

A student with dark, curly hair, wearing a dark hoodie with 'M.K.T.' on the back, is painting a religious scene on an easel. The painting depicts a figure on a cross, with other figures and animals in the foreground. The student is using a brush to add details to the painting. In the background, another person is partially visible, looking at the work. The setting appears to be an art studio or classroom.

COLLEGE *for* Creative STUDIES

2022 – 2023 Undergraduate Course Catalog

Office of Academic Advising & Registration

313.664.7672

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Overview

The 2022-2023 **Undergraduate Course Catalog** provides a general overview of institution guidelines for enrollment and registration at the College for Creative Studies. The Table of Contents page provides links to important policies and procedures each student should review, as well as an introduction to registration procedures, major program requirements and course descriptions. Course information is also available through Self-Service. Additional policies are located in the [CCS Policy Database](#).

CCS Mission, Goals and Institutional Learning Outcomes

Mission

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

Purposes and Goals

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

Vision Statement

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

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

Guiding Principles

- **Student Experience**
We will provide an exceptional supportive experience to all students at every touchpoint, to enable and encourage them to reach their highest potential.
- **Faculty/Staff**
We will create an environment that attracts, supports, develops and inspires a world-class faculty and staff.
- **Programs**
We will develop and sustain innovative academic programs to ensure CCS is always at the forefront of creative education and practice.

- **Social Responsibility/Community**

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

Institutional Learning Outcomes

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

CCS graduates will be able to:

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

Freedom of Expression

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

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

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

That being said, CCS also notes that this freedom is not absolute. In certain circumstances, the institution may restrict expression, for example, that violates the law, is harassing or defamatory,

invades substantial privacy or confidentiality interests, or does not meet curatorial standards. Moreover, the institution may reasonably regulate the time, place, and manner of expression to ensure that it does not disrupt the ordinary activities of the College.

Academic Programs

CCS offers a Bachelor of Fine Arts degree in 13 majors, Certification in Art Education, Master of Arts in Art Education (MAAE), Master of Fine Arts (MFA) degree and Master of Arts (MA) degree in 3 areas. In addition, the College offers Precollege and Continuing Studies courses for youth, adults, and high school students.

Bachelor of Fine Arts Degrees

The College offers a BFA degree in Advertising Design, Art Practice, Communication Design, Craft and Material Studies (Emphasis in Ceramics, Fibers, Glass or Metals), Entertainment Arts (Emphasis in Animation, Concept Design or Game), Fashion Design (Emphasis in Apparel or Accessories), Film, Illustration, Interdisciplinary Art & Design, Interior Design, Photography, Product Design and Transportation Design. The BFA degree requires completion of 120-127 credit hours. Required major studio credits, general education credits and electives are indicated on the curriculum charts for each major. The certification in Art Education requires 27 credits to complete.

In addition to coursework in their chosen major, first-year students take courses in the Foundation Department, where they study drawing, 2D and 3D design, and an introduction to digital tools. Students in all majors also take courses in the Liberal Arts Department, designed to help them develop critical thinking skills and an understanding of the larger social and cultural context in which they live. Typical weekly schedules for full-time students comprise 24 studio hours and six academic hours.

Master of Fine Arts

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

The MFA degree requires completion of 60 credit hours and focuses on fostering critical thinking in a design context while keeping contemporary business reality in mind. CCS graduate classes are taught by industry leaders and an internationally recognized roster of visiting designers and artists with experience in design strategy, user-centric research, design execution and presentation, as well as entrepreneurial practices.

Master of Arts

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

Master of Arts in Art Education

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

Faculty

The College has 50 full-time faculty and approximately 237 adjunct faculty who are professionals in their individual fields and bring diverse backgrounds and experience to the classroom.

Community Arts Partnerships

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

Precollege and Continuing Studies

The Precollege and Continuing Studies (PCS) program at CCS offers art and design courses for high school students; pre-college programs such as Precollege Summer Experience, Create + Connect; youth programs; adult courses; and Professional Automotive Modeling certificate programs; and professional development programs.

A Brief History

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

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

Much of the school's success was attributed to its close integration of rigorous courses with progression of the art and design movements and world-class, contemporary exhibitions—a tradition that continues to prevail. In addition to hiring talented, local artists and designers, the school sought renowned

painters, sculptors and craftspeople from around the world to teach courses. In 1933, the Society's gallery garnered national media attention as one of the first art institutions to recognize the automobile as an art form. This was around the same time that programs in industrial design and commercial art were introduced to the school's curriculum.

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

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

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

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

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

In 2008, CCS embarked on its most significant project to date—a \$145 million redevelopment of the 760,000 sq. ft. historic Argonaut Building (formerly General Motors first research and design studio). Located in Detroit's New Center district (about a mile from the original Walter and Josephine Ford Campus), the building serves as the A. Alfred Taubman Center for Design Education.

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

creating jobs and new business opportunities. The original Ford campus continues to house arts and crafts disciplines as well as the majority of administrative offices.

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

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

Accreditation

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

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

The Higher Learning Commission
230 South La Salle Street, Suite 7-500
Chicago, IL 60604
<http://www.hlcommission.org/>

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

In addition, the Interior Design program is accredited by the Council for Interior Design Accreditation.

Council for Interior Design Accreditation
206 Grandville Avenue, Suite 350
Grand Rapids, MI 49503-4014
<http://accredit-id.org>

Nondiscrimination Policy

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

The following office has been designated to handle inquiries regarding nondiscrimination policies:

College for Creative Studies
Office of Institutional Equity and Inclusion

9th Floor, Taubman Center
460 W. Baltimore Ave., Detroit, MI 48202
313.664.1487

The following person has been designated to handle inquiries regarding the nondiscrimination policy:

Dr. Deirdre Young, Assistant Dean for Institutional Equity and Inclusion
Office of Institutional Equity and Inclusion
313.664.1489
ddyoung@collegeforcreativestudies.edu

CCS Contacts



College for Creative Studies
201 E. Kirby
Detroit, MI 48202
313.664.7400

- Undergraduate Admissions: admissions@collegeforcreativestudies.edu
- Graduate Admissions: grad_admissions@collegeforcreativestudies.edu
- International Admissions: [intl admissions@collegeforcreativestudies.edu](mailto:intladmissions@collegeforcreativestudies.edu)
- Academic Advising & Registration Office (advising, registration and records services for current, former and guests students): aaro@collegeforcreativestudies.edu
- International Advising and Immigration Services: international@collegeforcreativestudies.edu
- Financial Aid Office: finaid@collegeforcreativestudies.edu
- Business Services: busserv@collegeforcreativestudies.edu
- Pre-College and Continuing Studies: 313.664.7843

