ruled on by the hearing officer and a reason for the ruling provided;

• Opportunity for each party to submit evidence that the party did not present during the investigation due to mistake, inadvertence, surprise, or excusable neglect;

• Opportunity for each party to make a brief closing argument.

Except as otherwise permitted by the hearing officer, the hearing will be closed to all persons except the parties, their advisors, the investigator, the hearing officer, the Title IX Coordinator, and other necessary AI personnel. With the exception of the investigator and the parties, witnesses will be sequestered until such time as their testimony is complete.

During the hearing, the parties and their advisors will have access to the investigation report and evidence that was transmitted to them pursuant to Section XIII.D.

While a party has the right to attend and participate in the hearing with an advisor, a party and/or advisor who materially and repeatedly violates the rules of the hearing in such a way as to be materially disruptive, may be barred from further participation and/or have their participation limited, as the case may be, in the discretion of the hearing officer.

Subject to the minimum requirements specified in this Section XVIII.A.5, the hearing officer will have sole discretion to determine the manner and particulars of any given hearing, including with respect to the length of the hearing, the order of the hearing, and questions of admissibility. The hearing officer will independently and contemporaneously screen questions for relevance in addition to resolving any contemporaneous objections raised by the parties and will explain the rational for any evidentiary rulings.

The hearing is not a formal judicial proceeding and strict rules of evidence do not apply. The hearing officer will have discretion to modify the Hearing Procedures, when good cause exists to do so, and provided the minimal requirements specified in this Section XVIII.A.5 are met.

6. Subjection to Questioning

In the event that any party or witness refuses to attend the hearing, or attends but refuses to submit to questioning by the parties’ advisors, the statements of that party or witness, as the case may be, whether given during the investigation or during the hearing, will not be considered by the hearing officer in reaching a determination of responsibility.

Notwithstanding the foregoing, the hearing officer may consider the testimony of any party or witness, whether given during the investigation or during the hearing, if the parties jointly stipulate that the testimony may be considered or in the case where neither party requested attendance of the witness at the hearing.

In applying this Section XVIII.A.6, the hearing officer will not draw an inference about the determination regarding responsibility based solely on a party or a witness’s absence from the live hearing and/or refusal to submit to questioning by the parties’ advisors.

7. Deliberation and Determination

After the hearing is complete, the hearing officer will objectively evaluate all relevant evidence collected during the investigation, including both inculpatory and exculpatory evidence, together with testimony and non-testimony evidence received at the hearing, and ensure that any credibility determinations made are not based on a person’s status.
as a Complainant, Respondent, or witness. The hearing officer will take care to exclude from consideration any evidence that was ruled inadmissible at the pre-hearing conference, during the hearing, or by operation of Section XVIII.A.6. The hearing officer will resolve disputed facts using a preponderance of the evidence (i.e., "more likely than not") standard and reach a determination regarding whether the facts that are supported by a preponderance of the evidence constitute one or more violations of the policy as alleged in the Formal Complaint.

8. Discipline and Remedies

In the event the hearing officer determines that the Respondent is responsible for violating this policy, the hearing officer will, prior to issuing a written decision, consult with an appropriate AI official with disciplinary authority over the Respondent and such official will determine any discipline to be imposed. The hearing officer will also, prior to issuing a written decision, consult with the Title IX Coordinator who will determine whether and to what extent ongoing support measures or other remedies will be provided to the Complainant.

9. Written Decision

After reaching a determination and consulting with the appropriate AI official and Title IX Coordinator as required by Section XVIII.A.8, the hearing officer will prepare a written decision that will include:

- Identification of the allegations potentially constituting Sexual Harassment made in the Formal Complaint;
- A description of the procedural steps taken by AI upon receipt of the Formal Complaint, through issuance of the written decision, including notification to the parties, interviews with the parties and witnesses, site visits, methods used to gather non-testimonial evidence, and the date, location, and people who were present at or presented testimony at the hearing.
- Articulate findings of fact, made under a preponderance of the evidence standard, that support the determination;
- A statement of, and rationale for, each allegation that constitutes a separate potential incident of Sexual Harassment, including a determination regarding responsibility for each separate potential incident;
- The discipline determined by the appropriate AI official as referenced in Section XVIII.A.8;
- Whether the Complainant will receive any ongoing support measures or other remedies as determined by the Title IX Coordinator; and
- A description of AI’s process and grounds for appeal, as specified in Section XX.

The hearing officer's written determination will be transmitted to the parties. Transmittal of the written determination to the parties concludes the hearing process, subject to any right of appeal as specified in Section XX.

Although the length of each adjudication by hearing will vary depending on the totality of the circumstances, AI strives to issue the hearing officer's written determination within fourteen (14) days of the conclusion of the hearing.

B. Administrative Adjudication

In lieu of the hearing process, the parties may consent to have a Formal Complaint resolved by administrative adjudication as a form of informal resolution. Administrative adjudication is voluntary and must be consented to in writing by both parties and approved by the Title IX Coordinator as specified in Section XIV. At any time prior to the issuance of the administrative officer's determination, a party has the right to withdraw from administrative adjudication and request a live hearing as specified in Section XVIII.A.

If administrative adjudication is selected, the Title IX Coordinator will appoint an administrative officer. The Title IX Coordinator will see that the administrative adjudicator is provided a copy of the investigation report and a copy of all the evidence transmitted to the parties by the investigator as specified in Section XVIII.D.
The administrative officer will promptly send written notice to the parties notifying the parties of the administrative officer's appointment; setting a deadline for the parties to submit any written response to the investigation report; and setting a date and time for each party to meet with the administrative officer separately. The administrative officer's meetings with the parties will not be held any earlier than ten (10) days from the date of transmittal of the written notice specified in this paragraph.

A party's written response to the investigation report must include:

- To the extent the party disagrees with the investigation report, any argument or commentary regarding such disagreement;
- Any argument that a particular piece or class of evidence should be categorically excluded from consideration at the hearing based on privilege, relevancy, the prohibition on the use of sexual history specified in Section XXIII, or for any other reason;
- Argument regarding whether any of the allegations in the Formal Complaint are supported by a preponderance of the evidence;
- Argument regarding whether any of the allegations in the Formal Complaint constitute Sexual Harassment.

After reviewing the parties' written responses, the administrative officer will meet separately with each party to provide the party with an opportunity make any oral argument or commentary the party wishes to make and for the administrative officer to ask questions concerning the party's written response, the investigative report, and/or the evidence collected during the investigation.

After meeting with each party, the administrative officer will objectively revaluate all relevant evidence, including both inculpatory and exculpatory evidence and ensure that any credibility determinations made are not based on a person's status as a Complainant, Respondent, or witness. The administrative officer will take care to exclude from consideration any evidence that the administrative officer determines should be ruled inadmissible based on the objections and arguments raised by the parties in their respective written responses to the investigation report. The administrative officer will resolve disputed facts using a preponderance of the evidence (i.e., "more likely than not") standard and reach a determination regarding whether the facts that are supported by a preponderance of the evidence constitute one or more violations of the policy as alleged in the Formal Complaint.

Thereafter, the administrative officer will consult with any AI official and the Title IX Coordinator, in the manner specified in Section XVIII.A.7 and will prepare and transmit a written decision in the manner as specified in Section XVIII.A.8 which shall serve as a resolution for purposes of informal resolution.

Transmittal of the administrative officer’s written determination concludes the administrative adjudication, subject to any right of appeal as specified in Section XVII.

Although the length of each administrative adjudication will vary depending on the totality of the circumstances, AI strives to issue the administrative officer's written determination within twenty-one (21) days of the transmittal of the initiating written notice specified in this Section XVIII.B.

**XIX. Dismissal During Investigation or Adjudication**

AI may dismiss a Formal Complaint at any point during the investigation or adjudication process if the Title IX Coordinator determines that any one or more of the following is true:

- The Complainant provides the Title IX Coordinator written notice that the Complainant wishes to withdraw the Formal Complaint or any discrete allegations therein (in which case those discrete allegations may be dismissed);
- The Respondent is no longer enrolled or employed by AI, as the case may be; or
- Specific circumstances prevent AI from gathering evidence sufficient to reach a determination as to the Formal Complaint, or any discrete allegations therein (in which case those discrete allegations may be dismissed).
In the event the Title IX Coordinator determines that a Formal Complaint should be dismissed pursuant to this Section XIX, the Title IX Coordinator will provide written notice of dismissal to the parties and advise them of their right to appeal as specified in Section XX. The Title IX Coordinator may refer the subject matter of the Formal Complaint to other AI offices, as appropriate. A dismissal pursuant to this Section XIX is presumptively a final determination as it pertains to this policy, unless otherwise specified in writing by the Title IX Coordinator in the written notice of dismissal.

**XX. Appeal**

Either party may appeal the determination of an adjudication, or a dismissal of a Formal Complaint, on one or more of the following grounds:

- A procedural irregularity affected the outcome;
- There is new evidence that was not reasonably available at the time the determination or dismissal was made, that could have affected the outcome;
- The Title IX Coordinator, investigator, hearing officer, or administrative officer, as the case may be, had a conflict of interest or bias for or against complainants or respondents generally, or against the individual Complainant or Respondent, that affected the outcome.

No other grounds for appeal are permitted.

A party must file an appeal within seven (7) days of the date they receive notice of dismissal or determination appealed from or, if the other party appeals, within thee (3) days of the other party appealing, whichever is later. The appeal must be submitted in writing to Institutional Director of Student Affairs, who serves as the appeal officer. The appeal must specifically identify the determination and/or dismissal appealed from, articulate which one or more of the three grounds for appeal are being asserted, explain in detail why the appealing party believes the appeal should be granted, and articulate what specific relief the appealing party seeks.

Promptly upon receipt of an appeal, the appeal officer will conduct an initial evaluation to confirm that the appeal is timely filed and that it invokes at least one of the permitted grounds for appeal. If the appeal officer determines that the appeal is not timely, or that it fails to invoke a permitted ground for appeal, the appeal officer will dismiss the appeal and provide written notice of the same to the parties.

If the appeal officer confirms that the appeal is timely and invokes at least one permitted ground for appeal, the appeal officer will provide written notice to the other party that an appeal has been filed and that the other party may submit a written opposition to the appeal within seven (7) days. The appeal officer shall also promptly obtain from the Title IX Coordinator any records from the investigation and adjudication necessary to resolve the grounds raised in the appeal.

Upon receipt of any opposition, or after the time period for submission of an opposition has passed without one being filed, the appeal officer will promptly decide the appeal and transmit a written decision to the parties that explains the outcome of the appeal and the rationale.

The determination of a Formal Complaint, including any discipline, becomes final when the time for appeal has passed with no party filing an appeal or, if any appeal is filed, at the point when the appeal officer has resolved all appeals, either by dismissal or by transmittal of a written decision.

No further review beyond the appeal is permitted.

Although the length of each appeal will vary depending on the totality of the circumstances, AI strives to issue the appeal officer’s written decision within (21) days of an appeal being filed.

**XXI. Advisor of Choice**

From the point a Formal Complaint is made, and until an investigation, adjudication, and appeal are complete, the Complainant and Respondent will have the right to be accompanied by an advisor of their choice to all meetings,
interviews, and hearings that are part of the investigation, adjudication, and appeal process. The advisor may be, but is not required to be, an attorney.

Except for the questioning of witnesses during the hearing specified in Section XVIII.A.5, the advisor will play a passive role and is not permitted to communicate on behalf of a party, insist that communication flow through the advisor, or communicate with AI about the matter without the party being included in the communication. In the event a party's advisor of choice engages in material violation of the parameters specified in this Section XXI and Section XVIII.A.5, AI may preclude the advisor from further participation, in which case the party may select a new advisor of their choice.

In the event a party is not able to secure an advisor to attend the hearing specified in Section XVIII.A.5, and requests AI to provide an advisor, AI will provide the party an advisor, without fee or charge, who will conduct questioning on behalf of the party at the hearing. AI will have sole discretion to select the advisor it provides. The advisor AI provides may be, but is not required to be, an attorney.

AI is not required to provide a party with an advisor in any circumstance except where the party does not have an advisor present at the hearing specified in Section XVIII.A.5 and requests that AI provide an advisor.

XXII. Treatment Records and Other Privileged Information

During the investigation and adjudication processes, the investigator and adjudicator, as the case may be, are not permitted to access, consider, disclose, permit questioning concerning, or otherwise use:

- A party's records that are made or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in the professional or paraprofessional's capacity, or assisting in that capacity, and which are made and maintained in connection with the provision of treatment to the party; or

- Information or records protected from disclosure by any other legally-recognized privilege, such as the attorney client privilege;

unless AI has obtained the party's voluntary, written consent to do so for the purposes of the investigation and adjudication process.

Notwithstanding the foregoing, the investigator and/or adjudicator, as the case may be, may consider any such records or information otherwise covered by this Section XIX if the party holding the privilege affirmatively discloses the records or information to support their allegation or defense, as the case may be.

XXIII. Sexual History

During the investigation and adjudication processes, questioning regarding a Complainant's sexual predisposition or prior sexual behavior are not relevant, unless such questions and evidence about the Complainant's prior sexual behavior are offered to prove that someone other than the Respondent committed the conduct alleged, or if the questions and evidence concern specific incidents of the Complainant's prior sexual behavior with respect to the Respondent and are offered to prove consent. Notwithstanding the foregoing, a Complainant who affirmatively uses information otherwise considered irrelevant by this Section XXIII for the purpose of supporting the Complainant's allegations, may be deemed to have waived the protections of this Section XXIII.

XXIV. Informal Resolution

At any time after the parties are provided written notice of the Formal Complaint as specified in Section XV, and before the completion of any appeal specified in Section XX, the parties may voluntarily consent, with the Title IX Coordinator's approval, to engage in mediation, facilitated resolution, or other form of dispute resolution the goal of which is to enter into a final resolution resolving the allegations raised in the Formal Complaint by agreement of the parties. Administrative Adjudication as specified in Section XVIII.B is a form of informal resolution.
The specific manner of any informal resolution process will be determined by the parties and the Title IX Coordinator, in consultation together. Prior to commencing the informal resolution process agreed upon, the Title IX Coordinator will transmit a written notice to the parties that:

- Describes the parameters and requirements of the informal resolution process to be utilized;
- Identifies the individual responsible for facilitating the informal resolution (who may be the Title IX Coordinator, another AI official, or a suitable third-party);
- Explains the effect of participating in informal resolution and/or reaching a final resolution will have on a party’s ability to resume the investigation and adjudication of the allegations at issue in the Formal Complaint; and
- Explains any other consequence resulting from participation in the informal resolution process, including a description of records that will be generated, maintained, and/or shared.

After receiving the written notice specified in this paragraph, each party must voluntarily provide written consent to the Title IX Coordinator, before the informal resolution may commence.

During the pendency of the informal resolution process, the investigation and adjudication processes that would otherwise occur are stayed and all related deadlines are suspended.

If the parties reach a resolution through the informal resolution process, and the Title IX Coordinator agrees that the resolution is not clearly unreasonable, the Title IX Coordinator will reduce the terms of the agreed resolution to writing and present the resolution to the parties for their written signature. Once both parties and the Title IX Coordinator sign the resolution, the resolution is final, and the allegations addressed by the resolution are considered resolved and will not be subject to further investigation, adjudication, remediation, or discipline by AI, except as otherwise provided in the resolution itself, absent a showing that a party induced the resolution by fraud, misrepresentation, or other misconduct or where required to avoid a manifest injustice to either party or to AI. Notwithstanding the foregoing if the form of informal resolution is Administrative Adjudication as specified in Section XVIII.B, there shall not be an agreed resolution requiring the parties’ signatures; instead, the determination issued by the administrative officer shall serve as the resolution and conclude the informal resolution process, subject only to any right of appeal. With the exception of a resolution resulting from the Administrative Adjudication process specified in Section XVIII.B, all other forms of informal resolution pursuant to this Section XXIV are not subject to appeal.

A party may withdraw their consent to participate in informal resolution at any time before a resolution has been finalized.

Absent extension by the Title IX Coordinator, any informal resolution process must be completed within twenty-one (21) days. If an informal resolution process does not result in a resolution within twenty-one (21) days, and absent an extension, abeyance, or other contrary ruling by the Title IX Coordinator, the informal resolution process will be deemed terminated, and the Formal Complaint will be resolved pursuant to the investigation and adjudication procedures. The Title IX Coordinator may adjust any time periods or deadlines in the investigation and/or adjudication process that were suspended due to the informal resolution.

Other language in this Section XXIV notwithstanding, informal resolution will not be permitted if the Respondent is a non-student employee accused of committing Sexual Harassment against a student.

XXV. Presumption of Non-Responsibility

From the time a report or Formal Complaint is made, a Respondent is presumed not responsible for the alleged misconduct until a determination regarding responsibility is made final.

XXVI. Resources

Any individual affected by or accused of Sexual Harassment will have equal access to support services offered through AI. AI encourages any individual who has questions or concerns to seek support of AI identified resources. The Title IX Coordinator is available to provide information about AI’s policy and procedure and to provide assistance. A list
of AI identified support resources is located under the Student Services tab on the student portal at the following link: www.MyaiCAMPUS.com.

XXVII. Conflicts of Interest, Bias, and Procedural Complaints

The Title IX Coordinator, investigator, hearing officer, administrative officer, appeals officer, and informal resolution facilitator will be free of any material conflicts of interest or material bias. Any party who believes one or more of these AI officials has a material conflict of interest or material bias must raise the concern promptly so that AI may evaluate the concern and find a substitute, if appropriate. The failure of a party to timely raise a concern of a conflict of interest or bias may result in a waiver of the issue for purposes of any appeal specified in Section XX or otherwise.

XXVIII. Objections Generally

Parties are expected to raise any objections, concerns, or complaints about the investigation, adjudication, and appeals process in a prompt and timely manner so that AI may evaluate the matter and address it, if appropriate.

XXIX. Relationship With Criminal Process

This policy sets forth AI’s processes for responding to reports and Formal Complaints of Sexual Harassment. AI’s processes are separate, distinct, and independent of any criminal processes. While AI may temporarily delay its processes under this policy to avoid interfering with law enforcement efforts if requested by law enforcement, AI will otherwise apply this policy and its processes without regard to the status or outcome of any criminal process.

XXX. Recordings

Wherever this policy specifies that an audio or video recording will be made, the recording will be made only by AI and is considered property of AI, subject to any right of access that a party may have under this policy, FERPA, and other applicable federal, state, or local laws. Only AI is permitted to make audio or video recordings under this policy. The surreptitious recording of any meeting, interview, hearing, or other interaction contemplated under this policy is strictly prohibited. Any party who wishes to transcribe a hearing by use of a transcriptionist must seek pre-approval from the hearing officer.

XXXI. Vendors, Contractors and Third Parties

AI does business with various vendors, contractors, and other third-parties who are not students or employees of AI. Notwithstanding any rights that a given vendor, contractor, or third-party Respondent may have under this policy, AI retains its right to limit any vendor, contractor, or third-party’s access to campus for any reason. And AI retains all rights it enjoys by contract or law to terminate its relationship with any vendor, contractor, or third-party irrespective of any process or outcome under this policy.

XXXII. Bad Faith Complaints and False Information

It is a violation of this policy for any person to submit a report or Formal Complaint that the person knows, at the time the report or Formal Complaint is submitted, to be false or frivolous. It is also a violation of this policy for any person to knowingly make a materially false statement during the course of an investigation, adjudication, or appeal under this policy. Violations of this Section XXXIII are not subject to the investigation and adjudication processes in this policy; instead, they will be addressed under the Student Code of Conduct in the case of students and other AI policies and standards, as applicable, for other persons.

XXXIII. Retaliation

It is a violation of this policy to engage in Retaliation. Reports and Formal Complaints of retaliation may be made in the manner specified in Sections VI and XII. Any report or Formal Complaint of Retaliation will be processed under this policy in the same manner as a report or Formal Complaint of Sexual Harassment, as the case may be. AI retains discretion to consolidate a Formal Complaint of Retaliation with a Formal Complaint of Sexual Harassment for investigation and/or adjudication purposes if the two Formal Complaints share a common nexus.
XXXIV. Confidentiality

AI will keep confidential the identity of any individual who has made a report or Formal Complaint of Sexual Harassment or Retaliation including any Complainant, the identity of any individual who has been reported to be a perpetrator of Sexual Harassment or Retaliation including any Respondent, and the identity of any witness. AI will also maintain the confidentiality of its various records generated in response to reports and Formal Complaints, including, but not limited to, information concerning Supportive Measures, notices, investigation materials, adjudication records, and appeal records. Notwithstanding the foregoing, AI may reveal the identity of any person or the contents of any record if permitted by FERPA, if necessary to carry out AI’s obligations under Title IX and its implementing regulations including the conduct of any investigation, adjudication, or appeal under this policy or any subsequent judicial proceeding, or as otherwise required by law. Further, notwithstanding AI’s general obligation to maintain confidentiality as specified herein, the parties to a report or Formal Complaint will be given access to investigation and adjudication materials in the circumstances specified in this policy.

While AI will maintain confidentiality specified in this Section XXXV, AI will not limit the ability of the parties to discuss the allegations at issue in a particular case. Parties are advised, however, that the manner in which they communicate about, or discuss a particular case, may constitute Sexual Harassment or Retaliation in certain circumstances and be subject to discipline pursuant to the processes specified in this policy.

Note that certain types of Sexual Harassment are considered crimes for which AI must disclose crime statistics in its Annual Security Report that is provided to the campus community and available to the public. These disclosures will be made without including personally identifying information.

XXXV. Other Violations of this Policy

Alleged violations of this policy, other than violations of the prohibitions on Sexual Harassment and Retaliation, will be subject to review under the Student Code of Conduct for students, the Faculty Handbook for faculty, or other AI policies and standards for employees.

XXXVI. Other Forms of Discrimination

This policy applies only to Sexual Harassment. Complaints of other forms of sex discrimination are governed by AI’s Non-Discrimination Policy.

XXXVII. Training

AI will ensure that AI officials acting under this policy, including but not limited to the Title IX Coordinator, investigators, hearing officers, administrative officers, informal resolution facilitators, AI provided advisors, and appeals officers receive training in compliance with 34 C.F.R. § 106.45(b)(1)(iii) and any other applicable federal or state law.

XXXVIII. Recordkeeping

AI will retain those records specified in 34 C.F.R. § 106.45(b)(10) for a period of seven years after which point in time they may be destroyed, or continue to be retained, in AI’s sole discretion. The records specified in 34 C.F.R. § 106.45(b)(10) will be made available for inspection, and/or published, to the extent required by 34 C.F.R. § 106.45(b)(10) and consistent with any other applicable federal or state law, including FERPA.

XXXIX. Discretion in Application

AI retains discretion to interpret and apply this policy in a manner that is not clearly unreasonable, even if AI’s interpretation or application differs from the interpretation of the parties.

Despite AI’s reasonable efforts to anticipate all eventualities in drafting this policy, it is possible unanticipated or extraordinary circumstances may not be specifically or reasonably addressed by the express policy language, in which case AI retains discretion to respond to the unanticipated or extraordinary circumstance in a way that is not clearly unreasonable.

The provisions of this policy and the Hearing Procedures referenced in Section XVIII.A.5 are not contractual in nature,
whether in their own right, or as part of any other express or implied contract. Accordingly, AI retains discretion to revise this policy and the Hearing Procedures at any time, and for any reason. AI may apply policy revisions to an active case provided that doing so is not clearly unreasonable.

No Harassment Policy

The Art Institute of Houston and its branch campuses is committed to providing workplaces and learning environments that are free from harassment on the basis of any protected classification including, but not limited to race, sex, gender, color, religion, sexual orientation, gender identity or expression, age, national origin, disability, medical condition, marital status, veteran status, genetic marker or on any other basis protected by law. Such conduct is unprofessional, unproductive, illegal, and generally considered bad for business. Consequently, all conduct of this nature is expressly prohibited, regardless of whether it violates any law. (Please note that sexual harassment is more thoroughly addressed in the Sexual Harassment Policy.)

Non-Discrimination Policy

The Art Institutes system of schools does not discriminate or harass on the basis of race, color, national origin, sex, gender, sexual orientation, gender identity or expression, disability, age, religion, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law, in our programs and activities. The Art Institutes system of schools provides reasonable accommodations to qualified individuals with disabilities. The Art Institutes system of schools will not retaliate against persons bringing forward allegations of harassment or discrimination.

The Art Institutes system of schools has designated staff members who handle inquiries and coordinate individual campus compliance efforts regarding the non-discrimination policy. The Office of Student Resolution can be reached by calling 888-719-7214 or sending an email to aistudentresolution@aai.edu.

The Art Institute of Austin, a branch of The Art Institute of Houston
1204 Chestnut Street, Bastrop, TX 78602
Main Campus: 866.583.7952
https://www.artinstitutes.edu/austin

The Art Institute of Houston
4140 Southwest Freeway, Houston, TX 77027
Main Campus 800.275.4244
Student Services 713.860.4344
https://www.artinstitutes.edu/houston

The Art Institute of San Antonio, a branch of The Art Institute of Houston
10000 IH.10 West, Suite 200, San Antonio, Texas, 78256
Main Campus 888.222.0040
https://www.artinstitutes.edu/san-antonio

Student Grievance Procedure for Internal Complaints of Discrimination and Harassment

Students who believe they have been subjected to discrimination or harassment (other than sexual harassment) in violation of the Non-Discrimination Policy should follow the procedure outlined below. (Please note that students who believe they have been subjected to sexual harassment should follow the reporting process in the Sexual Harassment Policy below.) This complaint procedure is intended to provide a fair, prompt and reliable determination about whether the College’s Non-Discrimination Policy has been violated.

1. Complainants are encouraged to file a complaint as soon as possible after an alleged incident of discrimination has occurred. Any student who chooses to file a discrimination complaint should do so either with:

For Houston:
Academic Affairs , 4140 Southwest Fwy, Houston, TX 77027, 713-353-3651.
For Austin:
Academic Affairs 1204 Chestnut Street, Bastrop, TX 78602, 512-691-1726.

For San Antonio:

Students can also submit their complaints via the following phone number or email address: Student Resolution (888) 719-7214, AIStudentResolution@aii.edu.

2. The College will investigate the allegations. Both the accuser and the accused are entitled to have others present during a disciplinary proceeding. Both will be informed of the outcome of any campus disciplinary proceeding. For this purpose, the outcome of a disciplinary proceeding means only College’s final determination with respect to the alleged offense and any sanction that is imposed against the accused. Both the complainant and the accuser will have the opportunity to meet and discuss the allegations with the investigator and may offer any witnesses in support of their position to the investigator during the course of the investigation. A student may be accompanied during investigation meetings and discussions by one person (family member, friend, etc.) who can act as an observer, provide emotional support, and/or assist the student in understanding and cooperating in the investigation. The observer may not be an attorney, unless otherwise required by local law. The investigator may prohibit from attending or remove any person who disrupts the investigation in the investigator’s sole discretion.

3. The student who made the complaint and the accused shall be informed promptly in writing when the investigation is completed, no later than 45 calendar days from the date the complaint was filed. The student who made the complaint shall be informed if there were findings made that the policy was or was not violated and of actions taken to resolve the complaint, if any, that are directly related to him/her, such as an order that the accused not contact the student who made the complaint. In accordance with institutional policies protecting individuals’ privacy, the student who made the complaint may generally be notified that the matter has been referred for disciplinary action, but shall not be informed of the details of the recommended disciplinary action without the consent of the accused.

4. The decision of the Investigator may be appealed by petitioning the Campus Leader’s Office of the College. The written appeal must be made within 20 calendar days of receipt of the determination letter. The Campus Leader, or his or her designee, will render a written decision on the appeal within 30 calendar days from receipt of the appeal. The Campus Leader’s decision shall be final.

5. The College will not retaliate against persons bringing forward allegations of harassment or discrimination.

6. Matters involving general student complaints will be addressed according to the Student Complaint Procedures, a copy of which can be found in the Student Handbook or Academic Catalog.

7. For more information about your rights under the federal laws prohibiting discrimination, please contact the Office for Civil Rights at the U.S. Department of Education.

Students at The Art Institute of Houston, The Art Institute of Austin, or The Art Institute of San Antonio who follow this complaint procedure and still feel dissatisfied with the results may send a written copy of the complaint to:

Texas Higher Education Coordinating Board
1200 E. Anderson Lane,
Austin, TX 78752
512-427-6101

The Texas Higher Education Coordinating Board’s rules governing student complaints (Title 19 of the Texas Administrative Code, Sections 1.110-1.120) can be reviewed at:


A description of the Texas Higher Education Coordinating Board’s complaint procedure and online forms can be found at: www.thecb.state.tx.us/studentcomplaints.
Student Rights and Responsibilities

**Student Rights**
You have the right to:

- Know what financial assistance is available, including information on all federal, state, and institutional financial aid programs
- Know the deadlines for submitting applications for each of the financial aid programs available
- Know the cost of attending the institution and The Institute’s refund policy
- Know the criteria used by The Institute to select financial aid recipients
- Know how The Institute determines your financial need. This process includes how costs for tuition and fees, room and board, travel, books and supplies, personal and miscellaneous expenses, etc. are considered in your budget
- Know what resources (such as parental contribution, other financial aid, your assets, etc.) are considered in the calculation of your need
- Know how much of your financial need, as determined by The Institute, has been met Request from the Financial Services Department an explanation of the various programs in your student aid package. If you believe you have been treated unfairly, you may request reconsideration of the award which was made to you
- Know what portion of the financial aid you received must be repaid, and what portion is grant aid. If the aid is a loan, you have the right to know what the interest rate is, the total amount that must be repaid, the payback procedures, the length of time you have to repay the loan, and when repayment is to begin
- Know how The Institute determines whether you are making satisfactory academic progress, and what happens if you are not

**Student Responsibilities**
It is your responsibility to:

- Review and consider all information about The Institute’s program before you enroll
- Complete all application forms accurately, and submit them on time and to the appropriate office
- Accurately complete your application for student financial aid. Errors can result in long delays in your receipt of financial aid. Intentional misreporting of information on application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the U.S. Criminal code
- Return all additional documentation, verification, corrections, and/or new information requested by either the financial services office or the agency to which you submitted your application
- Read and understand all forms that you are asked to sign and keep copies of them
- Accept responsibility for all agreements you sign
- If you have a loan, notify the lender of changes in your name, address, or school status
- Perform the work that is agreed upon in accepting a Federal College Work-Study award
- Know and comply with the deadlines for application or re-application for aid
- Know and comply with The Institute refund procedures
- Know the policies and procedures as outlined in your Student Handbook

**Bullying, Cyberbullying, and Hazing Policy**

Bullying, cyberbullying, and hazing of students or student groups is strictly prohibited. Bullying is defined as acts of unwanted, repetitive, and/or aggressive behaviors that intimidate, intentionally harm, attack, or control another person physically, emotionally, or socially. Cyberbullying is defined as instances of bullying that take place using electronic technology, which may include devices and equipment, such as cell phones, computers, and tablets, as well as communication tools, including social media sites, text messages, chat, and websites. Hazing is defined as any action or situation that recklessly or intentionally endangers the mental or physical health or safety of a student for the purpose of initiation or admission into or affiliation with any club or organization operating under the sanction of an institution of higher education.

Individuals and/or student clubs that force, require, and/or endorse violations of this policy will be held directly responsible according to the student code of conduct and, if appropriate, through local authorities, which may pursue criminal action. Students who wish to make a complaint under this policy should follow the student complaint process.
The negligence or consent of a student or any assumption of risk by the student is not a defense to an action brought pursuant to this policy. Student club activities or programs must not interfere with the rights and activities of others and should always reflect the best interests of the members of the organization it represents and the institutional community as a whole. In all cases of alleged violations of this policy, faculty and staff advisors and the national/international headquarters, if applicable, of any organization will be notified.

**Facilities**

The Art Institute of Houston and its branch campuses provide sufficient physical resources to support the mission of the institution and the scope of its programs and services. Provision of industry-standard physical resources to support the educational programs is a priority for the institution and space dedicated to student learning replicates what each student is likely to find in a professional environment related to a career in their major field of study. Each campus has its own facilities plan to support the programs and degrees offered at that location. The facilities at each campus meet or exceed the safety and health rules and regulations stipulated by the respective government agencies.
Student Life

General Information
The mission of the Student Life Department is to supplement The Art Institute’s educational processes and to support its stated purpose by providing assistance and services to the student body in the areas of advocacy, disability, student development, counseling, international advising. The department actively encourages the involvement of students, faculty, and staff in activities that stimulate cultural awareness, creativity, social interaction, and professional development. To fulfill its mission, the Student Life Department has established the following objectives:

- Provide independent housing resources.
- Provide student support services.
- Provide resources and assist international students with their transition into this country.
- Provide student engagement and networking activities to complement your academic experience.
- Serve as the point of contact for military and veteran students.

Student Mentorship & Career Readiness
The Student Mentorship & Career Readiness Advisors partner with students as they select courses and progress through the student life-cycle as well as explore skill building possibilities in and out of school. Additionally, the Student Mentor's will support the student while they develop professional skills and connect with potential opportunities related to their professional endeavors.

Students can seek guidance in registering for classes, tips on being a successful student, support services, goal setting, local professional engagement opportunities, building a resume, planning a career, developing job-search strategies and more.

The Student Mentorship & Career Readiness Advisors will also work to plan, facilitate and deliver study skills & career readiness workshops, individual or group career planning sessions, and schedule industry guest speakers/field trips in both virtual and in-person platforms. The department also facilitates virtual and on-campus interviewing and information sessions for students and graduates to engage with employers interested in recruiting entry level talent. While every effort is made to assist students in planning academic schedules, it is the student’s responsibility to know program requirements, course sequence, and prerequisites. Students who fail or withdraw from a prerequisite to a course for which they have pre-registered are responsible for changing their schedule prior to the end of the drop/add period of the new quarter. However, the Institute may adjust students' schedules as needed for compliance with prerequisites.

Graduate employment information is available on the College website under student consumer information.