Academic Calendars



FALL 2022 (09/06/22 – 12/17/22)

| | |
|-------------------------|---|
| April 6 | FALL 2022, WINTER 2023, and SUMMER 2023 registration begins: Seniors, Graduate, Veterans - 4/6/22 Juniors - 4/11/22 Sophomores - 4/18/22 Freshmen - 4/25/22 |
| | All outstanding balances must be paid in full, and all holds removed prior to registering. |
| April 25 - September 13 | Open registration for FALL 2022 |
| June 1 | Payment plans open for Fall 2022 on officialpayments.com |
| August 1 | TUITION / HOUSING PAYMENT DUE (total balance) FALL 2022 accounts not paid in full by this date are assessed a \$25 late fee |
| August 27 | New International Student housing move-in |
| August 28 | New Student housing move-in |
| August 29 | New Student Orientation |
| August 30 | New International Student Check-in |
| September 1 | FALL 2022 accounts not paid in full by this date are assessed an additional \$25 late fee |
| September 2 | Returning Student housing move-in |
| September 6 | FALL 2022 classes begin |
| September 13 | LAST DAY TO MAKE ANY ADDITIONS OR SECTION CHANGES TO FALL 2022 SCHEDULE |
| | LAST DAY to register for Fall 2022 classes Winter 2023 registration is still open |
| | Last day for 100% refund/credit for dropped credits |
| | Last day to adjust meal plan |
| September 14 | Grade of W Begins |
| September 19 | Last day for 80% refund/credit for dropped credits (grade of W) |
| September 26 | Last day for 60% refund/credit for dropped credits (grade of W) |
| September 30 | Applications for December 2022 graduation due (\$100.00 fee for Undergraduate Students, \$175.00 for Graduate Students) After this date the \$25.00 late fee applies. |
| October 3 | FALL 2022 accounts not paid in full by this date are assessed a \$75 delinquency fee (in addition to \$25 late fees as they apply) |
| October 3 | Last day for 40% refund/credit for dropped credits (grade of W) |

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| October 4 | FULL CHARGES APPLY – no refunds (grade of WN begins) |
| October 10 | Registration Begins-Winter 2023 Incoming Students |
| October 24 | Faculty: Midterm grades are due 12:00PM EST |
| October 26 | Students: Midterm grades are available in Self Service |
| November 1 | Winter 2023 payment plans open |
| November 24 - 26 | <i>NO CLASSES - Thanksgiving Break</i> |
| November 28 (Monday) | Classes resume |
| November 28 | <p>LAST DAY TO WITHDRAW FROM FALL 2022 CLASSES ABSOLUTELY NO WITHDRAWALS AFTER THIS DATE Advisor approval required for all course withdrawals. A, B, C, D (including + and -), F or I grades are the only grades that can be assigned to students who remain enrolled in classes after this date. Students with a delinquent Fall 2022 semester balance will be withdrawn from Winter 2023 and Summer 2023 semesters</p> |
| December 15 | <p>Winter 2023 Tuition Due Winter 2023 accounts not paid in full by this date are assessed a \$25 late fee</p> |
| December 14 |  <i>DECEMBER COMMENCEMENT CEREMONY</i>  |
| December 17 | Last day of FALL 2022 semester |
| December 19 | Faculty: Final grades are due 12:00pm EST |
| December 21 | Students: Final grades are available through Self Service (to students without holds on their account or student records) |

WINTER 2023
(01/09/23 – 05/06/23)

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|-------------------|---|
| November 1 | Payment plans open for Winter 2023 on officialpayments.com |
| December 15 | TUITION / HOUSING PAYMENT DUE (total balance) WINTER 2023 accounts not paid in full by this date are assessed a \$25 late fee |
| January 4 | New Student housing move-in |
| January 5 | New International Student Orientation |
| January 6 | New Student Orientation |
| January 8 | Returning Student housing move-in |
| January 9 | WINTER 2023 classes begin |
| January 16 | <i>NO CLASSES - Martin Luther King Jr. Day</i> |
| January 17 | WINTER 2023 accounts not paid in full by this date are assessed an additional \$25 late fee |
| January 17 | LAST DAY TO MAKE ANY ADDITIONS OR SECTION CHANGES TO WINTER 2023 SCHEDULE LAST DAY to register for classes Summer 2023 registration is still open Last day for 100% refund/credit for dropped credits Last day to adjust meal plan |
| January 23 | Last day for 80% refund/credit for dropped credits (grade of W) |
| January 30 | Last day for 60% refund/credit for dropped credits (grade of W) |
| January 31 | Applications for May 2023 graduation due (\$100.00 fee for Undergraduate Students, \$175.00 for Graduate Students) After this date the \$25 late fee applies |
| February 6 | Last day for 40% refund/credit for dropped credits (grade of W) |
| February 7 | FULL CHARGES APPLY – no refunds (grade of WN begins) |
| February 15 | WINTER 2023 accounts not paid in full by this date are assessed a \$75 delinquency fee (in addition to \$25 late fees as they apply) |
| February 27 | Faculty: Midterm grades are due 12:00PM EST |
| March 1 | Students: Midterm grades are available through Self Service Late/Final deadline - MAY 2023 Application for Graduation (\$125.00 fee for Undergraduate Students, \$200.00 for Graduate Students) No MAY 2023 Applications for Graduation after this date. |
| March 6 - 11 | <i>NO CLASSES - Spring Break</i> |

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| March 13 (Monday) | Classes resume |
| April 5 | <p>FALL 2023, WINTER 2024, and SUMMER 2024 registration begins: Seniors, Graduate, Veterans - 4/5/23 Juniors - 4/10/23 Sophomores - 4/12/23 Freshmen - 4/17/23</p> <p>All outstanding balances must be paid in full, all holds removed prior to registering</p> |
| April 7 | <p>LAST DAY TO WITHDRAW FROM WINTER 2023 CLASSES ABSOLUTELY NO WITHDRAWALS AFTER THIS DATE Advisor approval required for all course withdrawals A, B, C, D (including + and -), F or I grades are the only grades that can be assigned to students who remain enrolled in classes after this date.</p> |
| April 29 | Classes end – Mandatory review week for all students is May 1 – May 6 |
| May 1– May 6 | Mandatory Review Week |
| May 6 | Last day of WINTER 2023 semester |
| May 8 | Faculty: Final grades are due 12:00pm EST |
| May 10 | Students: Final grades are available through Self Service (to students without holds on their accounts or student records) |
| May 11 |  MAY COMMENCEMENT CEREMONY  |
| May 12 | Student Exhibition Opening |

SUMMER 2023
Eight Weeks (06/05/23– 07/31/23)

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|----------------|--|
| June 2 | TUITION/FEE DUE (100% of balance) Accounts not paid in full by this date are assessed a \$25 late fee |
| June 5 | SUMMER classes begin |
| June 12 | LAST DAY TO MAKE ANY ADDITIONS OR SECTION CHANGES TO SUMMER SCHEDULE LAST DAY to register for SUMMER 2023 classes Last day for 100% refund for SUMMER 2023 Accounts not paid in full by this date are assessed a \$25 late fee |
| June 15-23 | Grade of W applied to dropped classes |
| June 23 | Last day for 50% refund for SUMMER 2023 |
| June 23 | SUMMER 2023 Application for Graduation deadline (\$100.00 fee for Undergraduate Students, \$175.00 for Graduate Students) After this date the \$25 late fee applies |
| June 24 | MA-Art Ed move in only |
| June 25 | MA-Art Ed Orientation/Meet & Greet only |
| June 26-July 3 | Grade of WN applied to dropped classes |
| June 26 | MA-Art Ed only classes begin |
| July 4 | NO CLASSES – Independence Day Observance |
| July 7 | SUMMER 2023 accounts not paid in full by this date are assessed a \$75 delinquency fee (in addition to \$25 late fees as they apply) FALL courses will be dropped if SUMMER tuition/fees are not paid in full |
| July 14 | Late/Final deadline - SUMMER 2023 Application for Graduation (\$125.00 fee for Undergraduate Students, \$200.00 for Graduate Students) No SUMMER 2023 Applications for Graduation after this date. |
| July 17 | LAST DAY TO WITHDRAW FROM SUMMER CLASSES |
| July 20 | Last day of MA-Art Ed classes |
| July 21-23 | MA-Art Ed move on of ACB |
| July 31 | Last day of SUMMER classes |
| August 1 | Faculty: Final grades are due 12:00pm EST |
| August 2 | Students: Final grades are available through Self Service (to students without holds on their account or student records) |