Academic Advising
The Institute has an effective program of academic advising for all undergraduate programs. A layered approach helps to ensure that there is sufficient support for students during all phases of study, from the first academic term through graduation at all campuses. Individual advisors are based at the Houston, Austin, and San Antonio campuses. The goal of advising is to assist students with course selection, registration, understanding policies and procedures, and the utilization of campus resources. Each new student has contact with the academic leader of the program in several structured first quarter advising sessions. With support from the Registrar's Office and leaders in Academic Affairs, advisors continually track attendance, grades, and students' incremental completion rates to identify at-risk students. Students who are identified as being at-risk because of attendance patterns, grades, completion rate, or because of referral by faculty or staff members are considered for targeted interventions or additional academic and student support services. A list of at-risk and high risk students is reviewed by advisors and academic leaders weekly.

The Student Mentorship & Career Readiness Advisors support students designated as high risk at the main campus in Houston and at the campuses in Austin and San Antonio. In each of these locations, the academic program chairs and program coordinators have contact with all first quarter students and also facilitate the students’ transition to the second quarter of study. Campus academic program chairs, program coordinators, and the Dean are responsible for establishing course schedules in each program of study. These academic leaders advise students during their last two quarters of study on campus to ensure that the requirements of each program are met. The Primary Designated Official acts as the international student advisor and works directly with international students on matters such as cultural differences, immigration matters and the differences in educational systems.
Tutoring and Academic Support
Academic assistance for students at The Art Institute of Houston and its branch campuses is provided through peer tutoring, tutoring by faculty, and faculty-led workshops. The Art Institute of Houston main campus provides tutoring in the Learning Center, The Art Institute of San Antonio provides tutoring in the Student Success Center, and The Art Institute of Austin provides tutoring in the campus library. Peer Tutors are carefully selected based on academic achievement and faculty recommendations and are available at no additional charge. In addition, instructors may dedicate time to tutoring on a regular schedule as part of their commitment to student engagement hours at the college.

Faculty members offer additional academic support to the student body by providing workshops that address specific student needs. The workshops may support the development of knowledge and skills in a particular course or program, or may address broader academic, social or career goals of students.

Wellness
The Art Institute of Houston and its branches are committed to the health and well-being of all students. The Department of Student Services provides educational programming, crisis intervention and referral services at no charge to students. Educational programming spans topics such as alcohol awareness, healthy eating, stress management, sexually transmitted diseases, HIV testing and information, and blood drives. Referral services include community resources such as medical and mental health care.

Clubs and Organizations
Student clubs and organizations further enhance campus life at The Art Institute of Houston and its branches. Clubs and organizations represent both professional associations and special interests of the student body. Student participation is optional, but highly encouraged. Student participants gain the intrinsic value of membership in a group, in addition to skills in leadership, networking, service and teamwork.

Officially sanctioned student organizations are registered with the college. Clubs and organizations must have a clear mission statement which is consistent with the college mission and must have a faculty or staff sponsor to serve as an advisor.

Student Development Programming
The college seeks to develop students’ academic, social, personal and professional skills outside of the classroom through multiple programs that are offered throughout the quarter. This programming takes place in the form of workshops, mass communication, social functions, community involvement, and cultural engagement. Student Life programming is organized around four general themes:

- **Wellness**: Wellness activities address and promote the emotional, mental and physical well-being of our students as well as our existing support services such as our community resources for health and wellbeing.

- **Student Engagement**: These initiatives include activities, programs, events, and workshops that have identified learning outcomes that support the connection or engagement of our students with their campus community, peers, faculty and advisors.

- **Financial Literacy**: These programs promote, support and educate our students on the various facets of financial well-being such as budgeting, credit knowledge, loans and grants as well as managing the cost of college.

- **Career Readiness**: These programs consist of skill development in the area of job searching and workplace preparation such as interviewing, speaking like a professional, networking, and career planning.

Registrar’s Office
The Registrar’s Office provides the following services: maintains all permanent student records, issues grade reports and attendance reports, issues student transcripts, supervises quarterly student registration activities, processes student course and program withdrawals, requests for course or program changes, transfers to other Art Institutes, and social security verification. Student academic records are kept in the Registrar’s Office as well as off-site in a secure database located in Pittsburgh, PA. Student records are confidential and protected by law.
The mission of the Registrar's Office is to support the educational purpose, mission, and values of The Art Institute of Houston and its branch campuses. The Registrar's Office supports the Academic Affairs department by serving the students, faculty, staff, and community in a timely, respectful, and ethical fashion. The Registrar ensures that policies and procedures are implemented and enforced according to ethical and legal standards. The Registrar's key functions in carrying out this mission include guarding the integrity and security of all student records in accordance with ethical and legal standards; capturing, preserving and providing information to students, faculty, staff, and community organizations in an ethical and legal manner; maintaining accurate and timely records of academic progress in order to determine definitive student status; and providing students with enrollment services necessary to pursue their educational goals.

Library
The Art Institute of Houston and its branch campuses, The Art Institute of Austin, and the Art Institute of San Antonio, provide access both on-campus and off-campus to library collections, resources, and services consistent with the degrees offered. The Art Institute of Houston's libraries provide resources through its own collection development as well as through formal arrangements and agreements to provide access to a diverse set of resources to support the institution's unique educational programs. Each library is staffed by a librarian with a master's degree from an American Library Association (ALA) accredited program. The Art Institute of Houston's librarians provide a broad range of services such as reference, instruction, and the management of daily operations. These librarians are further supported by offsite librarians who assist in various duties such as cataloging, acquisitions, and reference.

The Art Institute of Houston's library collection is classified using the Library of Congress Classification System. Each campus provides a print collection, an audiovisual collection, and periodicals that are reflective of the specific programs offered at that site. The Art Institute of Houston's library collection provides direct support of the college mission to provide a quality, collaborative academic environment for individuals seeking creative careers through higher education. Materials can be located using the library catalog, Voyager. Users also have access to WebVoyage, Voyager's Online Public Access Catalog (OPAC) which is searchable via Internet. Each Art Institute library houses its collection records in Voyager and therefore any item from any of these locations can be requested through intra-library loan.

Students and faculty also have access to the Art Institutes' Online Library via the Internet both on campus and off campus. Like the print collection, the Online Library's resources provide direct support to each program offered at each site as well as serving the general educational goals of The Art Institute of Houston's mission. The Online Library offers reference and research databases, software tutorials, eBooks, and other resources. The Online Library also contains recorded workshops providing tutorials on how to use the resources, printable guides, and access to WebVoyage. The Art Institutes Library is committed to obtaining rights to appropriate academic and industry respected digital resources supporting our programmatic and general education needs.

Collection development and online resource development are determined in several ways to ensure adequacy and relevancy. The Art Institutes has both system wide and campus specific committees consisting of faculty, staff, and librarians that inform development decisions. Print collections are determined by collection comparisons, circulation statistics, and review of feedback from campus library advisory committees. The Online Library's resources are determined by the eResource Committee, a multi-campus committee that meets annually to assess the Online Library's current resources.

Library Services
The services provided by each of The Art Institute of Houston's libraries include, but are not limited to, circulation, reference, faculty consultations, orientations, information literacy instruction sessions, and access to office equipment. Library tours, library instruction and information literacy instruction are also available. Literature on how to use the library and its resources is available to faculty, staff, and students. Each campus also maintains a webpage through LibGuides to promote the library and provide information on each library's collection, resources, and services. Each campus librarian is available in person, by email, and by phone.

Availability of an ALA accredited librarian, especially after hours of operation, is supplemented through the Ask Today! service. Ask Today! is an Online Library Reference Service that provides The Art Institute of Houston’s students and faculty access to credentialed librarians for reference and information services through email, phone, and an online meeting platform. The Ask Today! team of three librarians has access to and experience with the Art Institute's digital collection as well as the online platform available through the Student and Faculty Portals. The service is available Monday through Thursday, 7:00 a.m. to 10 p.m., Friday, 9:00 a.m. to 6:00 p.m., and Saturday, 10:00 p.m. to 2:00 p.m. (All times central; hours may vary during breaks and holidays)
Campus Security
The College publishes an annual security report that contains information concerning policies and programs relating to campus security, crimes and emergencies, the prevention of crimes and sexual offenses, drug and alcohol use, campus law enforcement and access to campus facilities. The annual security report also includes statistics concerning the occurrence of specified types of crimes on campus, at certain off-campus locations, and on the public property surrounding the campus. The annual security report is published each year by October 1 and contains statistics for the three most recent calendar years. The annual security report is provided to all current students and employees. A copy of the most recent annual security report may be obtained from the Student Services office during regular business hours. Copies of the Crime Report are available on the College website at


The College reports to the campus community concerning the occurrence of any crime includable in the annual security report is reported to campus security or local police and that is considered to be a threat to students or employees.

The College reminds all students that they are ultimately responsible for their own actions regarding their safety and welfare.

The following number is also available for reporting a crime or crisis on your campus: The Art Institute Crisis Response (888) 718-8175.

Student Financial Services

Financial Assistance
The Institute provides Student Financial Services to help students and their families develop a financial plan to enable degree completion. Specialists from this department help each student complete applications for grants and loans applicable to that student’s circumstances. Once a student’s eligibility for financial assistance has been determined, the student and the financial planning specialist develop a plan for meeting educational expenses.

Financial Aid is available for those who qualify. The Institute participates in a variety of financial aid programs for the benefit of students. Students must meet the eligibility requirements of these programs in order to participate. All financial aid programs are administered in accordance with prevailing federal and state laws and its own institutional policies, where applicable. Students are responsible for providing all requested documentation in a timely manner. Failure to do so could jeopardize the student’s financial aid eligibility. In order to remain eligible for financial aid, a student must maintain satisfactory academic progress as defined in this catalog and any additional addendums.

It is recommended that students apply for financial aid as early as possible in order to allow sufficient time for application processing, to meet all deadlines, and to maximize aid eligibility. Financial aid must be approved, and all necessary documentation completed, before the aid can be applied to the student’s account. Financial aid is awarded on an award year basis; therefore, depending on the length of the program, it may be necessary to re-apply for aid for each award year. Students may have to apply for financial aid more than once during the calendar year, depending on their date of enrollment. Students who need additional information and guidance should contact the Financial Aid Office.

How to Apply
Students who want to apply for federal aid (and state aid, if applicable) must complete a Free Application for Federal Student Aid (FAFSA) each year. This application is available on-line at www.fafsa.ed.gov. Applications are processed through the Financial Aid Office and all information is confidential. Students must be accepted for admission before financial aid applications can be processed.

Financial aid funds are typically sent directly to the school. If the financial aid awarded is not sufficient to cover a student’s educational expenses, the student must make alternative arrangements to pay the difference in full by the end
of the payment period. Students who have applied for financial aid and have been awarded aid are not required to make a payment by the payment deadline provided their aid is sufficient to cover their direct charges, and all required paperwork has been completed and received.

For detailed information on all financial aid awards, processes, requirements, and deadlines, please refer to the school’s current Financial Aid Guide, the Student Consumer Information of the school’s website, or contact the Student Financial Services Office directly.

Estimated Cost of Attendance Budget
The cost of attendance budget, also referred to as the cost of education, is an estimate of the total amount of money it will cost a student to attend school per academic year. Each school calculates this amount using rules established by the U.S. Department of Education. The cost of attendance budget may include tuition and fees, loan fees, an allowance for food, housing and transportation, as well as miscellaneous or personal expenses. In addition to helping a student project his/her total education costs, the cost of attendance budget is also used to determine the maximum amount of financial aid a student is allowed to receive for a particular period of enrollment. For further details or an estimated cost of attendance budget, please refer to the Student Consumer Information website pages.

Enrollment Level
The number of credits that a student is registered for can directly impact their financial aid eligibility both in the current award year and in future award years. Students attending less than full time are eligible for less financial aid than full time students. Full time enrollment and taking a full load of classes are not the same even though financial aid eligibility may be the same. Maximizing credit amounts in each term attended (full load) is more likely to advance a student to the next grade level sooner and to prolong aid availability through a students’ program.

Eligibility Requirements
General eligibility requirements for federal financial aid are as follows.

Students must:
- Be a U.S. citizen, a U.S. national, or an eligible non-citizen
- Have a valid Social Security number
- Possess a high school diploma, or a General Education Development (GED) (or HiSET test) certificate
- If male, be registered with the Selective Service
- Be enrolled at least half-time per semester and maintain satisfactory academic progress in an eligible degree program
- Demonstrate financial need (except for some loan programs)
- Not owe a refund on a federal student grant and not in default on federal student loan.
- Sign a statement on the FAFSA certifying that the student does not owe a refund on a federal student grant and is not in default on a federal student loan
- Not have been convicted of certain drug offenses

Non-matriculated, students-at-large, or transient students are not eligible for financial aid. Not all programs are financial aid eligible. For a list of programs eligible for financial aid, contact the Student Financial Services department.
Financial Aid Programs

College-Sponsored Scholarships
*These funds typically do not have to be repaid.*

Art Grant
The Art Institutes system of schools is committed to helping you achieve your education and career goals and helping to put you on the path to a life of creativity. That’s why we’re offering The Art Grant, which can earn you a grant toward your tuition—at an average of up to 18% of the total tuition amount for bachelor’s degree programs and up to 13% for associate’s degree programs. The Art Grant rewards you for your progress in school by helping you reduce your college debt and manage the cost of your education.

How to qualify: For every 12 credits earned, as you maintain continuous enrollment and satisfy other eligibility criteria, you earn the grant that will be applied to your tuition. That means a student’s first 12-90 credits earned at a participating Art Institutes school can earn the grant—up to 13% of tuition cost. Students who earn 91-180 credits can earn the grant—up to 23% of tuition cost; bachelor’s degree candidates can thereby earn an average of up to 18% of their tuition cost. Students attending less than full time can qualify upon achieving 12 credits and meeting the grant requirements.

The ART Grant program may not be used in combination with the Continual Transfer Waiver.

High School Initiative Scholarship
Programs that are eligible for the High School Initiative Scholarship are available in the following areas of study: Animation & Effects, Culinary, Fashion, Film & Production, Gaming & Technology, Interior Design, Marketing, and Visual Design.

This scholarship competition is open to high school seniors applying for degree programs at an Art Institutes school. Applicants must be scheduled to graduate in 2021 from a U.S. high school or equivalent foreign institution and be enrolled to start in the July, August, or October 2021 classes at an Art Institutes campus.

1 First place award: 50% program total tuition savings at each Art Institute location
Scholarships are to be distributed over recipients’ total program length. The award amounts will be based on the total number of enrolled credits each academic quarter and disbursed to the student’s account at the beginning of the academic quarter once eligibility is verified by the local campus. Students must attend full-time, without breaks in their enrollment throughout the first 3 quarters along with achieving satisfactory academic process according to each institution’s academic catalog and be in good standing on their student account in order to remain eligible to receive the Scholarship. The Scholarship may not be combined with any other institutional awards.

5 Runner-up Awards: $5,000 tuition scholarships at each Art Institute location
The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.

C-CAP Careers Through Culinary Arts Program
High school seniors graduating in 2021 who are enrolled in a C-CAP culinary program may compete for one nationwide, full-tuition scholarship to be used for either a two- or four-year degree program at any of The International Culinary Schools at The Art Institutes. Scholarship value is approximately $48,000–$96,000; current tuition rates at chosen school will apply. Tuition scholarships are not redeemable for cash, and will be awarded as a tuition credit evenly over the course of the student's academic program. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools.

a) Any credit balance created each quarter, after all charges and aid is applied to the student’s account, will roll to a subsequent quarter so as not to create stipends or refunds.

b) The Scholarship may not be combined with any other institutional awards.

For more information on how to apply for C-CAP, speak to the C-CAP Director at your high school, visit www.ccapinc.org, or call 212-974-7111.
**FCCLA Competitions**
Programs that are eligible for the FCCLA Competitions are available in the following areas of study: Animation & Effects, Culinary, Fashion, Film & Production, Gaming & Technology, Interior & Product Design, Marketing and Visual Design.

All FCCLA tuition scholarships are renewable for up to 4 years for a maximum first-place scholarship of $12,000; minimum second-place scholarship of $8,000; and a maximum third-place scholarship of $4,000. *

First-place team of the National FCCLA Culinary Competition will be awarded a $3,000 tuition scholarship to any one of our U.S. schools comprising The International Culinary Schools at The Arts Institutes. A $2,000 tuition scholarship for second-place team and a $1,000 tuition scholarship for third-place team will also be awarded.

First-place award of the National FCCLA Fashion Design and Fashion Construction Competitions will be a $3,000 tuition scholarship to any one of The Art Institutes schools in the U.S. offering a Fashion program. A $2,000 tuition scholarship for second-place and a $1,000 tuition scholarship for third-place will also be awarded in each competition.

First-place team of the National FCCLA Hospitality Competition will be awarded a $3,000 tuition scholarship to any one of our U.S. schools comprising The International Culinary Schools at The Art Institutes. A $2,000 tuition scholarship for second-place team winners and a $1,000 tuition scholarship for third-place team winners will also be awarded.

First-place winners (either team or individual) of the National FCCLA Interior Design Competition will be awarded a $3,000 tuition scholarship to any one of The Art Institutes schools in the U.S. offering an Interior Design program. A $2,000 tuition scholarship for second-place and a $1,000 tuition scholarship for third-place will also be awarded (either team or individual).

To learn more about FCCLA (Family, Career and Community Leaders of America) scholarships, competitions, and events, visit www.fcclainc.org. Applicants must be high school seniors graduating in 2021 and a legal resident of the 50 United States or the District of Columbia. Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program. Awards will be dispersed equally over the course of the student's academic program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship. For additional content and details, contact Greta Beller with The Art Institutes at AiScholarships@aii.edu

**FCCLA State Competitions**
Scholarships awarded in the Level 3 Texas, Georgia, Virginia & Florida State Competitions for the following categories: Texas Level 3 Only: Culinary Arts, Fashion Construction, Fashion Design, Interior Design, Cupcake Battle, Cupcake Presentation. The first-place awards are a $1,000 scholarship, the second-place awards are $750, the third-place awards are $500 renewable for up to four years for a maximum of $4000 for first-place, $3000 for second-place and $2000 for third place to attend an Art Institutes Campus in the state the scholarship was awarded.

Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program and are awarded equally over the course of the student’s academic program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship.

**ProStart State Scholarships**
Programs in the following area of study are eligible for the ProStart State Scholarships: Culinary

The International Culinary Schools at The Art Institutes is pleased to award first-place scholarships in the ProStart state-level Culinary Arts and/or Culinary Management Competitions in: Alaska, Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio,

The first-place awards are a $3,000 scholarship, renewable for up to four years for a maximum of $12,000, to attend any of our schools offering culinary programs across the U.S. Applicants must be high school seniors graduating in 2021.

Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor's or associate degree, diploma program, or certificate program and are awarded equally over the course of the student's academic program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship For additional content and details, contact Greta Beller with The Art Institutes at AiScholarships@aii.edu

National ProStart Invitational
Programs in the following area of study are eligible for the National ProStart Invitational: Culinary High school seniors graduating in 2021 who are enrolled in a ProStart program are eligible for the National ProStart Invitational Culinary Competition Scholarship (15 available nationwide) and Management Competition Scholarship (15 available nationwide). Competition winners may receive partial tuition scholarships.

First-place award for the National ProStart Invitational Culinary Competition and Management Competition will be a non-renewable $10,000 tuition scholarship to any one of our 7 schools comprising The International Culinary Schools at The Art Institutes. A non-renewable $7,500 tuition scholarship for second place and a non-renewable $5,000 tuition scholarship for third place will also be awarded. Applicants must be high school seniors graduating in 2020 and enrolled in a ProStart program to be eligible for the competition.

*Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit and will be dispersed equally over the course of the student's academic program. All tuition scholarships are awarded toward a bachelor's or associate degree, diploma program, or certificate program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship For more information, visit the ProStart website at NRAEF.org or call 1-800-765-2122. For additional content and details, contact Greta Beller with The Art Institutes at AiScholarships@aii.edu

ProStart (Advance Placement Credits)
Programs in the following area of study are eligible for the ProStart Credits: Culinary High school students graduating in 2021 who complete the ProStart culinary program with a “C” average or above and obtain a ProStart National Certificate of Achievement may receive Advanced Placement credit at any of our 7 locations comprising The International Culinary Schools at The Art Institutes.

* Advanced Placement rewards students for their skills, saving them time and money. Students may receive academic credit up to 12 credits (valued at over $5,000) for any of the following courses:
  • Concepts and Theories
  • Fundamentals of Classical Techniques
  • Management, Supervision, and Career Prep
  • Culinary Nutrition***

Additional credits may be articulated to ProStart students on a case-by-case basis upon review by the local school’s Chef Director and Dean of Academic Affairs.

* Passport credits are accepted at all 7 locations comprising The International Culinary Schools at The Art Institutes. Degree and program offerings vary by school.
** To receive Advanced Placement credit, students must submit a ProStart Certificate of Achievement which will be reviewed by the local school’s Chef Director and Dean of Academic Affairs. The Fundamentals of Classical Techniques class requires the student to successfully pass the courses Final Knife Skills and Final Practical Cooking Exam in order to obtain advanced placement credit.

*** Some restrictions apply for approval of Culinary Nutrition credits. Contact local school for details.

### DECA Scholarship

Programs that are eligible for the DECA Scholarship are available in the following areas of study: Animation & Effects, Culinary, Fashion, Film & Production, Gaming & Technology, Interior & Product Design, Marketing and Visual Design.

**Member Scholarship Awards**

DECA high school senior students graduating in 2021 are eligible to receive up to a $1,000 scholarship for participation in the organization.

a) Award will be dispersed equally over the students first three quarters of their academic program

DECA high school senior students graduating in 2021 who are members of DECA can compete in DECA State and/or DECA International competitions.

**State Scholarship Awards**

DECA students who are graduating in 2021 and are first-place winners at the State Level competitions can receive up to $1,500 in addition to the member amount.

b) Award will be dispersed equally over the students first three quarters of their academic program

**International Scholarship Awards**

DECA students, who are graduating in 2021 and are first-place winners at the DECA International Career Development Conference (ICDC) competitions, can receive $5,000 in addition to the DECA State Scholarship and the member amount.

a) Award will be dispersed equally each quarter over the course of the student’s academic program

**Deadlines & Important Dates**

DECA’s ICDC will be held in April 2021. For details, visit [www.deca.org](http://www.deca.org). Winners of the DECA State and/or DECA International competitions may contact Greta Beller with The Art Institutes at [AiScholarships@aii.edu](mailto:AiScholarships@aii.edu)

**DECA Application, Entry Requirements & Criteria**

- Recipients are permitted to choose The Art Institutes school of their choice
- DECA chapter members must be in a classroom (elective class) setting within their school and taking a course in marketing, finance, hospitality, entrepreneurship and/or management. The Art Institutes will verify membership with DECA.
- Scholarships are available to DECA members who are residents of the U.S., Puerto Rico or Canada (excluding residents of Quebec).

*Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship. Scholarships are non-renewable.

**Future Business Leaders of America National Scholarship Program**

Animation & Effects Culinary Fashion Film & Production Gaming & Technology Interior Design Marketing Visual Design

High school seniors graduating in 2021 who are members of FBLA may apply for The Art Institutes Future Business Leaders of America Scholarship.
Scholarship Awards
- Three nationwide $10,000 tuition scholarships to study at one of The Art Institutes schools will be awarded.
- Each scholarship award recipient who has a 3.0 GPA during his/her first year may earn an additional $5,000 tuition scholarship.

Deadlines & Important Dates
Applications must be postmarked by midnight, April 1, 2021
Winners will be notified after April 30, 2021.

How to Enter
Applicants for the scholarship must submit the following information
- A short essay (maximum of 500 words) legibly handwritten or typed in English as to "How skills learned through Future Business Leaders of America can apply to a creative career."
- A letter of recommendation from their FBLA adviser

Please enclose all elements of your application in one envelope and mail it to The Art Institutes, attn.: FBLA Scholarship, Greta Beller – 6600 Peachtree Dunwoody Rd, 100 Embassy Row Atlanta, GA 30328.

"Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit applied evenly over the course of the student’s academic program. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the recipient must begin his or her studies in the summer or fall quarter following high school graduation. Recipients must maintain a 2.5 GPA or higher during his or her studies at the chosen Art Institutes school; a GPA of less than 2.5 will result in a loss of scholarship. In the event that the scholarship recipient’s education is terminated, either by the school or by the student, the scholarship becomes null and void. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in a loss of the scholarship.

National Art Honor Society Scholarship

Programs that are eligible for the National Art Honor Society Scholarship are available in the following areas of study: Animation & Effects, Culinary, Fashion, Film & Production, Gaming & Technology, Interior & Product Design, Marketing and Visual Design.

High school seniors graduating in 2021 who also belong to the National Art Honor Society may apply for The Art Institutes National Art Honor Society Scholarship. Details and an application form may be obtained here, or by contacting Greta Beller at AiScholarships@aii.edu. Tuition scholarships for first-, second-, and third-place awards may be applied at The Art Institutes school of recipient’s choice.

Scholarship Awards
Three nationwide scholarships are available:
- First-place: $20,000 tuition scholarship
- scholarship will be applied evenly over the course of the student’s academic program
- Second-place: $10,000 tuition scholarship
- scholarship will be applied evenly over the course of the student’s academic program
- Third-place: $5,000 tuition scholarship
- scholarship will be applied evenly over the course of the student’s academic program

Deadlines & Important Dates
Applications must be postmarked by midnight, March 11, 2021.
Winners will be notified after April 8, 2021.

How to Enter
Applicants for the scholarship must submit the following information. To simplify the submission process, please enclose all elements of your application in one envelope and mail it to The Art Institutes, attn.: National Art Honor Society Scholarship, Greta Beller – 6600 Peachtree Dunwoody Rd, 100 Embassy Row Atlanta, GA 30328.
• A completed entry form indicating the school and program of study desired. (School locations can be obtained at https://www.artinstitutes.edu/our-campus
• Six slides of six different original pieces of artwork that represent your creative ability and interest. Please Submit via digital files/USB.
• A statement, legibly handwritten or typed in English, describing your artistic career goals, the materials used in the pieces submitted and how each piece was created.

Entry Requirements & Criteria
Applicants must be (i) a high school senior graduating in 2021, (ii) a legal resident of the 50 United States, the District of Columbia, or Canada (excluding Quebec), and (iii) a member of the National Art Honor Society.
Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded on schedule stated above. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the recipient must begin his or her studies in the summer or fall quarter following high school graduation. Recipients must maintain a 2.5 GPA or higher during his or her studies at the chosen Art Institutes school; a GPA of less than 2.5 will result in a loss of scholarship. In the event that the scholarship recipient’s education is terminated, either by the school or by the student, the scholarship becomes null and void. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in a loss of the scholarship.

SkillsUSA Championship
Programs that are eligible for the SkillsUSA Championship are available in the following areas of study: Animation & Effects, Culinary, Fashion, Film & Production, Gaming & Technology, Interior & Product Design, Marketing and Visual Design.
Secondary and postsecondary students who are members of SkillsUSA may compete in national championships. High school seniors graduating in 2021 are eligible to apply for the following scholarships:

Advertising Design, Photography championship awards (6 nationwide scholarships available in each category):
• First-place: $12,000 tuition scholarship. The scholarship will be applied evenly over the course of the student’s academic program
• Second-place: $5,000 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.
• Third-place: $2,500 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.

Culinary and Photography Championship awards (6 nationwide scholarships available in each category):
• First-place: $12,000 tuition scholarship. The scholarship will be applied evenly over the course of the student’s academic program
• Second-place: $5,000 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.
• Third-place: $2,500 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.

3-D Visualization & Animation, Web Design, and Television Production championship team awards (12 nationwide scholarships available in each category):
• First-place: $12,000 tuition scholarship. The scholarship will be applied evenly over the course of the student’s academic program
• Second-place: $5,000 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.
• Third-place: $2,500 tuition scholarship. The award will be divided equally and disbursed over three quarters (quarter 2, 3 and 4) after the student has successfully completed their first quarter and is in good standing on their student account.

Any credit balance created each quarter, after all charges and aid is applied to the student’s account, will roll to a subsequent quarter so as not to create stipends or refunds.
*The SkillsUSA scholarships cover academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarships are awarded on first-come, first served basis.
Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the recipient must begin his or her studies in the summer or fall quarter following high school graduation. Recipients must maintain a 2.5 GPA or higher during his or her studies at the chosen Art Institutes school; a GPA of less than 2.5 will result in a loss of scholarship. In the event that the scholarship recipient’s education is terminated, either by the school or by the student, the scholarship becomes null and void. Tuition scholarships are not redeemable for cash. Scholarship recipients must not interrupt their studies; interruption of studies will result in a loss of the scholarship.

**Deadlines & Important Dates**
SkillsUSA National championships will be held in June 2021. For details, call 703-777-8810 or visit [www.skillsusa.org](http://www.skillsusa.org). Winners of the SkillsUSA competition who are graduating/have graduated in 2020 may contact Greta Beller at [AiScholarships@aii.edu](mailto:AiScholarships@aii.edu) for scholarship details.

**SkillsUSA State Competitions**
Scholarships awarded in the Texas State Competitions for the following categories:

The first-place awards are a $1,000 scholarship, the second-place awards are $750, the third-place awards are $500 each are renewable for up to four years for a maximum of $4000 for first-place, $3000 for second-place and $2000 for third place to attend an Art Institutes Campus in the state the scholarship was awarded.

Scholarship awards are contingent upon acceptance to the chosen Art Institutes school and are awarded in the form of a tuition credit. All tuition scholarships are awarded toward a bachelor’s or associate degree, diploma program, or certificate program and are awarded equally over the course of the student’s academic program. Tuition scholarships are non-transferable. Upon accepting the scholarship, the winner must begin his or her studies in the summer or fall quarter following high school graduation. Winners must maintain a 2.5 GPA or higher. Tuition scholarships are not redeemable for cash. The tuition scholarship is applied against academic tuition and may not be applied against fees, housing, living expenses, or program supplies and may not be transferred between affiliate schools. Scholarship recipients must not interrupt their studies; interruption of studies will result in loss of the scholarship.

For additional content and details, contact Greta Beller with The Art Institutes at [AiScholarships@aii.edu](mailto:AiScholarships@aii.edu)

**Federal College Work Study**
*These funds are earned.*

The Federal Work-Study program provides students the opportunity to meet part of their education expenses by working part-time on- or off-campus. Students can earn up to the amount of their unmet need (the difference between expenses and all resources). A limited number of assignments are available and students must apply and qualify for each position. Not all qualifying students can be provided with a Federal Work-Study position. Priority is given to students with the greatest financial need, as determined by the results of the FAFSA.

**Federal Pell Grant**
Grants are financial awards that do not need to be repaid. The Federal Pell Grant is based on financial need, as determined by the results of the FAFSA, for undergraduate students who do not already have a bachelor or professional degree. Students must file the FAFSA in order to apply and are encouraged to file online at [www.fafsa.gov](http://www.fafsa.gov). Eligibility is determined by a standard U.S. Department of Education formula, which calculates family size, income and other resources of the student and of the parents, if the student is considered a dependent student for federal aid purposes. The actual amount of the award is based upon the cost of attendance, enrollment status, and the amount of money appropriated by Congress to fund the program. Congress reserves the right to amend this and all federal aid programs at any time. Students are limited to 12 semesters or 18 quarters of lifetime eligibility. Students are encouraged to know their current total pell amount received and can check their status at [www.nslds.ed.gov](http://www.nslds.ed.gov).
Federal Supplemental Educational Opportunity Grant (FSEOG)
The FSEOG is a federal grant program administered by the school for undergraduate students with exceptional financial need, as determined by the FAFSA, with priority given to students with current Federal Pell Grant eligibility. There is a limited amount of funds and the school will determine to whom and how much it will award based on federal guidelines. The school cannot guarantee that every eligible student will receive a grant.

Federal Direct Loan Program
Loans are sources of financial aid that must be repaid. Federal Direct Loans are fixed rate low-interest loans that are made to the student by the federal government. Application for the Direct Loan is through the FAFSA and is not based on credit or income. Subsidized loans are need based for those students who demonstrate sufficient financial need, as determined by the results of the FAFSA. Students will not be charged interest on a subsidized loan while they are enrolled in a degree program at least half time, during the 6 month grace period or during periods of deferment. Unsubsidized loans are not need based and interest will accrue beginning at disbursement until the loan is paid in full. Students can choose to pay the interest as it is charged or they can choose to have it capitalized on their loan amount, increasing the overall amount due at time of repayment. Repayment of subsidized and unsubsidized loans begins six months after the student graduates, withdraws from school, or falls below half-time enrollment status. Students must also complete a federal Master Promissory Note (MPN) along with an Entrance Interview in order for the loan to be certified by the school and funds to be sent to the school on behalf of the student. Please check with the Student Financial Services office for subsidized and unsubsidized interest rates.

Students are eligible for yearly loan amounts based on the their academic level in school, also in consideration of any previous borrowing at this or any other institution within the academic year. Students are eligible for a fixed amount of Federal Direct Loan money for their complete educational career, called their aggregate maximum. Students are encouraged to know their current federal loan yearly and aggregate amount that they have borrowed at all times. Students can find their current loan information at www.nslds.ed.gov.

Yearly Loan Limits

<table>
<thead>
<tr>
<th></th>
<th>Dependent</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshmen</td>
<td>$5,500</td>
<td>$9,500</td>
</tr>
<tr>
<td>Sophomores</td>
<td>$6,500</td>
<td>$10,500</td>
</tr>
<tr>
<td>Third and Fourth Year</td>
<td>$7,500</td>
<td>$12,500</td>
</tr>
<tr>
<td>Graduate Students</td>
<td></td>
<td>$20,500</td>
</tr>
</tbody>
</table>

Aggregate Loan Limits

- $31,000 as a dependent undergraduate (up to $23,000 may be subsidized).
- $57,500 as an independent undergraduate (only $23,000 of this amount may be in subsidized loans).
- $138,500 as a graduate student (only $65,500 of this amount may be in subsidized loans). The graduate debt limit includes any Stafford loans received for undergraduate study.
- $224,000 as a graduate student who also qualifies for the additional unsubsidized loan for health professions. (only $65,500 of this amount may be in subsidized loans). This limit includes all other undergraduate and graduate Stafford loans.