Undergraduate Tuition and Fees 2022-2023

Undergraduate Tuition is \$1,601 per credit hour for the 2022-2023 school year. Students who register for 12–18 credits pay a flat rate of \$24,015. Students registering for more than 18 credit hours are charged \$24,015 for the first 18 credits and \$1,601 for each additional credit.

| Credits | Tuition |
|-------------|-------------|
| 1.00 | \$1,601.00 |
| 1.5 | \$2,401.50 |
| 3.00 | \$4,803.00 |
| 6.00 | \$9,606.00 |
| 9.00 | \$14,409.00 |
| 12.00-18.00 | \$24,015.00 |
| 21.00 | \$28,818.00 |

Mandatory Fees

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| Registration Fee (nonrefundable) | \$100.00 per semester |
| Accident Insurance (nonrefundable after the 7th business day) | \$ 25.00 per year |

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| Resource Fees per semester* (nonrefundable after the 7th business day) | |
| *Full-time students (12.0 – 18.0 credits) | \$590 per semester |
| *Part-time students (6.0 – 11.5 credits) | \$490 per semester |
| *Less than part-time students (1.0 – 5.5 credits) | \$255 per semester |

Other Fees

| | |
|---|----------|
| Tuition Refund Insurance | \$168.00 |
| End of semester delinquent account charge | \$75.00 |

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| International Orientation Fee | \$200.00 |
| Undergraduate Graduation Application fee (nonrefundable, paid once) | \$100.00 |
| Late Undergraduate Graduation Application fee | \$125.00 |
| Late Tuition Fee (per billing) | \$25.00 |
| Returned Check Fee | \$30.00 |
| On-The-Spot Transcript (time permitting)** | \$10.00 |
| Transcript Fee | \$5.00 |

** not available 8/15-9/30, 11/15-1/15, 4/1-6/30

2022-2023

Meal Plan Costs

- 785 dining dollars each semester — \$725 per semester
- 1570 dining dollars each semester — \$1,450 per semester

Housing Costs

| Building/Location | No. Students Per Unit | Cost per semester |
|---------------------|---------------------------------|-----------------------|
| Art Centre Building | one student per unit | \$4,150 per semester |
| Art Centre Building | two students per unit | \$4,000 per semester |
| Art Centre Building | four students per unit | \$3,700 per semester |
| Art Centre Building | six students per unit | \$3,600 per semester |
| Taubman Center | three & four students per unit: | \$3,700 per semester* |

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

Tuition Payment Options

The College offers the following tuition payment options:

- 1) **Full payment of tuition and fees at the time of registration** (cash, check, money order, credit card [Visa, MasterCard, American Express, Discover]). Payments may be made on-line using Self Service, by mail, phone, or in person.
 - a) *International students* must make payments by credit card, check (drawn on a U.S. bank), international money order or through Flywire (formerly PeerTransfer). International payments made using Flywire may go to <https://payment.flywire.com/pay/payment>.
 - b) *In-person or mail payments* should go to:
 College for Creative Studies
 Attn: Cashier
 201 E. Kirby
 Detroit, MI 48202
 Phone 313-664-7435
- 2) **Deferred payment of tuition and fees:** The balance of tuition and fees, less financial aid and scholarships, is due on August 1st for the fall semester and December 15th for the winter semester. Tuition invoices will be mailed to homes. You can also view and pay your invoice online through Self Service. All payments not received by the due date will be assessed a \$25 late fee per billing (see Academic Calendar for specific dates).
- 3) **Third-party billings:** Students who are having a third party (such as an employer) pay their tuition must submit an approved voucher (not an application for approval) to the Business Services Department at the time of their registration. Students are responsible for any portion of their tuition and fees that the third party does not cover by the semester due date.
- 4) **Interest-free monthly payment plan:** The College does offer a payment plan through a third party company. Interest-Free Monthly Payment Plan through ACI. This payment option allows students to divide tuition and other expenses into five (5) smaller monthly payments, spread over the semester for a \$65.00 enrollment fee. For additional information please visit payplan.officialpayments.com.
 - Fall semester payment plan sign-up opens on June 1st
 - Winter semester payment plan sign-up opens on November 1st

Important! The College uses email as an official method of communication with students. Students are responsible for reading emails from the College on a timely basis. The failure to read tuition due date email alerts or viewing invoices through Self Service does not constitute a valid reason for not paying by the due date.

Withdrawal and Refunds

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

Through the 6th business day of classes (Fall Semester) = 100% refund

Through the 7th business day of classes (Winter Semester) = 100% refund

Through the 10th business day of classes = 80% refund

Through the 15th business day of classes = 60% refund

Through the 20th business day of classes = 40% refund

There is no refund for classes dropped after the 20th business day of classes. Students who have not paid the full tuition and who withdraw from classes are obligated to pay for the dropped classes as follows:

After the 20th business day of classes, tuition for the dropped classes must be paid in full. The [Withdrawal and Return of Title IV Federal Aid Policy](#) will apply to those students who receive financial aid.

Tuition Refund Insurance

Students will be charged and automatically enrolled in a Tuition Refund Insurance Plan each semester. Subject to the program terms and conditions, if a student withdraws from all classes because of a personal injury, sickness or mental health reasons, this insurance will cover the following:

Injury and Sickness Withdrawals

75% of the students insured term tuition and qualifying fees will be refunded provided your physical condition is certified by a licensed physician and forces you to completely withdraw from all classes for the balance of the term.

Mental Health Withdrawals

75% of the students insured term tuition and fees will be refunded provided your medical condition is certified by a licensed physician and you have completely withdrawn from all classes for a condition whose diagnosis is found in the DSM-V Manual.

In both cases, a “complete withdrawal” from the college is required. This means the student has given written notice that due to an injury or sickness, they will not be able to complete the term and will not receive any academic credit. A written statement from a doctor certifying the injury or sickness and college verification is required for this to be considered. All mental health withdrawals will be classified in accordance with the American Psychiatric Association’s Diagnostic and Statistical Manual DSM-V

The Tuition Refund Insurance will assist a student greatly by giving them money that can: 1) ease loan obligations and 2) allow a student to continue their education. For more information regarding the plan please go to <http://tuitionprotection.com/collegeforcreativestudies>

Tuition Refund Insurance - opt out

Students have the option to opt out of the Tuition Refund Insurance. To opt out of the refund insurance you must go to <http://tuitionprotection.com/collegeforcreativestudies> and complete the Waiver Form.

Resources for Veterans

Military Tuition Assistance

Military tuition assistance (TA) is a benefit that is paid to eligible members and veterans of the United States military branches. TA is not a loan and will not need to be repaid as long as the student enrolls in and attends class. More information can be found here:

<https://campus.collegeforcreativestudies.edu/policy/military-tuition-assistance/>

Veterans Educational Benefits

We would like to take this opportunity to thank you for the contributions you have made to our country while serving in the Armed Forces. The College for Creative Studies is committed to our veterans and their eligible dependents. While transitioning back into civilian and college life, let us help you with many of the opportunities and challenges that you may face, including:

The VA educational benefits application process
Academic advising and course selection
Planning a program of study in accordance with CCS and VA policies and guidelines
Submission of enrollment certification paperwork
Information about scholarships offered to veterans and service members
Connections to College resources: Registration, Tutoring, Wellness Center, and Career Services
Special recognition during the CCS Commencement Ceremony

At the service member's request, we will also:
Act as a liaison between the veteran and the VA
Serve as a point of contact for additional referrals and resources

Veterans Educational Benefits

Eligibility for benefits is determined solely by the Veterans Administration.

Tuition payments: Tuition payments are sent directly to CCS for Chapter 31 (Vocational Rehabilitation) and Chapter 33 (Post-9/11 GI Bill & Yellow Ribbon). Please keep in mind that if your Chapter 33 benefits are less than 100% you are responsible for the remaining balance. Under all other programs, students receive funds from the VA and are responsible for paying their own tuition.

Enrollment Verification: If you are claiming benefits under Chapters 30, 1606, or 1607, you must verify your enrollment on the last calendar day of each month. Verification can be made online through WAVE at www.gibill.va.gov or by phone through the Interactive Voice Response (IVR) at 1-877-823-2378.

Monthly Housing Allowance: If eligible, the monthly housing allowance is paid directly to you. Students receiving benefits under Chapter 33 must be enrolled more than half-time (6 credit hours) to receive the housing allowance.

Book Stipend: If eligible, the book stipend (this includes art supplies) is paid directly to you. The stipend is based on your enrollment and is paid once per term (\$41.67 per credit hour up to \$1000/year).

Yellow Ribbon Program: CCS participates in the Yellow Ribbon Program. The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. This program allows institutions of higher learning (degree granting institutions) in the United States to voluntarily enter into an agreement with the VA to fund tuition expenses that exceed either the annual maximum cap for private institutions or the resident tuition and fees for a public institution.

New Students

New Students applying for Veteran benefits for the first time:

Complete the Application for VA Education Benefits online at va.gov. If you do not have access to apply online, call 1-888-442-4551 and request that an application be sent to you.

A Certificate of Eligibility (COE) will be issued by the Department of Veterans Affairs to the applicant/student showing approval to pursue an education program. This will include the remaining entitlement for the student and the eligibility dates.

If you are eligible for VA benefits, submit your Certificate of Eligibility (COE) to the VA School Certifying Official's (SCO) office before the start of your first semester at CCS either by mail, email or dropping it off in person. The SCO's office is located in the Academic Advising and Registration Office on the first floor of the Yamasaki Building.

Transferring VA Benefits:

If you have used your VA benefits at another institution, you will need to transfer your VA benefits:

Complete Form 22-1995 Request for Change of Program or Place of Training
– www.gibill.va.gov/GI_Bill_Info/education_forms.htm

Submit your Certificate of Eligibility (COE) to the VA School Certifying Official's (SCO) office before the start of your first semester at CCS either by mail, email or dropping it off in person. The SCO's office is located in the Academic Advising and Registration Office on the first floor of the Yamasaki Building.

All VA Students:

All VA Students need to:

Complete the Request for VA Enrollment Certification once you have registered for classes. This form will need to be completed each semester you wish to receive VA benefits. Bring completed form to the VA School Certifying Official (SCO) located in the Academic Advising and Registration Office in the Yamasaki Building.

Notify the SCO of all changes of address, majors, and withdrawals from courses.

Additional Information for VA students:

The SCO monitors your academic progress and notifies the VA Regional Office of any withdrawals from classes or other changes in your status. Class attendance and completion is required for students receiving VA benefits. The VA only pays for courses a student completes. Lack of attendance or completion of any course could affect your benefits and create a debt with the VA.

The U.S. Department of Veterans Affairs will be notified of any student who is placed on probation or suspended from CCS.

The Department of Veteran Affairs will pay for a student to repeat a course if the original grade received was a 0.0 or if the grade received does not meet the minimum requirement for graduation.

The College's [refund policy](#) for tuition and fees for students who drop a course(s) or withdraw from the College can be found in CCS Policy Database.

Veterans receiving assistance under Chapter 31 or 33 will not incur any penalties, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrow additional funds, on any covered individual because of the individual's inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA.

Questions regarding veteran and military assistance may be directed to the VA School Certifying Official, Karen LaDucer, at kladucer@collegeforcreativestudies.edu or via phone at 313-664-7671

Enrollment and Registration

Undergraduate Admissions Requirements

Students seeking an undergraduate degree must apply for acceptance through the Admissions Office. Upon completion of the new student acceptance and deposit process by Admissions staff, new students are referred to the Academic Advising & Registration Office to complete course planning and registration. Complete details on undergraduate admissions requirements can be found here: <https://www.collegeforcreativestudies.edu/admissions/undergraduate-admissions/>

Academic Advising & Registration Office

The Academic Advising and Registration Office (AARO) provides a variety of registration and records services as well as academic advising for domestic undergraduate, graduate and teacher certification students. Services provided by the AARO include, but are not limited to:

| | |
|------------------------------|---------------------------------------|
| Address/Phone Updates | Transcripts & Transfer Credit |
| Enrollment Verifications | Graduation* |
| Course Search & Registration | Withdrawals |
| Course Changes (Add/Drop) | Resources & Policies |
| Midterm/Final Grades | Student Records Privacy (FERPA) |
| Name Change Procedures | AICAD Exchange Program applications |
| VA enrollment certification | Referrals to student support services |
| Program/Major Changes | |

**Candidates for graduation are audited by the Registrar to ensure all requirements are satisfied.*

International Student Services Office

The International Student Services Office (ISSO) provides the following student services: Academic Advising and registration assistance for graduate and undergraduate level international students; applications for study abroad and international exchange programs, immigration records, services and resources.

CCS Academic Advising Program**

Undergraduate Students are assigned to an AARO Academic Advisor based on major. International Undergraduate/Graduate students are assigned to an ISSO Academic Advisor. Graduate and Teacher Certification (TC) students will meet one-on-one with their assigned Advisor from AARO or ISSO. Undergraduate Students are “required” to meet with their assigned AARO/ISSO Academic Advisor during the first semester and in preparation for their senior year. Advising assistance is provided to all students throughout the academic year via workshops, group advising sessions, and one-on-one appointments.

Students are strongly encouraged to meet with their assigned advisor each semester to ensure that they are taking the required courses for graduation as they strive to attain their personal and educational goals. Academic Advisors routinely review [academic evaluations](#) to ensure progress is being made. Students who are identified as not making satisfactory progress toward their degree will receive a notification from the AARO; a [restriction/hold](#) may be applied to the student’s account, if applicable. Students with an “advising hold” will not be allowed to register for the upcoming semester and are required to make an appointment with their assigned advisor to address the issue(s).