Federal Parent Loan for Undergraduate Students - PLUS
The PLUS loan, is available to parents of dependent undergraduate students only. PLUS loans are fixed interest rate loans that are not based on need. The PLUS loan amount cannot exceed the student’s cost of education minus all other financial aid resources the student is receiving. The student must complete the FAFSA. A credit check is required of the parent borrower and either or both parents may borrow through this program. If a parent is denied the PLUS loan the student is automatically eligible for the independent Direct Loan amount for that year. This additional amount is unsubsidized only. Repayment begins within 60 days of final disbursement of the loan within a loan period and deferment options may be available.

Payment of Tuition and Fees
Tuition is charged on a quarter-by-quarter basis. Students are not obligated beyond the quarter they are currently attending. A student may not register for any academic quarter of study unless payment for tuition and fees are paid in
full or an approved payment plan is in a current status. All quarterly payment plans are due 30 days after the first day of the term. All monthly payment plans are due on the 1st or 15th of the month. The Institute may extend credit to a student through several types of payment plans. If a student withdraws from the program for any reason prior to the disbursement of financial aid funds, the student is responsible for any account balance remaining. The Institute reserves the right to withdraw credit extensions for any reason of non-payment or default of such payments. Non-payment of account balance to The Institute may result in additional collection costs to the fullest extent permitted by applicable law.

Vocational Rehabilitation Programs
Every state has programs to help people with physical and mental disabilities. Some states offer retraining programs for people who have been out of the job market for a length of time, for example. Eligibility criteria and amounts vary according to federal, state and private agency regulations. Students must apply directly to and be approved for benefits through the appropriate federal, state, or private agency. For more information, contact your local vocational rehabilitation office, unemployment office, or your state department of human resources.

Veterans Education Act
The Veterans Education Act provides varying levels of assistance to eligible veterans, disabled veterans, and their dependents. If you are a veteran or the dependent of a veteran, contact the local Veterans Affairs office in your region, visit www.gibill.va.gov.

U.S. Departments of Veterans Affairs and Defense Education Benefits
The Art Institutes have been approved by the Veterans Education, Texas Veterans Commission for the training of veterans and eligible veterans’ dependents. Where applicable, students utilizing the Department of Veterans Affairs education benefits may receive assistance from the School Certifying Official in the filing of appropriate forms. These students must maintain satisfactory attendance and academic progress (refer to the Policies and Procedures section of the catalog for more information). Students receiving veterans’ benefits must report all prior education and training. The Art Institutes will evaluate prior credit and accept that which is appropriate. Students with questions should contact the Veterans Education, Texas Veterans Commission; P.O. Box 12277; Austin, TX 78711-2277; Phone: 512-463-3168 / Toll Free: 877-898-3833; Fax: 512-463-3932; http://www.tvc.state.tx.us/.

For students using Veterans Affairs (VA) education benefits, any complaint against the school should be routed through the VA GI Bill Feedback System by going to the following website: http://www.benefits.va.gov/GIBILL/Feedback.asp. The VA will then follow up through the appropriate channels to investigate the complaint and resolve it satisfactorily.

As a Department of Defense Memorandum of Understanding education institution participant and signatory, The Art Institutes are approved for Tuition Assistance. Eligibility for Tuition Assistance varies by military branch. Military spouses may also be eligible to use Department of Defense educational benefits under the Military Spouse Career Advancement Scholarship (MyCAA) program. Service members or military spouses wishing to use Department of Defense education benefits must obtain approval from their respective military branch or the Department of Defense prior to starting the course.

While benefit and eligibility information is provided by The Art Institutes, the ultimate approval of a student’s ability to use a particular benefit is determined by the respective government agency offering the benefit. Eligible service members, veterans and dependents may contact the Student Financial Services department at The Art Institutes to learn more about these programs and participation. For additional information, visit the school military website at https://www.artinstitutes.edu/admissions/details/military-benefits.

VA Pending Payment Compliance
In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student’s enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.
However, to qualify for this provision, such students may be required to:

- Produce the VA Certificate of Eligibility (COE) by the first day of class;
- Provide a written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at https://benefits.va.gov/gibill/

Refund Policies

Examples of the calculations for these policies are available in the Student Accounting Office.

As allowed under Federal, state, and accreditation agency rules, the refund policy may be changed. Students will be notified approximately sixty (60) calendar days in advance of any changes. Students dropping all courses in a term are considered withdrawn for refund purposes. All students will be subject to the institutional refund policy. In addition, students who receive Federal student aid are also subject to the Return of Title IV Funds Policy.

Initial Period of Enrollment and Cancellation Refund Policy for First-Time Undergraduate Students

For purposes of this Initial Period of Enrollment Policy, a first-time undergraduate student is defined as a student who is not currently enrolled, is not a prior graduate from an undergraduate program, and does not have a prior enrollment in a withdrawn or dismissal status.

For students in graduate programs and undergraduate students who have previously attended, please see the Refund Policy Prior to Class Start section of the enrollment agreement and catalog.

The school provides all new applicants seeking a first-time enrollment in any on-ground undergraduate program of study, including hybrid programs, an Initial Period of Enrollment. The Initial Period of Enrollment allows first-time undergraduate students the ability to begin classes as a non-regular student, without any financial penalty, to determine if our school and educational program are right for the student. Students who enroll may cancel their enrollment prior to the start of the term or within seven (7) calendar days following the first day of the student’s first scheduled class, whichever is later (referred to as the “Initial Period”).

The chart below illustrates the days in the Initial Period for a non-regular student:

<table>
<thead>
<tr>
<th>Class Days</th>
<th>Initial Period Days</th>
<th>Number of Calendar Days in Initial Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 28th = 1st Scheduled Class</td>
<td>1st Day of Initial Period</td>
<td>1</td>
</tr>
<tr>
<td>April 29th</td>
<td>1st Day of Initial Period</td>
<td>2</td>
</tr>
<tr>
<td>April 30th</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>May 1st</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>May 2nd</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>May 3rd</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>May 4th</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>May 5th</td>
<td>7th = Last Day of Initial Period</td>
<td>8</td>
</tr>
<tr>
<td>May 6th</td>
<td>Initial period over – student is eligible to be reviewed for full admission</td>
<td>9</td>
</tr>
</tbody>
</table>

A first-time undergraduate student who notifies the school of the intent to withdraw in person or in writing, or simply stops attending and does not attend classes past the seventh (7th) calendar day following the student’s first day of the term or first scheduled class, whichever is later, will be considered a cancellation. The school will refund any monies paid on the student’s behalf and will remove any charges from the student’s account. All refunds will be made within thirty (30) calendar days of the date of the cancellation.
During a first-time student’s Initial Period of Enrollment in an undergraduate program, the student is considered a non-regular student for federal student aid purposes and is not eligible to receive federal, state or any other types of aid during this period.

Please note, a first-time undergraduate student who is receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid if the student cancels within the seventh (7th) calendar day following the student’s first scheduled class or does not meet the requirements for admission to the school.

Students who complete the Initial Period of Enrollment will be reviewed for full admission into the school as a regular student on the ninth (9th) respective calendar day (the day after the first calendar day plus seven (7) calendar days). Students are required to meet all school admission requirements and any additional programmatic admission requirements that apply to the student’s program of study. Students completing the Initial Period of Enrollment who continue in the educational program will be subject to all student policies back to the first day of the student’s first term or first scheduled class day, whichever is later, including the withdrawal, refund and Return to Title IV policy should the student cease attending at a later date.

In order to qualify for aid, students must be a regular student and meet all federal, state, or other types of aid eligibility requirements.

Cancellation Refund Policy Student Examples:

Example 1:

1. Student’s first scheduled class is January 5th.
2. Student ceases to attend and his or her last date of attendance is January 9th (the 4th day).
3. Student would no longer be enrolled and would not be eligible for any Title IV, state aid and other aid program funding nor would the student be charged tuition or fees for any portion of his or her Initial Period or for the term.
4. Students receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid.

Example 2:

1. Student’s first scheduled class is January 5th.
2. Student remains enrolled and attends class through January 14 (the 9th day), then ceases enrollment and attendance.
3. Student would be charged for the full class amount and his or her refund, if any, would be calculated based on withdrawal on day ten (10) of the class.
4. Student would be eligible for Title IV, veteran’s benefits, state aid, and other aid programs, if all other conditions are met for admission and aid eligibility, since he or she became a regular student after January 11th (the 7th day).
5. Students receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid.

Refund Policy Prior to Class Start

Applicants may cancel their enrollment in person or in writing before the beginning of classes.

An applicant not requesting cancellation before the scheduled starting date indicated on the enrollment agreement will be considered a student.

1. All monies paid by applicants will be refunded if they are not accepted for admission.
2. All monies paid by the applicant will be refunded if a request to cancel the contract is made by the applicant prior to the beginning of classes or within five (5) business days after signing the enrollment agreement, whichever is later, and making an initial payment.
3. Refunds will be made within thirty (30) calendar days after the applicant's/student's request to cancel application or within thirty (30) calendar days after his/her first scheduled class.

Refund Policy After Class Start

In the event of withdrawal by the student or termination by the school during any quarter of study:
1. Prepaid tuition and fees for any period beyond the student’s current quarter will be refunded in full.

2. The student may officially withdraw from school by notifying the Office of the Registrar in person or in writing. The termination date will be the student’s last date of attendance. If the student stops attending without notifying the Office of the Registrar, the school shall determine the date of withdrawal. This determination date will be considered the notification date for refunding purposes. Refunds due shall be paid within thirty (30) calendar days of the notification date, unless the student is withdrawing at the end of the quarter.

3. Refunds for a student notifying the school prior to the end of a quarter that he/she will be withdrawing at the end of that quarter will be paid within thirty (30) calendar days of the last day of that quarter.

4. For a student who attended a previous quarter of study and did not indicate that he/she was not returning, refunds will be made within thirty (30) calendar days of the first scheduled day of class in the quarter in which the student was expected to return.

5. The refund shall be paid to the student, unless payment to a lender or other entity is required by the terms of a student financial aid program in which the school participates.

6. A student who must withdraw due to documentable mitigating circumstances, such as extreme illness or personal emergency, that make it impractical for the student to complete the quarter, may file an appeal requesting an adjustment to his/her account balance for the term in which the student withdrew. A written appeal must be submitted to Academic Affairs or the Appeals Committee for review. The written appeal must be supported with appropriate documentation of the mitigating circumstance(s). If the student’s appeal is approved, the student may be eligible to receive a financial credit, to be determined by the school, to the student account balance at the time of return.

7. Each academic quarter is eleven (11) weeks in duration. The calculation of refunds is based upon the last day of attendance within the quarter.

8. Session II academic terms are approximately five and one-half (5 ½) weeks in duration. The calculation of refunds is based upon the last day of attendance within the term. Information in the catalog or student handbook will apply except for the following changes specific to Session II courses: The add/drop period is two (2) days from the start of Session II courses and financial aid eligibility may change if the student drops or adds one or more courses. Please see your Financial Aid Officer before dropping or adding a course.

9. If a student has not attended sixty (60) percent of the academic term, the school shall not retain or be entitled to payment for a percentage of any tuition and fees or other educational costs for a session that was scheduled to be taken during the relevant academic term but was not attended because the student withdrew from school prior to the commencement of the session. For example, if a student is enrolled for multiple sessions within the term but withdraws completely from school prior to the start of a subsequent session within the academic term, the adjustment of charges based on the student’s last date of attendance will be applied to the applicable period of attended session(s) using the session(s) charges and the start date of the first attended session through the end date of the last attended session within the academic term. Charges for the unattended session(s) after the student’s last date of attendance within the academic term will be reversed for the Institutional Refund Policy, or State Refund Policy, where applicable. The reversal of applicable charges will be completed after the Return of Title IV Policy. For the Return of Title IV, the evaluation period and academic term charges include the entire period in which the student registered.

10. If a student has attended sixty (60) percent of the academic term, the evaluation period and academic term charges include the entire period in which the student registered. The Institutional Refund Policy, or State Refund Policy, where applicable, shall be applied based on the student’s last date of attendance in the academic term using the academic term charges, aid disbursed during the academic term, and the start date of the first session through the end date of the last session within the academic term. For the Return of Title IV, the evaluation period and academic term charges include the entire period in which the student registered.

**Adjustment of Charges for the Quarter or Courses Only Delivered in Session I or in Session II**

In accordance with school policy, in the event of withdrawal by the student, or suspension or termination by the school:

In the event of withdrawal or suspension or termination from school, the school will retain earned tuition and fees for the quarter and mid-quarter or single course as follows, based on the week in which the student withdraws:

| Week 1 | 25% of the term’s tuition and fees |
| Week 2 | 50% of the term’s tuition and fees |
Week 3  75% of the term’s tuition and fees
After Week 3  100% of the term’s tuition and fees

Refund Policy for 5.5 Week Course Withdrawal

Students who withdraw from a Session I or Session II online course after the add/drop period are treated the same as if they withdrew from an on-ground course. Session II courses begin approximately the day after the Session I courses end, and run approximately five and one-half (5 ½) weeks. The ending date of the second session may not coincide with ending date of the on-ground courses.

Official and Unofficial Withdrawal

To officially withdraw, the student will need to notify the Office of the Registrar in person or in writing. The registrar will assist the student to complete the withdrawal process and will determine the last date of attendance and the date of determination. The date of determination would be the earlier of the date the student begins the school’s withdrawal process or the date the student provides notice. For students who unofficially withdraw, the Registrar will determine the last date of attendance using attendance records. The refund policies shall apply in the event that a student withdraws, is suspended, or is terminated from school.

The Art Institutes are dedicated to serving and assisting our students. A student who encounters issues that require him/her to discontinue attendance in his/her course(s) within or following a quarter, but intends to continue taking courses in a subsequent quarter, may request to reenter and register for the appropriate term. The student must complete a Withdrawal Form obtained by contacting his/her Student Mentor or the Office of the Registrar. Students who provide a return start date may be scheduled into new or retake courses. Students may also request a re-entry appointment with Financial Aid during the official withdrawal process. The date of determination would be the date the student provides notice. All students will be subject to the necessary refund policies as outlined.

A student who withdraws from a program before the end of week nine (9) for an eleven (11) week term (before the end of week four (4) for a five and one-half (5 ½) week term) will be assigned a “W” code for each course within that quarter. Every course for which a student receives an “F”, or a “W” grade/code must be repeated and completed with a passing grade in order to graduate. The original grade/code and the subsequent passing grade(s) will remain on the record for reference purposes. However, when a course is successfully repeated, only the passing grade will be computed in the grade point average. Tuition is charged for repeated courses.

When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by Academic Affairs. Withdrawals and failed courses can affect the student’s Incremental Completion Rate and ability to succeed.

For the purpose of determining a refund, a student is deemed to have withdrawn from a course of instruction when any of the following occur:

1. The student notifies the school of withdrawal or of the date of withdrawal.

2. The school terminates the student’s enrollment in accordance with institutional policies.

3. The student exceeds the number of absences allowed in accordance with institutional policies, and must be withdrawn from school. The date of withdrawal shall be deemed the last date of recorded attendance.

4. All refunds and return of funds will be made within thirty (30) calendar days of the date of determination.

Return of Federal Title IV Aid

In compliance with Federal regulations, the school will determine how much Federal student financial assistance the student has earned or not earned when a student who is a Title IV recipient withdraws from school.

The school will calculate the percentage and amount of awarded Federal student financial assistance that the student has earned if the student withdraws up through the sixty (60) percent point of the term or session if the student is only attending a session. If the student has completed more than sixty (60) percent of the term, the student earns one hundred (100) percent of the Federal student financial assistance.

The amount earned will be based on the percentage of the term that was completed in days up to and including the last date of attendance. To calculate the amount earned, the school will determine the percentage by dividing the number of calendar days completed in the term up to and including the last date of attendance by the total number of calendar days in the term. If there is a scheduled break of five (5) or more days, it will reduce the term length and if the scheduled break is before the student’s last date of attendance, it will also reduce the calendar days completed.
If the student received more than the amount of Federal student financial assistance earned, the difference will be returned to the Federal student financial assistance programs from which funds were received in the following order: Federal Unsubsidized Direct Loans, Federal Subsidized Direct Loans, Federal Perkins Loans, Federal Direct PLUS Loans, Federal Pell Grant, Federal Supplemental Educational Opportunity Grant. Funds will be returned to the aid source within forty-five (45) calendar days of the date that the school determines that the student has withdrawn.

If more Federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The school will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the Federal financial assistance funds to be received. The student or parent, in the case of the Federal PLUS Loans, needs to provide permission before any loan funds may be disbursed on the student’s account or disbursed to the student or parent. However, the school may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges (as contracted with the school), and, with the student’s authorization, the school may automatically use the grant funds for other educationally-related charges. Any balance of grant funds that may be available will be offered to the student.

If Federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of:

- The institutional charges multiplied by the percentage of the unearned Federal student financial assistance funds; or
- The entire amount of unearned funds.

If there are remaining unearned Federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The school will notify the student as to the amount owed and how and where it should be returned.

If students are only scheduled to attend Session I or Session II, the Return of Title IV calculation as described in the Enrollment Agreement will be applied to the applicable Session attended using the session start and end dates.

Financial Aid Refund Distribution Policy

All students receiving financial aid who withdraw from the program may have to return any refund amount to the appropriate Student Financial Aid Program in accordance with the refund distribution schedule which follows:

1. Federal Unsubsidized Direct Loan
2. Federal Subsidized Direct Loan
3. Federal PLUS
4. Federal Pell Grant
5. Federal Supplemental Educational Opportunity Grant
6. Other federal, state, private, or institutional aid programs, if required by the program
7. Students

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

The Family Educational Rights and Privacy Act of 1974, as amended ("FERPA") sets out requirements designed to afford students certain rights with respect to their education records. In addition, it puts limits on what information The Institute may disclose to third parties without receiving prior written consent from the student.

I. Procedure to Inspect Education Records

Students have the right under FERPA to inspect and review their education records. A student who wishes to inspect and review his/her records should submit a written request to the Registrar. The request should identify as precisely as possible the records the student wishes to inspect. If the requested records are subject to inspection and review by the student, arrangements for access will be made within a reasonable period of time but in no case more than 45 days after the request was made, and the student will be notified of the time and place where the records may be inspected. The school may require the presence of a school official during the inspection and review of a student's records.
Certain limitations exist on a student's right to inspect and review their own education records. Those limitations include, for example, the following: (i) financial information submitted by parents; (ii) confidential letters and recommendations placed in their files prior to January 1, 1975; (iii) confidential letters and recommendations placed in their files after January 1, 1975 to which the student has waived his or her right to inspect and review and that are related to the student's admission, application for employment or job placement, or receipt of honors. In addition, the term "education record" does not include certain types of records such as, by way of example, records of instructional, supervisory, administrative, and certain educational personnel that are in the sole possession of the maker thereof, and are not accessible or revealed to any other individual except a substitute.

When a record contains personally identifiable information about more than one student, the student may inspect and review only the information that relates to him/her personally.

II. Disclosure of Educational Records

The Art Institute of Houston and its branch campuses generally will not permit disclosure of personally identifiable information from the records of a student without prior written consent of the student. Personally identifiable information is disclosed (some items are mandatory, some discretionary) from the records of a student without that student's prior written consent to the following individuals or institutions or in the following circumstances:

1. To The Art Institute of Houston officials who have been determined by the school to have legitimate educational interests in the records. A school official is
   a) a person employed by the school or its corporate parent in an administrative, supervisory, academic or research, or support staff position. This includes, but is not limited to human resources and accounting staff for purposes of the tuition reimbursement plan; or
   b) a person employed by or under contract to the school to perform specific tasks, such as an auditor, consultant, or attorney, a person on the Board of Trustees, or a student serving on an official committee or assisting another school official.

Any school official who needs information about a student in the course of performing instructional, supervisory, advisory, or administrative duties for The Art Institute of Houston and its branch campuses has a legitimate educational interest.

2. To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.

3. In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of theaid.

4. To organizations conducting certain studies for or on behalf of the school.

5. To accrediting commissions or state licensing or regulatory bodies to carry out their functions.

6. To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.

7. To comply with a judicial order or lawfully issued subpoena.

8. To appropriate parties in health or safety emergencies.

9. To officials of another school in which a student seeks or intends to enroll.

10. To an alleged victim of a crime of violence or a nonforcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.

11. To persons in addition to the victim of a crime of violence or nonforcible sexual offense, the final results of the disciplinary proceedings described in paragraph 10 above but only if the school has determined that a student is the perpetrator of a crime of violence or nonforcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the institution's rules or policies. (The school, in such instances, may only disclose the name of the perpetrator not the name of any other student, including a victim or witness without the prior written consent of the other student(s)).

12. To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.

13. Directory information (see Section IV below).

14. Student Recruiting Information as requested by the U.S. Military. Student recruiting information includes ONLY: name, address, telephone listing, age or date of birth, class level, academic major, place of birth, degrees received and most recent educational institution attended. It does not include and The Art Institute of Houston
nor its branch campuses will not provide: social security numbers, race, ethnicity, nationality, GPA, grades, low performing student lists, religious affiliation, students with loans in default, veteran’s status, students no longer enrolled. Students who opt out of the directory also opt out of student recruiting information.

III. Record of Requests for Disclosure

Except with respect to those requests made by the student themselves, those disclosures made with the written consent of the student, or to requests by or disclosures to The Art Institute of Houston officials with legitimate educational interests and disclosures of directory information (or other exceptions described in the applicable regulations), The Art Institute of Houston and its branch campuses will maintain a record indicating the parties who have requested or obtained personally identifiable information from a student’s education records and the legitimate interests those parties had in requesting or obtaining the information. This record may be inspected by the student.

IV. Directory Information

The Art Institute of Houston designates the following information as directory information. (Directory information is personally identifiable information which may be disclosed without the student's consent):

1. Student’s name
2. Address: Local, email and website
3. Telephone number (local)
4. Date and place of birth
5. Program of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and certificates awarded
9. Most recent previously attended school
10. Photograph of the student, if available
11. Enrollment status (i.e., enrolled, continuing, future enrolled student, reentry, leave of absence, etc.)
12. Student honors and awards received.
13. The height and weight of athletic team members

Notice of these categories and of the right of an individual in attendance at The Art Institute of Houston and its branch campuses to request that his/her directory information be kept confidential will be given to the student annually. Students may request nondisclosure of student directory information by specifying nondisclosure, in writing, to the Office of the Registrar.

Office of the Registrar  
The Art Institute of Houston  
4140 Southwest Freeway  
Houston, TX 77027

Office of the Registrar  
The Art Institute of Austin  
1204 Chestnut Street  
Bastrop, TX 78602

Office of the Registrar  
The Art Institute of San Antonio  
10000 IH-10 W, Suite 200  
San Antonio, TX 78230

Failure to request nondisclosure of directory information will result in routine disclosure of one or more of the above designated categories of personally identifiable directory information.

V. Correction of Educational Records

Students have the right under FERPA to ask to have records corrected which they believe are inaccurate, misleading, or in violation of their privacy rights. The following are the procedures for the correction of records:
1. A student must ask the Registrar to amend a record. As part of the request, the student should identify
   the part of the record they want to have changed and specify why they believe it to be inaccurate,
   misleading, or in violation of his/her privacy rights.
2. The Art Institute of Houston and its branch campuses may either amend the record or decide not to
   amend the record. If it decides not to amend the record, it will notify the student of its decision and
   advise the student of the right to a hearing to challenge the information believed to be inaccurate,
   misleading, or in violation of the student's privacy rights.
3. Upon request, The Art Institute of Houston and its branch campuses will arrange for a hearing and
   notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will
   be conducted by an individual who does not have a direct interest in the outcome of the hearing. That
   individual may be an official of The Art Institute of Houston or its branch campuses. The student shall
   be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original
   request to amend the student's education records. The student may be assisted by other people,
   including an attorney.
4. The Art Institute of Houston and its branch campuses will prepare a written decision based solely on
   the evidence presented at the hearing. The decision will include a summary of the evidence, and the
   reasons for the decision.
5. If, as a result of the hearing, The Art Institute of Houston and its branch campuses decides that the
   information is inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it
   will (a) amend the record accordingly; and (b) inform the student of the amendment in writing.
6. If, as a result of the hearing, The Art Institute of Houston and its branch campuses decides that the
   information in the education record is not inaccurate, misleading, or otherwise in violation of the
   privacy rights of the student, it shall inform the student of the right to place a statement in the record
   commenting on the contested information in the record or stating why he or she disagrees with the
   decision of the school.
7. If a statement is placed in the education records of a student under paragraph 6 above, The Art Institute
   of Houston will and its branch campuses: (a) maintain the statement with the contested part of the
   record for as long as the record is maintained; and (b) disclose the statement whenever it discloses the
   portion of the record to which the statement relates.

VI. Student Right to File Complaint

A student has the right to file a complaint with the United States Department of Education concerning alleged failures
by The Art Institute of Houston to comply with the requirements of FERPA. The name and address of the
governmental office that administers FERPA is:

   Family Policy Compliance Office
   United States Department of Education
   400 Maryland Avenue, S.W.
   Washington, DC 20202-4605

STUDENT RIGHT TO KNOW ACT: GRADUATION/COMPLETION RATES

According to regulations published by the Department of Education based on the Student-Right-to-Know-Act, the
graduation/completion rates for first-time, full-time students who entered school and graduated/completed within
150% of the normal time to complete the program must be made available to current and prospective students. Students
desiring specific consumer information regarding the school should see Academic Affairs.
## Tuition & Fees

The Art Institute of Houston

<table>
<thead>
<tr>
<th>Program of Study</th>
<th>Degree</th>
<th>Credit Hours</th>
<th>Program Length (Qtrs)</th>
<th>Instructional Weeks</th>
<th>Tuition per Credit Hour</th>
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The table above is calculated at full load, which is an average of 15 credit hours per quarter. The calculation would be based on 12 credit hours per quarter if a student were to take the minimum allowable credits required to still be considered a full time student.

† Approximate total cost is based on the current tuition credit hour rate. Total cost will increase with each per credit hour tuition increase. In-state and out of state tuition are the same.

Registering over 18 credit hours per quarter requires the permission of the Program Director, Program Coordinator or Dean of Academic Affairs at the student’s home campus.

Tuition includes required textbooks for all courses within the student’s program of study. Tuition also includes basic entry equipment and materials needed for beginning each program of study. Students are responsible for procuring and/or replenishing any other equipment or materials as required.

CULINARY LAB FEES: Lab fees above represent the total for timely, successful completion of the program and are charged per credit hour. Retaking courses will increase the lab fee charge.

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

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<th>Program of Study</th>
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<th>Program of Study</th>
<th>Degree</th>
<th>Credit Hours</th>
<th>Program Length (Qtrs)</th>
<th>Instructional Weeks</th>
<th>Tuition per Credit Hour</th>
<th>Lab Fee</th>
<th>Approx. Total Cost / Program†</th>
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**Transcript Requests**

The Art Institute of Houston and its branch campuses will charge a $7 fee for all transcript requests.
Returned Check Policy

The return of a check (electronic or paper) issued to The Art Institute of Houston and its branch campuses will result in a $50.00 returned check fee being placed on the account of the student, individual, vendor or employee on whose behalf the check was presented for each returned check, no matter the reason.

Each account will be allowed two returned checks after which payment by check will not be accepted. This includes returned electronic payments. Written notification on how to resolve the returned check will be sent to the maker of the check, and to the person whose account was affected. A hold will be placed on the account affected, until the returned check has been redeemed.

If the returned check has not been redeemed within the stated time frame on the notification, a late fee not in excess of 10% of the past-due amount, or $250.00, whichever is less, will be levied, and the College will begin its collection proceedings.

**Important Note:** A returned check may automatically result in a hold on the account affected, which may preclude participation in any or all of the following activities: further check writing privileges, class registration, receipt of grades, issuing transcripts, and/or diplomas.

Returned Check Payment Methods

1. **Certified Funds** Cashier’s check, money order, or other certified funds payable to The Arts Institutes International. Include your name, ID#, current address, and phone number on the face of the check.
2. Deliver in person or mail certified funds to the following address:

**The Art Institute of Houston**  
**Attn: Financial Services**  
4140 Southwest Freeway  
Houston, TX 77027
Academic Calendar

Session II: 5.5 Weeks
First Day of Classes July 27
Last Day to Add/Drop August 3
Last Day to Withdraw August 21

Mid-Quarter: 5.5 Weeks
First day of classes August 20
Last Day to Add/Drop August 28
Last Day to Withdraw September 16

Campus Closed – Labor Day Holiday, September 7
Summer Quarter Ends September 26
Vacation Break September 27 – October 4

Fall Quarter 2020
Session I: 11 Weeks
First Day of Classes October 5
Last Day to Add/Drop October 12
Last Day to Withdraw December 4

Session I: 5.5 Weeks
First Day of Classes October 5
Last Day to Add/Drop October 12
Last Day to Withdraw October 30

Session II: 5.5 Weeks
First day of classes October 19
Last Day to Add/Drop October 26
Last Day to Withdraw November 13

Mid-Quarter: 5.5 Weeks
First Day of Classes November 12
Last Day to Add/Drop November 20
Last Day to Withdraw December 9

Campus Closed – Veteran’s Day Holiday November 11
Campus Closed – Thanksgiving Holiday November 26-27
Fall Quarter Ends December 19
Vacation Break December 20 – January 10

Winter Quarter 2021
Session I: 11 Weeks
First Day of Classes January 11
Last Day to Add/Drop January 18
Last Day to Withdraw March 12

Session I: 5.5 Weeks
First Day of Classes January 11
Last Day to Add/Drop January 18
Last Day to Withdraw February 5

Session II: 5.5 Weeks
First day of classes January 25
Last Day to Add/Drop February 1
Last Day to Withdraw February 19
Mid-Quarter: 5.5 Weeks  
First Day of Classes February 18  
Last Day to Add/Drop February 26  
Last Day to Withdraw March 17

Winter Quarter Ends March 27  
Vacation Break March 28 – April 4

**Spring Quarter 2021**  
**Session I: 11 Weeks**  
First Day of Classes April 5  
Last Day to Add/Drop April 12  
Last Day to Withdraw June 4

**Session I: 5.5 Weeks**  
First Day of Classes April 5  
Last Day to Add/Drop April 12  
Last Day to Withdraw April 30

**Session II: 5.5 Weeks**  
First Day of classes April 19  
Last Day to Add/Drop April 26  
Last Day to Withdraw May 14

Mid-Quarter: 5.5 Weeks  
First Day of Classes May 13  
Last Day to Add/Drop May 21  
Last Day to Withdraw June 9

Spring Quarter Ends June 19  
Vacation Break June 20 – July 11

**Summer Quarter 2021**  
**Session I: 11 Weeks**  
First Day of Classes July 12  
Last Day to Add/Drop July 19  
Last Day to Withdraw September 10

**Session I: 5.5 Weeks**  
First Day of Classes July 12  
Last Day to Add/Drop July 19  
Last Day to Withdraw August 6

**Session II: 5.5 Weeks**  
First day of classes July 26  
Last Day to Add/Drop August 2  
Last Day to Withdraw August 20

**Mid-Quarter: 5.5 Weeks**  
First Day of Classes August 19  
Last Day to Add/Drop August 27  
Last Day to Withdraw September 15

Summer Quarter Ends September 25  
Vacation Break September 26 – October 3
## Full-Time and Adjunct Faculty

**The Art Foundations**

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Degree(s)</th>
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<tbody>
<tr>
<td>Davis, John (ADJ)</td>
<td>M.F.A., Painting, University of New Orleans</td>
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<tr>
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<td>B.F.A., Printmaking, University of Massachusetts, Amherst</td>
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<tr>
<td>Durbin, Michael (ADJ)</td>
<td>M.A., Computer Media, Stephen F. Austin State University</td>
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<td>B.F.A., Graphic Design, Louisiana Tech University</td>
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<tr>
<td>Garcia, Carlos (ADJ)</td>
<td>M.A., Sculpture, Royal College of Art, London B.F.A., Sculpture, University of Houston</td>
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<tr>
<td>Magdaleno, Leslie (ADJ)</td>
<td>M.F.A., Painting and Drawing, Stephen F. Austin State University</td>
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<td>M.A., Visual Arts – Lamar University</td>
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<td>B.F.A, Graphic Design – Sam Houston State University</td>
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<tr>
<td>Richert, Kevin (ADJ)</td>
<td>M.F.A., Art, Steven F. Austin State University M.A., Art, Stephen F.</td>
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<tr>
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<td>Austin State University B.F.A., Media Arts, School of Visual Arts, New York</td>
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<tr>
<td>Thompson, Chris (ADJ)</td>
<td>M.F.A., Sculpture, Maryland Institute College of Art B.F.A., Sculpture, University of Houston</td>
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**Audio Production**

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<td>Franz, Cody (ADJ)</td>
<td>Certificate, Audio Recording Technology, Houston Community College</td>
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<tr>
<td>Gaines, Joanna (ADJ)</td>
<td>M.Mus., Music, University of Texas at Austin</td>
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<td>B. Mus., Music, University of Texas at Austin</td>
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<tr>
<td>Jacobsen, Nicolai (FT)</td>
<td>D.M.A., Musical Arts, Rice University, Including Coursework in Electrical and Computer Music Systems and Computer Sound Synthesis</td>
</tr>
<tr>
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<td>M.Mus., Music Composition, University of Missouri – Kansas City</td>
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<tr>
<td>James, Roderick (ADJ)</td>
<td>Ph.D., Electrical Engineering, University of Missouri M.S., Electrical Engineering, University of Missouri</td>
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<td>B.S., Electrical Engineering, University of West Indies</td>
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<tr>
<td>Longwood, Christopher (ADJ)</td>
<td>B.A., Communications, University of Houston</td>
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<tr>
<td>Rodgers, Erin (ADJ)</td>
<td>A.A.S., Audio Recording Technology, Houston Community College</td>
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<td>J.D., Law, University of Houston Law Center</td>
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**Culinary Arts**