Mentorship Program**

Enrolled undergraduate students will participate in the CCS Mentorship Program, designed to help students become career-ready. All students entering CCS will be assigned to a mentorship pod consisting of 30 students and three mentors. The mentors come from different roles inside and beyond the institution and consist of a full-time faculty member, an adjunct or staff member and an alumni. Early mentoring will trend more towards acclimation to college, academic support, institutional resources and short-term goal setting. As mentees move through the program, emphasis shifts towards career preparation and professional practice.

*****Students will find their assigned CCS Academic Advisors and Mentors listed in their Self-Service/Student Planning accounts.***

Student Records Privacy/FERPA

FERPA (Family Educational Rights and Privacy Act) is a federal law that protects student records. Students can request to release or withhold records information by completing appropriate forms provided by the Academic Advising & Registration Office. See FERPA policy details or contact the AARO directly.

[Student Records Privacy \(FERPA policy\)](#)

[FERPA General Guidelines and FAQs](#)

Registration Requirements and Procedures

All accepted and enrolled students are assigned a CCS student username and password from Information Technology Services to use the primary CCS platforms: 1) **Access Manager** to view CCS campus apps and services, 2) **Self-Service** to access registration, student records, payments/financial aid resources, 3) **Canvas** to access registered course content and instruction, 4) **CCS Email** account - all campus communication and tuition notifications are sent to students using their assigned CCS email. New and returning students should use the online Self Service system every semester to view grades, pay tuition, request enrollment verifications, and access Student Planning for registration and degree planning.

New Students

Degree seeking and Teacher Certification students new to CCS are notified of upcoming New Student Registration Session dates and are required to schedule an appointment with CCS Academic Advising staff. All new students must participate in a one-on-one or group advising session to complete online registration for their first semester. Students must review and confirm their program, degree timeline and are informed of online registration and advising practices using Self-Service/Student Planning. Schedule Changes must be requested through an Academic Advisor or approved to process using Self Service.

Current Students

Students returning to CCS to continue their undergraduate studies for an upcoming academic year must register according to the assigned registration dates (based on [class level](#)) listed on the Academic Calendar. Returning students eligible for registration must have good academic standing (and if

returning after withdrawal/leave of absence), should schedule an appointment with their Academic Advisor before their assigned registration date for assistance with course selection, reviewing their academic progress, and registration of required classes. Students are walked through the online registration process to set-up courses and register using Self Service/Student Planning. Students may register online each year as long as their record is free from holds. Additional registration or add/drop options are available by using appropriate forms and submitting them to the AARO.

Registration of all courses must be submitted by the deadline indicated on the CCS Academic Calendar. Students who have account [restrictions/holds](#) must have all holds removed before registration is permitted.

Non-degree Students

[Guest/Non-Matriculated Students](#)

[Audit Course Policy](#)

[Dual Enrollment for High School Students](#)

Student Agreements

Incoming students are required to complete a Program Acknowledgement before registration to confirm their understanding of expectations, responsibilities and commitment required for a CCS Undergraduate Program. All students (new and continuing) are required to complete the CCS Tuition and Registration Agreement each academic year to acknowledge and accept registration/tuition policies for each semester they intend to register. Both the Program Acknowledgement and CCS Tuition/Registration agreements are provided to students in Self-Service and must be “confirmed” to register for the academic year. Also see the Business Services [Payment Agreement](#) regarding tuition charges and payments.

Additionally, all students are required to update personal and emergency contact information in their Self-Service account for continued registration access.

Registration and Credit Policies

Restricted Courses

Students who intend to register for a course that is restricted to a particular major or class level (for example, Crafts only or juniors only) and who are not in that department or at the required class level must have the department chair or administrator complete and sign the Registration Permission Form and then must submit it to the AARO to complete the registration of courses.

[Academic Evaluation](#)

[Adding/Dropping Classes](#)

[Catalog Year](#)

[Class Level](#)

[Course Overload Policy](#)

[Credit Hours](#)

[Complete Withdrawal](#)

- [How a Withdrawal Affects Financial Aid](#)
- [Tuition Withdrawal & Refunds](#)

[Leave of Absence](#)

[Readmission Policy - Undergraduate](#)

[Repeating Courses/Repetitions](#)

[Repeating A Course and Federal Student Aid](#)

[Transfer Credit - Undergraduate](#)

Academic Credit Opportunities

[AICAD Exchange](#)

[Faculty Led International Courses](#)

[Internships](#)

[Independent Study](#)

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[Academic Integrity](#)

[Academic Probation and Suspension Policies](#)

- [Financial Aid Satisfactory Academic Progress - Undergraduate](#)

[Assigning Academic Credit](#)

[Attendance Policy](#)

- [Department Review Attendance Policy](#)

[Dean's and President's Lists](#)

[First Year Experience](#)

[Grading](#)

[Grade Appeal Process](#)

[Grade Change Policy](#)

[Honors](#)

[Incomplete Grades](#)

[Junior Status Policy](#)

[Obtaining Grades Online](#)

Program Changes and Additions

[Areas of Emphasis and Minors](#)

[Declaring or Changing Majors](#)

[Double Major](#)

General College & Student Responsibility Policies

[Code of Student Conduct](#)

[College Liability](#)

[Deletion/Destruction of Student Work](#)

[Dismissal from College](#)

[Exhibition Policy](#)

[Graduation Policy - Undergraduate](#)

- [Residency Requirement](#)

[Photography and Video Use](#)

[Restrictions/Holds](#)

[Transcript & Enrollment Verifications](#)

[Use Rights](#)

[CCS Student Services & Resources](#)

- [Advising & Registration](#)
- [Center for Tutoring & Writing](#)
- [Financial Aid/Scholarships](#)
- [International Student Services](#)
- [Office of Partnerships \(Career Development Team\)](#)
- [Student Advocate](#)
- [Student Diversity & Inclusion](#)
- [Students with Disabilities](#)
- [Student Affairs](#)
- [Wellness & Counseling Services](#)
 - *Additional student resources are provided through the CCS Access Manager app.*

Program Requirements and Course Descriptions

Advertising Design

Advertising

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DAD 110 | Advertising Design & Typography | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DAD 120 | Concepts & Processes | 3 |
| | DAD 122 | Motion Techniques | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | DFN 142 | Performative Spaces | 3 |
| | DAD 235 | Concepts and Campaigns | 3 |
| | DAD 250 | Introduction to Copywriting | 3 |
| | DAD 283 | Marketing & Media | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|----------|----------|----------------------------------|---------|
| | DAD 287 | Media & Experience | 3 |
| Choose | DAD 266 | App Happy | 3 |
| Emphasis | DAD 155 | Copy Styles | 3 |
| | DAD 221 | Commercial Concepts & Production | 3 |
| Choose | DAH 201 | Visual Narration: Asia | 3 |
| One | | Visual Narration: Africa/America | 3 |
| | DAS 213 | Business Practices | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|----------|----------|--------------------------------------|---------|
| | DAD 321 | Commercial Techniques & Production | 3 |
| Choose | DAD 365 | Digital Narrative | 3 |
| Emphasis | DAD 350 | Copywriting for Television & Radio | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| Choose | DAH 341 | History of Modern Design | 3 |
| One | DLE --- | General Education Elective | 3 |
| | DVC 200 | Concepts & Methods of Visual Culture | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|----------|----------|-------------------------------|---------|
| | DAD 322 | Integrated Campaigns | 3 |
| Choose | DAD 366 | Experiential Media | 3 |
| Emphasis | DAD 355 | Copywriting for Digital Media | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| | DAH 361 | History of Advertising | 3 |
| | D- - - - | Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|----------|-----------|----------------------------|---------|
| | DAD 421 | Portfolio Lab I | 3 |
| Choose | DAD 434 | Content Creation | 3 |
| Emphasis | DAD 360 | Social Media | 3 |
| | DNS 300 | Natural Science | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------|---------|
| | DAD 422 | Portfolio Lab II | 3 |
| | DAD 460 | Thesis Studio | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Catalog Year 22/23

Total Credits

126-127*

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Advertising Emphasis

DAD 266 App Happy
DAD 365 Digital Narrative
DAD 366 Experiential Media
DAD 434 Content Creation

Copywriting Emphasis

DAD 155 Copy Styles
DAD 350 Copywriting for Television & Radio
DAD 355 Copywriting for Digital Media
DAD 360 Social Media

Advertising Design

DAD-110 ADVERTISING DESIGN AND TYPOGRAPHY

Projects explore typographic and composition styles that create effective advertising for a variety of media and channels. Students develop design skills relative to specific advertising and communication goals. Students learn the layout process from thumbnails and refined layouts to comprehensives produced on the computer. Students are introduced to digital software, file management and output, prepress and on press production. Students design and assemble a portfolio that is used for reviews and as a foundation for their professional career.

CREDITS: 3

PREREQUISITES:

DAD-120 CONCEPTS AND PROCESSES

This course introduces the student to advertising, the creative process and the roles of the art director/copywriter creative team in the creation of an advertising message. Students practice brainstorming techniques, dissecting a strategy brief, idea generation, concept sketching and presentation skills. They examine multiple approaches to advertising and begin their understanding of solving a marketing problem for a unique and/or diverse target of consumers from strategy to idea to image, headline and copy.

CREDITS: 3

PREREQUISITES: DAD 110

DAD-122 MOTION TECHNIQUES

This course introduces Advertising students to the basics of software used to create time-based media, websites and mobile apps. It explores the creative team's role in creating communications that engage targeted and diverse consumer groups through digital media. Students create microsites, animations, and develop a case study.

CREDITS: 3

PREREQUISITES: DAD 110

DAD-155 COPY STYLES

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

CREDITS: 3

PREREQUISITES: DAD 235, DAD 250, DAD 283

DAD-221 COMMERCIAL CONCEPTS AND PRODUCTION

Students learn the strategies, processes, and storytelling techniques used to create effective television advertising. Student creative teams solve broadcast specific assignments for targeted and diverse consumers and audiences by developing concepts, scriptwriting, drawing storyboards, and producing animatics. Current trends in broadcast are reviewed including web-based communications, graphics, special effects, post-production techniques, music, editing, and directing. Presentations specific to television ideas are practiced on a regular basis.

CREDITS: 3

PREREQUISITES: DAD 235, DAD 250, DAD 283

DAD-235 CONCEPTS AND CAMPAIGNS

Student creative teams are exposed to a wider variety of media channels and use problem solving techniques to create compelling advertising solutions appropriate for the targeted and diverse consumers and audiences for products, brands or PSA movements. They are introduced to different categories of advertising and begin basic campaign development. Students assemble a review portfolio that is assessed for growth, creativity, and quality from their sophomore studies at CCS.

CREDITS: 3

PREREQUISITES: DAD 120, DAD 122

DAD-250 INTRODUCTION TO COPYWRITING

An introduction to the basics of writing advertising copy for targeted and diverse audiences and consumers for a broad range of products, brands and social causes, this course covers the basic anatomy of an ad, headlines, theme lines, body copy, script formats and the synergy between words and visuals. Students study the history of copywriting as well as influential copywriters in the industry and the campaigns that made them and their work famous.

CREDITS: 3

PREREQUISITES: DAD 120, DAD 122

DAD-266 APP HAPPY: DESIGN FOR MOBILE MEDIA

Students use marketing strategy to identify mobile marketing opportunities for targeted and diverse consumer and user groups, utilizing current industry concept techniques, trends and relevant and cutting edge software skills to design universal and inclusive design concepts, prototype and test unique smartphone applications.

CREDITS: 3

PREREQUISITES: DAD 235, DAD 250, DAD 283

DAD-283 MARKETING AND MEDIA

Marketing provides the foundation for all advertising and design communications. Students study brands, positioning, target analysis, research techniques, strategy development and media placement. They practice writing and analyzing creative strategy briefs for targeted and diverse consumers and audiences for a broad range of products, brands and social causes. Through practical assignments, students are taught the business side of successful communication.

CREDITS: 3

PREREQUISITES: DAD 120, DAD 122

DAD-285 SPECIAL PROJECT: 100/200

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

CREDITS: 3

PREREQUISITES:

DAD-287 MEDIA AND EXPERIENCE

Building on the conceptual and problem-solving skills learned, students create advertising for media ranging from social posts to online entertainment, emerging to immersive media with emphasis placed on a targeted and diverse marketing message. Current industry trends are reviewed including, graphics, motion, special effects, production techniques, editing and directing. Historical context of storytelling and digital media is put into perspective as well. Students learn effective strategy techniques to identify

and solve new media specific advertising problems for a targeted and diverse consumers and audiences. Increased focus is placed on futurist thought while students learn the strategies, processes, and storytelling techniques used for developing concepts in this ever-evolving industry for a broad range of products, brands and social causes. Presentations specific to digital media ideas are practiced on a regular basis.

CREDITS: 3

PREREQUISITES: DAD 235, DAD 250, DAD 283

DAD-321 COMMERCIAL TECHNIQUES & PRODUCTION

Students creative teams practice television advertising process, production and storytelling techniques to conceptualize and create targeted and effective commercials and films for diverse audiences and consumers for traditional broadcast, online, social and mobile media content. The course includes developing concepts and keyframes, writing, storyboarding, shooting and editing their original commercial concepts. Current industry trends are reviewed including commercial concepts, digital content, branded entertainment, cinematography, graphics, special effects, post-production techniques, sound design, editing, and directing trends. Presentations specific to television ideas are practiced on a regular basis.

CREDITS: 3

PREREQUISITES: DAD 221, DAD 235, DAD 266 - ADVERTISING DAD 221, DAD 235, DAD 270 -

COPYWRITING

DAD-322 INTEGRATED CAMPAIGN

Student teams create integrated advertising campaigns for targeted and diverse consumers and audiences for a broad range of products, brands and social causes in television, digital media and print. This includes unconventional approaches in the context of a comprehensive and contemporary media mix, addressing current industry trends. Emphasis is placed on conceptual thinking, leadership skills and the collaboration to create professional campaigns for their portfolios. In addition, students can compete in the AAF Mosaic Awards, an annual competition for innovations in DEI advertising.

CREDITS: 3

PREREQUISITES: DAD 221, DAD 321, DAD 365- ADVERTISING DAD 221, DAD 321, DAD 355-

COPYWRITING

DAD-350 COPYWRITING FOR TELEVISION AND RADIO

This course focuses on the basics, techniques, evolution and production of writing for targeted and diverse consumers and audiences for a broad range of products, brands and social causes in these mediums. Areas explored include narrative, dialogue, voice over, lyrics and theatre of the mind. Students study basic script writing and proper formatting use in agency situations.