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<td>Bargas, Michael (ADJ)</td>
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<td>Baze, Ben (ADJ)</td>
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<td>Buck, Katherine (ADJ)</td>
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<tr>
<td>Catemaxca, Manuel (FT)</td>
<td>M.S., Leadership, South University</td>
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<tr>
<td>Clark, Shelley (ADJ)</td>
<td>M.S., Recreation, Sport and Tourism, University of Illinois</td>
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Garner, Vennessa (ADJ)  B.S., Hotel and Restaurant Management, University of Houston
Goodhue, Deidre (ADJ)  B.S., Culinary Management, The Art Institute of Houston
Jacquinet, Frances (FT)  M.S., Leadership, South University
                International Equivalency of a Bachelor's Degree in Culinary Arts, Evaluated by
                Career Consulting International
                A.A.S., Culinary Arts, The Art Institute of Houston B.F.A., Graphic Design,
                The Art Institute of Houston
                Certificate of Professional Aptitude, Ministry of National Education La
                Maison Valance, Luneville, France
Jones, Ewart (ADJ)  D.M., Ministry, Andersonville Theological Seminary M.Th., Theology,
                Andersonville Theological Seminary
                Certificates In Culinary Arts From Lewis Hotel and Motel School, Trinidad
                Hilton Culinary School, and Trinidad and Tobago Hotel School
Millo, Greg (ADJ)  B.S., Food Science and Nutrition, Sam Houston State University
                A.A.S., Culinary Arts, California Culinary Academy
Potter, Daniel (ADJ)  B.S., Hotel, Restaurant and Institutional Management, Pennsylvania State
                University
Psenda, Cody (ADJ)  B.S., Foodservice Management, Johnson & Wales University
                A.O.S., Culinary Arts, Johnson & Wales University
Small, Elaine (ADJ)  B.S., Home Economics, Southwest Texas State University A.O.S., Culinary Arts,
                The Culinary Institute of America
Digital Film & Video Production
Barry Atkins (ADJ)  M.A., Mass Communication, Leicester University
                B.A., English Literature, Brunel University
Gaston, Martin (ADJ)  B.S., International Trade, Texas Tech University
Nickerson, Ralph (ADJ)  B.A., Filmmaking, Northeast Louisiana University
Noe, Scott (ADJ)  J.D., Law, Pepperdine University School of Law
                B.A., Communications, Pepperdine University
Design & Technical Graphics
Arriola, Luis (ADJ)  M.Arch., Architecture, Texas A&M University
                B.A., Environmental Design, Texas A & M University
Fashion Design
Bhatia, Anupam (ADJ)  Post Graduate Diploma, Computer Technology and Management, All
                India Management Association
                B.S., Textile Engineering, Maharishi Dayanand University
Dang, David (ADJ)  M.B.A., Business Administration, Fordham University
                B.F.A. Fashion Design, University of North Texas
Gatterson, Beverly (ADJ)  M.S., Textiles and Apparel, Virginia Tech
                M.B.A, Business Management, University of Houston- Victoria
Hall, Jane (FT)  B.S., Textiles and Clothing Design, University of Texas at Austin
                M.B.A., Business Administration, Texas A&M University-Commerce
                B.S., Business Administration, Oral Roberts University
Jobe, Jal (ADJ)  
M.B.A., Business Administration, University of Houston  
B.B.A., Marketing, Texas Tech University

Markgraf, Wendy (ADJ)  
M.S., Textile Marketing, Philadelphia University  
B.B.A., Marketing, Ursinus College  
A.A.S., Retailing, York College of Pennsylvania

Saba, Marina (ADJ)  
M.F.A., Fashion Design and Fine Art, Tbilisi State Academy of Fine Arts, Republic of Georgia

Strong, David (ADJ)  
Ph.D., Applied Management and Decision Sciences, Walden University  
M.B.A., Marketing, Amber University  
B.B.A., Business Management, University of Texas at Austin

Fashion & Retail Management

Dang, David (ADJ)  
M.B.A., Business Administration, Fordham University  
B.F.A. Fashion Design, University of North Texas

Gatterson, Beverly (ADJ)  
M.S., Textiles and Apparel, Virginia Tech  
M.B.A, Business Management, University of Houston- Victoria  
B.S. Textiles and Clothing Design, University of Texas at Austin

Hall, Jane (FT)  
M.B.A., Business Administration, Texas A&M University- Commerce  
B.S., Business Administration, Oral Roberts University

Jobe, Jal (ADJ)  
M.B.A., Business Administration, University of Houston  
B.B.A., Marketing, Texas Tech University

Markgraf, Wendy (ADJ)  
M.S., Textile Marketing, Philadelphia University  
B.B.A., Marketing, Ursinus College  
A.A.S., Retailing, York College of Pennsylvania

Saba, Marina (ADJ)  
M.F.A., Fashion Design and Fine Art, Tbilisi State Academy of Fine Arts, Republic of Georgia

Strong, David (ADJ)  
Ph.D., Applied Management and Decision Sciences, Walden University  
M.B.A., Marketing, Amberton University  
B.B.A., Business Administration, University of Texas at Austin

Game Art Design

Bellinger, Sean (ADJ)  
B.F.A., Media Arts & Animation, The Art Institute of Houston

Hendrix, Larry (ADJ)  
B.A., Graphic Design / Digital Art, Prairie View A&M University

Jacobsen, Nicolai (FT)  
D.M.A., Musical Arts, Rice University, Including Coursework in Electrical and Computer Music Systems and Computer Sound Synthesis  
M.Mus., Music Composition, University of Missouri – Kansas City Conservatory of Music and Dance

Ott, Donald (ADJ)  
B.A., Musical Arts, University of Missouri – Kansas City  
B.S., Game Art & Design, The Art Institute of California- San Diego

General Education

Anwar, Rafay (ADJ)  
Ph.D., Physics, University of Houston  
M.Sc., Physics, University of Houston  
B.Sc., Physics, University of Houston
<table>
<thead>
<tr>
<th>Name</th>
<th>Degree(s)</th>
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<tbody>
<tr>
<td>Arnold, Kaye (ADJ)</td>
<td>M.A., American History, University of Houston B.A., English, University of Houston</td>
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<tr>
<td>Basharat, Mahmoud (ADJ)</td>
<td>M.S., Mathematics, Texas Southern University B.S., Statistics/Computer Science, Yarmouk University, Jordan</td>
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<tr>
<td>Downey, Carlton (ADJ)</td>
<td>Ph.D., Communication Disorders, Louisiana State University M.A., English, Northwestern State University B.A., Scholar's Curriculum, Northwestern State University</td>
</tr>
<tr>
<td>Elkhatib, Mohammad (ADJ)</td>
<td>M.Ed., Secondary Education, Including 18 Graduate Credits in Mathematics, Texas Southern University B.S., Chemical Engineering, Texas A&amp;M University</td>
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<tr>
<td>Gomez-, Vanessa (ADJ)</td>
<td>M.A., Art History, University of Illinois-Urbana Champaign M.A., Humanities, University of Houston-Clear Lake B.A., Applied Design and Visual Arts, University of Houston-Clear Lake</td>
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<tr>
<td>Groux, Robert (ADJ)</td>
<td>M.A., Human Sciences: Sociology/Psychology, Our Lady of the Lake University B.A., Sociology/Psychology, Our Lady of the Lake University A.A.S., Psychology, San Jacinto Jr. College</td>
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<tr>
<td>Keller, James (ADJ)</td>
<td>M.A., Communications, Texas Southern University B.A., Telecommunications, Texas Southern University</td>
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<tr>
<td>Dr. Mcmillan, Mary (ADJ)</td>
<td>Ed.D., Curriculum and Instruction, University of Houston M.Ed., Curriculum and Instruction, University of Houston B.S., Elementary Education, University of Houston</td>
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<tr>
<td>Rodriguez, Margarita (ADJ)</td>
<td>M.A., Hispanic Linguistics and Literature, University of Houston B.A., Spanish, University of Houston</td>
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<td>Saavedra, Ramiro (ADJ)</td>
<td>M.S., Nutrition, Texas Woman's University B.A., Spanish, University of Houston M.A. Behavioral Science, University of Houston-Clear Lake B.S., Nutrition, University of Houston</td>
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<tr>
<td>Dr. Shivers, Candice (ADJ)</td>
<td>Ph.D., Public Health, Walden University M.A., Communication, Sam Houston State University B.A., Speech and Communication, Texas Southern University</td>
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<tr>
<td>Smith, Jimmie (ADJ)</td>
<td>M.S., Educational Leadership, University of Houston – Clear Lake B.S., Computer Engineering, University of Oklahoma</td>
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<tr>
<td>Dr. Thomas, Jarvis (ADJ)</td>
<td>Ph.D., Leadership Studies, Our Lady of the Lake University M.P.A., Human Resource Management, Texas Southern University B.S., Healthcare Administration, Texas Southern University</td>
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<tr>
<td>Whelan, Marie (ADJ)</td>
<td>M.S., Dietetics, Mgh Institute of Health Professions B.S., Dietetics, Louisiana State University</td>
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<tr>
<td>Zinebi, Savannah (ADJ)</td>
<td>Ph. D., Biology/Neurosciences, Universite De Provence M.S., Neuroscience, Universite Claude Bernard Lyon B.S., Natural Sciences, University of Mohamed I. Morocco</td>
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**Graphic & Web Design**
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<tr>
<th>Name</th>
<th>Degrees and Institutions</th>
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<tr>
<td>Briere, Michael (ADJ)</td>
<td>M.A., Humanities, California State University Dominguez Hills</td>
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<td></td>
<td>B.F.A., Fine Art, Ringling School of Art</td>
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<td></td>
<td>A.A.S., Fine Art (Painting), Seminole Community College</td>
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<tr>
<td>Griffith, Cleston (ADJ)</td>
<td>M.Ed., Educational Technology, Our Lady of the Lake University</td>
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<td>B.A., Human Sciences, Our Lady of The Lake University</td>
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<tr>
<td>Durbin, Mike (ADJ)</td>
<td>M.A., Digital Media, Stephen F. Austin State University</td>
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<td>B.A., Graphic Art, Louisiana Tech University</td>
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<tr>
<td>Key, Bryan (ADJ)</td>
<td>M.A., Digital Media Studies, University of Houston Clear Lake</td>
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<td></td>
<td>B.F.A., Communication Graphics, Texas Christian University</td>
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<td>B.S., Advertising Art, Texas A&amp;M University-Commerce</td>
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<td>Marberry, Robert (ADJ)</td>
<td>M.A., Design for Communication, University of Westminster, London</td>
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<td>B.F.A., Visual Communications, American Intercontinental University</td>
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<td>Quiroga, Mauricio (ADJ)</td>
<td>M.S., Information &amp; Systems, University of St. Thomas</td>
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<td>B.B.A., Business Administration, Universidad Catolica Boliviana, Bolivia</td>
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<td>Interior Design</td>
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<td>Arriola, Luis (ADJ)</td>
<td>M.A., Architecture, Texas A&amp;M University</td>
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<td>Bosworth, Bradley (ADJ)</td>
<td>M.Arch., Architecture, Texas Tech University B.S., Architecture, Texas Tech University</td>
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<td>Fallon, Stephanie (ADJ)</td>
<td>M.S., Human Services (Healthcare), Stephen F. Austin University</td>
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<td>Ford, Eric (ADJ)</td>
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<td>Furst, Larry (ADJ)</td>
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<td>Lanigan, William (ADJ)</td>
<td>M.Arch., Architecture, Harvard University</td>
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<td>Mueller, Barb (ADJ)</td>
<td>M.F.A., Interior Design, Savannah College of Art and Design</td>
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<td>B.F.A., Studio Art History, Virginia Commonwealth University</td>
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<td>Wood, Lynda (ADJ)</td>
<td>M.F.A., Interior Design, University of Houston</td>
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<td>M.F.A., Ceramics, North Texas State University B.F.A., Painting, University of Texas at Austin</td>
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<td>Media Arts &amp; Animation</td>
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<td>Bellinger, Sean (ADJ)</td>
<td>B.F.A., Media Arts &amp; Animation, The Art Institute of Houston</td>
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<td>A.A.S., Animation, The Art Institute of Houston</td>
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<tr>
<td>Henderson, Mike (FT)</td>
<td>M.F.A., Film/Television/Animation, University of California, Los Angeles</td>
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<td>B.A., Media Studies, State University of New York, Buffalo</td>
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<td>Williams, Willie (FT)</td>
<td>M.F.A., Animation and Digital Arts, University of Southern California</td>
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<td>Birnbaum, Krista (ADJ)</td>
<td>M.F.A., Art Video, Syracuse University</td>
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<td>Boncy, Jean (ADJ)</td>
<td>M.F.A., Photography, University of North Texas</td>
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<td>Washmon, Katelin (ADJ)</td>
<td>M.F.A., Photography, University of Houston</td>
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Visual Effects & Motion Graphics

Henderson, Mike (FT)  
M.F.A., Film/Television/Animation, University of California, Los Angeles  
B.A., Media Studies, State University of New York, Buffalo  

Sanon, Pierre (ADJ)  
M.F.A., Computer and Motion Graphics, Savannah College of Art and Design  
B.F.A., Computer Art – 3D Animation – Savannah College of Art

THE ART INSTITUTE OF AUSTIN

Advertising

Henry, Daniel (ADJ)  
M.A., Advertising, University of Texas at Austin  
B.S., Mass Communications / Public Relations, University of North Carolina, Pembroke

Art Foundations

Llanes Ordina, Marlene (ADJ)  
M.F.A. Illustration, Savannah College of Art and Design  
B.A. Graphic Design, Universidad Vasco De Quiroga

Masuda, Diane (ADJ)  
M.F.A., Studio Arts, The School of the Art Institute of Chicago  
B.F.A., Art, University of Hawai, Manoa

Starbuck, Honoria (ADJ)  
Ph.D., Curriculum and Instruction (Interdisciplinary: Communications, Fine Arts, Education, Including 18 Graduate Hours in Studio Art), University of Texas at Austin  
M.A., Curriculum and Instruction, University of Texas at Austin  
B.A., Studio Art, University of Texas at Austin

Stovall, Luanne (ADJ)  
M.F.A., Studio Art, Tufts University  
B.F.A., Art, Miami University, Oxford Ohio

Audio Production

Evans, Kyle (ADJ)  
M.F.A., Sound/New Media/Film, The School of the Art Institute of Chicago  
Graduate Thesis Project in Electronics and Building Audio Components  
B.F.A., Sound, Film, Video, Art and Technology Studies, The School of The Art Institute of Chicago

Polman, Marloes (ADJ)  
M.A., Sound and Music Technology, Open University of England  
B.Mus., Composition and Music Technology, Utrecht School of The Arts

Culinary Arts

Butler, Cliff (ADJ)  
B.A., Telecommunications, Texas Tech University  
Certificate, Baking and Pastry, Culinary Institute of America

Harmon, Bradley (FT)  
B.A., History, Miami U., Ohio  
A.A.S., Culinary Arts, Le Cordon Bleu College of Culinary Arts

Legarreta, Lorena (ADJ)  
MBA, Business, International Entrepreneurship; St. Mary’s San Antonio  
Ba, Computer Information Systems & Marketing, University of Texas El Paso,  
AAS, Culinary Arts, Le Cordon Bleu

Luckie-Anderson, Linda (ADJ)  
J.D., Law, Syracuse University Law School  
L.L.M., Law, Syracuse University Law School University
Scruggs, Stewart, (ADJ)  B.A., History, Washington & Lee University  A.S., Culinary Arts, Culinary Institute of America

Design & Technical Graphics

Davis, Brooke (ADJ)  M.A., Industrial Design, Purdue University

Digital Filmmaking & Video Production

Eclarinal, Mark (ADJ)  M.F.A., Cinema, San Francisco State University  B.S., Radio, Television and Film, University of Texas at Austin  B.A., Anthropology, University of Texas at Austin

Smith, Lee “Arthur” (ADJ)  M.F.A., Theatre, University of Houston  M.A. Radio Television Film, University of Texas at Austin  B.A., English & Drama, Vanderbilt University

Stutz, Collin (ADJ)  M.F.A., Screenwriting, American Film Institute  B.A., Film & German Literature, Vassar College

Fashion Design

Elise, Miranda (ADJ)  M.B.A, Business, St. Edwards University  B.S., Fashion Design, Philadelphia University

Robb Lindsey

Fashion Retail & Management

Elise, Miranda (ADJ)  M.B.A, Business, St. Edwards University  B.S., Fashion Design, Philadelphia University

Game Art & Design

Blankenship, Colin (ADJ)  B.F.A., Art, Texas Tech University

Carpenter, Eric (ADJ)  M.F.A., Animation, Academy of Art University  B.S., Digital Entertainment and Game Design, ITT Technical Institute  A.S., Computer Drafting and Design, ITT Technical Institute

General Education

Henry, Daniel (ADJ)  M.A., Advertising, University of Texas at Austin  B.S., Mass Communications / Public Relations, University of North Carolina, Pembroke

Luckie-Anderson, Linda (ADJ)  J.D., Law, Syracuse University Law School  L.L.M., Law, Syracuse University Law School  B.L.S., Management, St. Edwards University