CREDITS: 3

PREREQUISITES: DAD 250

DAD-355 COPYWRITING FOR DIGITAL MEDIA

The internet has given a voice to everyone. This course explores how copywriting has evolved to communicate to a diverse consumer base in the digital media space. In addition, how consumer attention spans have decreased while cross-channel communication has increased. Today's writers need to know how to make a relevant selling point quickly and creatively to get the attention of a wide spectrum of internet users. Digital media include websites, microsites, blogs, social media, smartphone apps, texts and tweets, display banners and more.

CREDITS: 3

PREREQUISITES: DAD 350 DAD 322

DAD-360 SOCIAL MEDIA

In this course, students learn about the variety of social media channels available and how to use them most effectively to create relevant consumer and brand dialogues for targeted and diverse consumers and audiences. Creative teams working in agencies must know how to create big ideas in these high frequency, fast paced and interactive digital media landscapes. They learn how to select, use, and manage these technologies to orchestrate persuasive social media campaigns and create "virtual communities" using industry "best practices" and incorporating attention-grabbing content that connects and engages consumers.

CREDITS: 3

PREREQUISITES: DAD 321, DAD 355

DAD-365 DIGITAL NARRATIVE

Building from the concepts learned in DAD-235: Concepts and Campaigns and DAD-266: App Happy,, student creative teams study and utilize emerging digital media to engage consumers by constructing a complete and fully immersive digital advertising campaign. Emphasis is placed on the continuous improvement of conceptual, leadership, collaborative and management skills needed by the creative team in addition to creating a professional digital campaign for their portfolio.

CREDITS: 3

PREREQUISITES: DAD 221, DAD 235, DAD 266

DAD-366 EXPERIENTIAL MEDIA

This course will expose students to emerging technologies across all industries. Students research and explore emerging technologies, and develop strategies for implementation into immersive user experiences focused on the conceptualization and inclusive design for targeted and diverse consumers and audiences. Futurist platform projects ask students to envision interactive media many years out. Students also explore the integration and function of interactive media in full-spectrum communications from concept and pitch deck to budget and scope of each project, and presentation techniques for interactive concepts. It contributes to an advanced undergraduate's digital media portfolio.

CREDITS: 3

PREREQUISITES: DAD 321, DAD 365

DAD-421 PORTFOLIO LAB I

Seniors create personal branding, resumes, portfolios, web sites, LinkedIn profiles, reels and self-promotion pieces. They prepare for job interviews, identify and contact potential employers and learn important interviewing skills from agency professionals and recruiters. Agency structure, hierarchy, business practices and expectations are examined. Graduate portfolios are reviewed and analyzed for further development and refinement in the final semester.

CREDITS: 3

PREREQUISITES: DAD 322, DAD 366 - ADVERTISING DAD 322, DAD 360 - COPYWRITING

DAD-422 PORTFOLIO LAB II

This course integrates all that the student has learned and focuses on creating campaigns that form the foundation for the student's final portfolio and transition to the professional world. Projects include targeted campaigns for a diverse audience and consumers for a broad range of products, brands, social

causes and equality issues across diverse media channels to accomplish the student's individual career goals. Students may work on sponsored projects, individualized assignments or national, international and inclusive DEI collegiate awards competitions. Students plan and construct professional displays and presentations for Portfolio Day and Senior Walls for the Student Exhibition.

CREDITS: 3

PREREQUISITES: DAD 421, DAD 434

DAD-433 TELEVISION COMMERCIAL PRODUCTION

"Students practice television advertising process, production and storytelling techniques to conceptualize and create targeted commercials and films for diverse audiences and consumers for traditional broadcast, online, social and mobile media content. The course includes writing, storyboarding, shooting and editing their original commercial concepts. Only open to students with senior status.

CREDITS: 3

PREREQUISITES: DAD 322, DAD 365 OR DAD 355 COREQUISITES: DAD 421

DAD-434 CONTENT CREATION

Content creation is the future of digital media and video. Students create long format commercial content with extended narratives that focus on branded storytelling that engages, motivates and influences diverse audiences and consumers in a positive and emotional way beyond the traditional thirty second broadcast format. Students gain more experience in writing, concepting and pitching, storyboarding, producing and editing their commercial concepts.

CREDITS: 3

PREREQUISITES:

DAD-460 THESIS STUDIO

This course integrates all that the student has learned and focuses on creating a unique capstone/thesis project that focuses on engaging, motivates and influences diverse audiences and consumers in a positive and emotional way. The project is a personal statement based on introspection, community, purpose, and passion.

CREDITS: 3

PREREQUISITES: DAD 421, DAD 434

DAD-475 ADVERTISING DESIGN INTERNSHIP

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

CREDITS: 6

PREREQUISITES:

DAD-485 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DAD-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DAD 235, DAD 265, DAD 283

DAD-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES: DAD 235, DAD 265, DAD 283

DAD-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES: DAD 235, DAD 265, DAD 283

Art Education

COLLEGE FOR CREATIVE STUDIES ADVERTISING DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|-----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color and Light Studies | 3 |
| | DAD 110 | Advertising Design and Typography | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DAD 120 | Concepts & Processes | 3 |
| | DAD 122 | Motion Techniques | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 142 | Performative Spaces | 3 |
| | DAD 235 | Concepts & Campaign | 3 |
| | DAD 250 | Introduction to Copywriting | 3 |
| | DAD 283 | Marketing & Media | 3 |
| | DAH-200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|----------------------------------|---------|
| | DAD 287 | Media & Experience | 3 |
| Choose | DAD 266 | App Happy | 3 |
| Emphasis | DAD 155 | Copy Styles | 3 |
| | DAD 221 | Commercial Concepts & Production | 3 |
| | DAS 213 | Business Practices | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | |
| | DEN 239 | Survey of World Literature | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------|----------|--|---------|
| | DAD 321 | Commercial Techniques & Production | 3 |
| Choose | DAD 365 | Digital Narrative | 3 |
| Emphasis | DAD 350 | Copywriting for Television & Radio | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------|----------|---|---------|
| | DAD 322 | Integrated Campaigns | 3 |
| Choose | DAD 366 | Experiential Media | 3 |
| Emphasis | DAD 355 | Copywriting for Digital Media | 3 |
| | DAH 361 | History of Advertising | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------|----------|---|---------|
| | DAD 421 | Portfolio Lab I | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| Choose | DAD 434 | Content Creation | 3 |
| Emphasis | DAD 360 | Social Media | 3 |
| Choose | DAH 341 | History of Modern Design | 3 |
| One | DLE --- | General Education Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|-----------------------------|---------|
| | DAD 422 | Portfolio Lab II | 3 |
| | DAD 460 | Thesis Studio | 3 |
| | DAD --- | Advertising Design Elective | 3 |
| Choose | DAH 400** | Art History | 3 |
| One | DVC 400** | Visual Culture Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES ART PRACTICE/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| | DFN 116 | 3D Techniques | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | DFA 105 | Survey & Methods I Interdisciplinary | 3 |
| | DEN 101 | Composition I | |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| | DFN 120 | Design Color & Context | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DFA 106 | Survey & Methods II 3D | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DFA 120 | Painting I | 3 |
| | DFA 115 | Introduction to Printmaking | 3 |
| | DFA 130 | Introduction to Sculpture | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------|---------|
| | DFA 231 | Sculpture: Fabrication | 3 |
| | DFA 251 | Painting II | 3 |
| | DFA 215 | Intermediate Printmaking | 3 |
| | DFA 245 | Contemporary Drawing | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DLE --- | General Education Elective | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFA 380 | Junior Studio I | 3 |
| | DFA 253 | Time & Digital Media | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DVC 200 | Concepts and Methods/Visual Culture | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFA 381 | Junior Studio II | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DAS 303 | Professional Practice for Artists | 3 |
| | DAH 218 | Contemporary Art and Visual Culture | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFA 450 | Senior Studio I | 3 |
| | DFA 400 | Art Practice Seminar | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DAE --- | Art Education Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|-------------------------|---------|
| | DFA 451 | Senior Studio II | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DFA --- | Art Practice Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | |
| | D--- | Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES COMMUNICATION DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DGD 151 | Typography I | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DEN 136 | Image Concepts II | 3 |
| | DEN 138 | 4D Design Studio | 3 |
| | DGD 152 | Typography II | 3 |
| | DGD 124 | Motion Essentials | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 142 | Performative Spaces | 3 |
| | DGD 251 | Typography III | 3 |
| | DGD 263 | User Interface Design | 3 |
| | DGD 211 | Introduction to Communication Design I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DGD 264 | User Experience Design | 3 |
| | DGD 212 | Introduction to Communication Design II | 3 |
| | DGD 224 | Motion Narratives | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | |
| | DEN 239 | Survey of World Literature | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DGD 311 | Inter Communication Design I | 3 |
| | DGD 317 | Professional Studio Practice I | 3 |
| | DGD 365 | Immersive Spaces | 3 |
| | DAH 347 | History of Graphic Design | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