Murray, Shannon (ADJ)  M.A., Humanities, Arizona State University  B.A., Humanities, Arizona State University
<table>
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<tr>
<th>Name</th>
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| Qureshi, Lubna (ADJ)      | Masters of Diabetic Studies, Dietetics Studies, University of Texas Health and Science Center at San Antonio  
B.S., Dietetics & Nutrition, University of Texas Health and Science Center at San Antonio |
| Wade, Megan (ADJ)         | M.A., Sociology, Texas State University  
B.S., Psychology, University of The Cumberlands  
B.S., Human Services, University of The Cumberlands |
| Graphic & Web Design      |                                                                                                                                             |
| Branscum, Colton (ADJ)    | M.F.A., Communication Design, Texas State University  
B.F.A., Graphic Design, The Art Institute of Austin |
| Llanes Ordina, Marlene (ADJ) | M.F.A. Illustration, Savannah College of Art and Design  
B.A. Graphic Design, Universidad Vasco De Quiroga |
| Luckie-Anderson, Linda (ADJ) | J.D., Law, Syracuse University Law School  
L.L.M., Law, Syracuse University Law School  
B.L.S., Management, St. Edwards University |
| Masuda, Diane (ADJ)       | M.F.A., Studio Arts, The School of the Art Institute of Chicago  
B.F.A., Art, University of Hawaii, Manoa |
| Interior Design           |                                                                                                                                             |
| Joshi, Bhawya             | M.Arch., Architecture, Rensselaer Polytechnic Institute  
B.Arch., Architecture, Guatam Buddah Technical University |
| Szepesi, George (ADJ)     | M.Arch., Architecture, Massachusetts Institute of Technology  
B.A., Architecture, University of Houston |
| Media Arts & Animation    |                                                                                                                                             |
| Byrne, William (FT)       | M.F.A., Photography & Related Media, School of Visual Art  
B.A., Visual Arts & Photography, Richard Stockton College of New Jersey |
| Starbuck, Honoria (FT)    | Ph.D., Curriculum and Instruction (Interdisciplinary: Communications, Fine Arts, Education, Including 18 Graduate Hours in Studio Art), University of Texas at Austin  
M.A., Curriculum and Instruction, University of Texas at Austin  
B.A., Studio Art, University of Texas at Austin |
| Photography               |                                                                                                                                             |
| Mulloy, Meg (FT)          | M.S., Professional Photography, Brooks Institute  
B.A., Visual Journalism, Brooks Institute |
| Paris, Sherre (ADJ)       | Ph.D., Journalism, The University of Texas at Austin  
M.A., Interdisciplinary Studies, Texas A&M University, Corpus Christi  
B.A., English, Texas A&M University, Corpus Christi |
| Reeves, Petra (ADJ)       | M.F.A., Photography, Rochester Institute of Technology  
B.F.A., Studio Art, Florida Atlantic University |
| Visual Effects & Motion Graphics |                                                                                              |
| Byrne, Bill (FT)          | M.F.A., Photography & Related Media, School of Visual Art  
B.A., Visual Arts & Photography, Richard Stockton College of NJ |
THE ART INSTITUTE OF SAN ANTONIO

Advertising

Turner, Leslie (ADJ)  M.S., Advertising, Northwestern University, Evanston, Illinois, B.A., Advertising, Drew University

Cooper, Scott (FT)  M.F.A., Illustration, Academy of Art University B.F.A., Media Communications, School of Visual Arts

Escobedo, Juan (ADJ)  M.F.A., Art, Massachusetts College of Art & Design B.F.A., Art, New Mexico State University

Lozano, Victor  M.F.A., Art, California State University, Northridge

Medellin, Loretta (ADJ)  M.F.A., Art, The University of Texas at San Antonio B.F.A., Fine Arts, Kansas City Art Institute


Ramos, Juan (ADJ)  M.F.A., Art and Design, University of Texas at San Antonio, B.F.A., Art and Design, University of Texas at San Antonio

Rodriguez, David (ADJ)  M.A., Graphic Design, Savannah College of Art and Design

Schneider, Justin (ADJ)  B.B.A., Information Systems, University of The Incarnate Word

Stephens, Vicki (ADJ)  M.F.A., Art, The University of Texas at San Antonio B.F.A., Art, The University of Texas at San Antonio

Stephenson, Russell (ADJ)  M.F.A., Printmaking, University of Texas at San Antonio B.F.A., Sculpture, Pacific Northwest College of Art

Culinary Arts

Davila, Leonardo (ADJ)  B.S., Culinary Management, The Art Institute of San Antonio

Gutierrez, Andrew (ADJ)  B.S., Hotel & Restaurant Management, Conrad Hilton College - University of Houston A.O.S., Culinary Arts, The Culinary Institute of America Continuing Education Certificate In Spanish Cooking, The Culinary Institute of America, Greystone Campus

Hancock, Christopher (ADJ)  B.S., Foodservice Management, Johnson & Wales University A.A.S., Culinary Arts, Johnson & Wales

Hart, John (ADJ)  B.S., Culinary Management, The Art Institute of San Antonio

Luis, Maria (ADJ)  B.S., Culinary Management, The Art Institute of San Antonio A.A.S, Culinary Arts, St. Philip’s College

Perrington, Christina (FT)  M.B.A, Business Administration, Argosy University B.S., Hospitality Management, Florida International University A.A.S., Culinary Arts, Johnson & Wales University A.A.S., Foodservice Management, Central Texas College A.A.S., Hotel/Motel Management, Central Texas College

Reboli, Brienne (ADJ)  B.S., Foodservice Management, Johnson & Wales University A.A.S, Culinary Arts, Johnson & Wales
Rice, Gary (FT)  
M.B.A., Business Administration, Keller School of Management, DeVry University  
A.A.S., Food & Beverage Management, Texas Culinary Academy/Le Cordon Bleu

Rodriguez, Kelly (ADJ)  
J.D., Law, St. Mary's University School of Law  
M.A., Legal Studies, Texas State University  
B.A., Political Science, St. Mary's University

Tamez, John (ADJ)  
B.B.A., Marketing and Management Information Systems, St. Mary's University  
A.A.S., Culinary Arts and Restaurant Management, St Philip's College

Therriat, Michael (ADJ)  
M.S., Military Operational Art and Science, Air University, Air Command & Staff College  
M.S., Hotel and Restaurant Management, Florida International University  
B.S., Business Administration and Management, Webber International University

Williams, Gregory (ADJ)  
M.B.A, Business Administration, Argosy University  
B.S., Business Administration, The University of Texas at San Antonio  
A.A.S., Culinary Arts, The International Culinary School at The Art Institute of San Antonio

Woods, Mary Catherine (ADJ)  
B.S., Management & Merchandising, University of Wisconsin Stout  
A.A.S., The Art Institute of Atlanta, Baking & Pastry

Design & Technical Graphics

Parker, Jeffery (ADJ)  
M.S., Mechanical Engineering, Texas A&M University  
B.S., Aerospace Engineering, Texas A&M University

Digital Film & Video Production

Bratton, Crystal (ADJ)  
M.F.A., Creative Writing, Full Sail University  
M.A., Drama, Texas Woman's University  
B.A., Theater Studies, Yale University

Fisher, Michael (ADJ)  
M.A., Communication Arts, University of The Incarnate Word,  
B.A., Studio Art, University of South Carolina

Mauser, Brett (ADJ)  
M.A., Communication, Texas A & M University-Corpus Christi  
B.A., Communication and Media Studies, Texas A & M University – Corpus Christi  
A.A.S., Radio, Television, and Broadcasting, Alamo Colleges

Nouramadi, Homayoun (FT)  
M.F.A., Film and Digital Imaging, Governors State University  
B.F.A., Architecture and The Arts: Moving Images, University of Illinois at Chicago

Pwenofkit, Scott (ADJ)  
M.A., Media Studies, The New School  
B.A., Film and Media Studies, University of Kansas

Ross, Mark (ADJ)  
M.A., Media Arts, University of South Carolina  
B.A., English, Wofford College

Ruiz, Luis (ADJ)  
B.F.A., Computer Art, Savannah College of Art and Design

Strickland, Scott (ADJ)  
M.F.A., Filmmaking, Stephen F. Austin State University  
B.F.A., Cinematography, Stephen F. Austin State University

Webber, Marilyn (ADJ)  
M.F.A., Screenwriting, American Film Institute, Los Angeles  
B.A., Journalism: Radio/TV/Film, University of Oklahoma

Fashion Design
<table>
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<th>Name</th>
<th>Degrees</th>
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<tr>
<td>Bunce, Susan (ADJ)</td>
<td>B.F.A., Fashion Design, The University of North Texas</td>
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<td>Canales, Jacob (ADJ)</td>
<td>B.A., Fashion Management, University of The Incarnate Word</td>
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<td>Lazarine, Christiana (ADJ)</td>
<td>M.A., Fashion Design, University of The Incarnate Word</td>
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<tr>
<td>Peneranda, Martha (ADJ)</td>
<td>M.F.A., Scene and Costume Design, Carnegie Mellon University</td>
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<td>Perez, Carla (ADJ)</td>
<td>Ph.D., Fashion Merchandising, Texas Woman's University M.A., Home Economics, San Diego State University</td>
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<td>B.A., Family Studies and Consumer Sciences</td>
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<td>Santos, Renee (ADJ)</td>
<td>M.A., Teaching English as Second Language, The University of Texas at San Antonio B.S., Fashion Design, Baylor University</td>
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<td>Schiffmacher, Simone (ADJ)</td>
<td>M.F.A., Fibers, Cranbrook Academy of Art</td>
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<td>Garcia, Jacqueline (ADJ)</td>
<td>M.A.A., Arts Administration, University of The Incarnate Word</td>
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<td>Robinson, Shantana (ADJ)</td>
<td>D.B.A., General Business, Northcentral University M.S., Management, Colorado Technical University</td>
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<td>Santos, Renee (ADJ)</td>
<td>M.A., Teaching English as Second Language, The University of Texas at San Antonio B.S., Fashion Design, Baylor University</td>
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<td>Schiffmacher, Simone (ADJ)</td>
<td>B.F.A., Fiber &amp; Material Studies, Cleveland Institute of Art M.F.A., Fibers, Cranbrook Academy of Art</td>
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<td>Anderson, Nathan (FT)</td>
<td>M.F.A., 3D Modeling, Academy of Art University, San Francisco</td>
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<td>Engel, Norman (ADJ)</td>
<td>B.F.A., New Media, Academy of Art University, San Francisco</td>
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<td>Ruiz, Luis (ADJ)</td>
<td>B.F.A., Computer Art, Savannah College of Art and Design</td>
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<td>Sandoval, Saul (ADJ)</td>
<td>M.F.A., Animation, Academy of Art University</td>
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<td>B.A., Strategic Management &amp; Entrepreneurship, The University of North Texas</td>
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<tr>
<td>Vanderburg, William (ADJ)</td>
<td>M.F.A. Interactive Design &amp; Game Development, Savannah College of Art Design</td>
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<td>B.F.A., Game Art, The Art Institute of Schaumberg</td>
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<td>Villavicencio, Ivan (ADJ)</td>
<td>B.S., Industrial Design, Art Center College of Design (Pasadena, Ca)</td>
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<td>B.S., Industrial Engineering Design Technology, Louisiana State University</td>
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<td>Webber, Marilyn (ADJ)</td>
<td>M.F.A., Screenwriting, American Film Institute, Los Angeles</td>
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<td>B.A., Journalism: Radio/TV/Film, University of Oklahoma</td>
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<tr>
<td>Case, Joan (ADJ)</td>
<td>M.S., Nutrition, University of The Incarnate Word</td>
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<td>B.S., Nutrition, University of The Incarnate Word</td>
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<tr>
<td>Name</td>
<td>Degree Details</td>
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</tr>
</tbody>
</table>
| Gangadharan, Ajitkumar (ADJ) | Ph.D., Physics, Mahatma Gandhi University  
 M.S., Physics, Cochin University of Science and Technology  
 B.S., Physics, Cochin University of Science and Technology |
| Ibey, Marilyn (ADJ) | Ph.D., Education & Human Development, The University of Texas at San Antonio  
 M.A., Biology, University of The Incarnate Word  
 B.S., Biology, McGill University |
| Kerr, Rebecca (ADJ) | M.A., Communications, University of Colorado  
 B.S., Agricultural Communications, Texas Tech University |
| Langton, Vanessa (ADJ) | M.A., Art History, The University of Texas at San Antonio  
 B.F.A., Communication Design, Texas State University |
| Morrow, Daniel (ADJ) | M.A., English, Texas A&M University – Corpus Christi  
 B.A., History, Corpus Christi State University |
| Obara, Samuel (ADJ) | Ph.D., Mathematics Education, University of Georgia  
 M.A., Mathematics, University of Georgia  
 M.Ed., Mathematics Education, University of Georgia  
 B.S., Mathematics and Technology Education, Baraton University |
| O'Neil, Farrah (ADJ) | M.S., Mathematics, The University of Texas at San Antonio  
 B.S., Mathematics, The University of Texas at San Antonio |
| Pachecano, Robert (ADJ) | Ph.D., Education/Organizational Leadership and Adult Education, University of The Incarnate Word  
 M.A., Sociology, Our Lady of the Lake University  
 B.A., Psychology and Sociology, Our Lady of The Lake University |
| Roberson, Jimi (ADJ) | Ph.D., Counselor Education and Supervision, St. Mary's University  
 M.Ed., Guidance and Counseling, Tarleton State University  
 B.S., Psychology, Tarleton State University |
| Salazar, Marcena (ADJ) | M.A., English Literature and Language, St. Mary's University  
 B.A., English Literature and Language, St. Mary's University |
| Wilkins, Kathy (ADJ) | M.A., Education and Human Development B.A., Psychology and Sociology |
| Webber, Minda (ADJ) | M.A., History, Tarleton State University  
 B.S., History Education, West Texas State University |
| Graphic & Web Design |  |
| Cooper, Scott (FT) | M.F.A., Illustration, Academy of Art University  
 B.F.A., Media Communications, School of Visual Arts, NYC |
| Goodhue, Thomas (ADJ) | M.S., Instructional Design and Technology, Full Sail University  
 B.A., Animation, Collins College A.O.S., Animation, Collins College |
| Lathrop, Natalia (ADJ) | M.F.A., Web Design and New Media, Academy of Art University  
 B.A., Art and Design, Ural State Academy of Visual Arts |
| Loke, Richard (ADJ) | M.A., New Media, University of Canberra, Australia  
 B.S., Business Commerce, University of Windsor, Ontario, Canada |
| Ramirez, Kasandra (ADJ) | M.S. Instructional Systems Technology, Indiana University  
 B.S., Information Technology – Web Multimedia and Animation, Kaplan University  
 A.A.S., Multimedia Technology, Northwest Vista College |
| Rodriguez, David (ADJ) | M.A., Graphic Design, Savannah College of Art and Design  
 B.B.A., Information Systems, University of Incarnate Word |
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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Degrees and Institutions</th>
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</table>
| Rodriguez, Kelly    | ADJ             | J.D., Law, St. Mary’s University  
M.A., Legal Studies, Texas State University  
B.A., Political Science, St. Mary’s University |
| Schneider, Justin   | ADJ             | M.F.A., Art, The University of Texas at San Antonio  
B.F.A., Art, The University of Texas at San Antonio |
| Stephens, Vicki     | ADJ             | M.F.A., Art, The University of Texas at San Antonio  
B.F.A., Art, The University of Texas at San Antonio |
| Interior Design     |                 |                                           |
| Ball, Glen          |                 | M.Arch., Architecture, The University of Texas at San Antonio  
B.F.A., Art & Design, The University of Texas at San Antonio |
| Poursani, Ela       | ADJ             | Ph.D., Architecture, Gazi University |
| Minor, Mary         | ADJ             | M.Arch., Architecture, The University of Texas at San Antonio  
B.A., Philosophy, Trinity University |
| Shander, Caryl      | ADJ             | M.S., Interior Design, Drexel University  
B.A., Interior Design, The American University |
| Stephens            |                 | M.F.A., Art, The University of Texas at San Antonio  
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| Media Arts & Animation |            |                                           |
| Anderson, Nathan    | FT              | M.F.A., 3D Modeling, Academy of Art University, San Francisco  
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| Engel, Norman       | ADJ             | M.F.A., Computer Arts, 3D Animation, Florida Atlantic University  
B.A., Fine Arts, Morehead State University |
| Fisher, Michael     | ADJ             | M.A., Communication Arts, University of The Incarnate Word  
B.A., Studio Art, University of South Carolina |
| Goodhue, Thomas     | ADJ             | M.S., Instructional Design and Technology, Full Sail University  
B.A., Animation, Collins College A.O.S., Animation, Collins College |
| Green, Richard      | ADJ             | M.A., Communication and Theatre Arts, Eastern Michigan University  
B.S., Speech and Dramatic Arts, Eastern Michigan University |
| Sandoval, Saul      | ADJ             | M.F.A., Animation, Academy of Art University  
B.A., Strategic Management & Entrepreneurship, The University of North Texas |
| Webber, Marilyn     | ADJ             | M.F.A., Screenwriting, American Film Institute, Los Angeles  
B.A., Journalism: Radio/TV/Film, University of Oklahoma |
| Photography         |                 |                                           |
| Davis, Kemp         | ADJ             | M.S., Journalism, East Texas State  
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