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

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|---|---------|
| | DGD 411 | Advanced Communication Design I | 3 |
| | DGD --- | Communication Design Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | DGD 412 | Advanced Communication Design II | 3 |
| | DGD 418 | Professional Studio Practice II | 3 |
| | DGD --- | Communication Design Elective | 3 |
| | DGD --- | Communication Design Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES CRAFT & MATERIAL STUDIES/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| | DFN 116 | 3D Techniques | 3 |
| | D-- --- | Emphasis Elective | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| Choose | DFN 120 | Design Color & Context | 3 |
| One | DFN 121 | 3D Design Material Manifestations | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | D-- --- | Emphasis Elective | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| Choose | DFN 120 | Design Color & Context | 3 |
| One | DFN 121 | 3D Design Material Manifestations | 3 |
| | DCR 103 | Rapid Prototyping for Craft Materials | 3 |
| | D-- --- | Emphasis Elective | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | DCR 240 | Material Research Methods | 3 |
| | D-- --- | Emphasis Elective | 3 |
| Choose | DCR 252 | 3D Modeling for Makers | 3 |
| One | DCR 272 | 3D Printing with CAD | 3 |
| | DCR 352 | Vectors & Pliable Planes | 3 |
| Choose | DAH 201 | Visual Narration: Africa/America | 3 |
| One | | Visual Narration: Asia | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DCR 350 | Craft Junior Studio I | 3 |
| | D-- --- | Studio Elective | 3 |
| | D-- --- | Emphasis Elective | 3 |
| | DAS 303 | Professional Practice for Artists | 3 |
| | DAH 351 | History of Crafts | 3 |
| | DAE315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DCR 351 | Craft Junior Studio II | 3 |
| | D-- --- | Emphasis Elective | 3 |
| | D-- --- | Studio Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

*18 credits of Emphasis Electives must be completed in one of the following: Ceramics/Fibers/Glass/Metals

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | DCR 450 | Craft Senior Studio I | 3 |
| | D-- --- | Studio Elective | 3 |
| | D-- --- | Studio Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------|---------|
| | DCR 451 | Craft Senior Studio II | 3 |
| | DFA 450 | Senior Seminar | 3 |
| | D-- --- | Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D-- --- | Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES ENTERTAINMENT ARTS/ART EDUCATION ANIMATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DMA 120 | Creative Visualization | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 132 | Process & Making | 3 |
| | DMA 101 | Animation I | 3 |
| | DMA 217 | Introduction to 3D Computer Graphics | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 118 | 3D Design - Form & Space | 3 |
| Choose | DMA 201 | Animation II | 3 |
| One | DMA 234 | Modeling & Texturing | |
| | DMA 211 | 2D Digital Animation | 3 |
| | DMA 243 | Animation Nuts & Bolts | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Lrng | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| Choose | FLM 106 | Introduction to Filmmaking | 3 |
| One | DMA 270 | Animation Production | |
| | DMA 230 | Experimental Animation I | 3 |
| | DMA 232 | Drawing Tech for Visual Media | 3 |
| Choose | DMA 202 | Animation II | 3 |
| One | DMA 228 | Stop Motion I | |
| | DMA 302 | Storyboarding for Film/Animation | |
| | DMA 317 | Computer Character Animation I | |
| | DEN 239 | Survey of World Literature | 3 |
| Choose | DAH 201 | Visual Narration: Africa/America | 3 |
| One | | Visual Narration: Asia | |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DMA 348 | Animation Projects I | 3 |
| | DMA 233 | Environments & Characters | 3 |
| | DNS 230 | Math Skills | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAH 314 | History of Animation and Digital Media | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

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

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | DMA 410 | Senior Production Studio I | 3 |
| | DMA - - - | Entertainment Arts Elective | 3 |
| | DMA - - - | Entertainment Arts Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|-----------------------------|---------|
| | DMA 420 | Senior Production Studio II | 3 |
| | DMA 424 | Professional Futures I | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE - - - | Art Education Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES
ENTERTAINMENT ARTS/ART EDUCATION
CONCEPT DESIGN
CATALOG YEAR 2022/2023

Freshman/First Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DMA 105 | Design Process 1 | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/Second Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 132 | Process & Making | 3 |
| | DMA 106 | Design Process 2 | 3 |
| | DMA 108 | Intro to Modo | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Educ. | 3 |

Sophomore/Third Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 118 | 3D Design - Form & Space | 3 |
| | DMA 257 | VisComm 3 Material Indication | 3 |
| | DMA 237 | Concept ID | 3 |
| | DMA 208 | Modo 2 | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Lrng | 3 |

Sophomore/Fourth Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DMA 258 | VisComm 4 Compositing | 3 |
| | DMA 259 | Color Theory | 3 |
| | DIL 246 | Anatomical Figure Illustration | 3 |
| Choose One | DAH 201 | Visual Narration: Asia Visual Narration: Africa/America | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DLE --- | General Education Elective | 3 |

Junior/Fifth Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DMA 357 | VisComm 5 Zbrush | 3 |
| | DMA 360 | Architecture 1 | 3 |
| | DMA 260 | Digital Landscape | 3 |
| Choose One | DAH 315 | History of Film | 3 |
| | DAH 316 | History of Video Games | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth.Math & Literacy | 3 |

Junior/Sixth Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DMA 358 | VisComm 6 Dramatic Narrative | 3 |
| | DMA 361 | Architecture 2 | 3 |
| | DMA 363 | Character Design | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAE 405 | Secondary Art Teaching: Meth. Math & Literacy | 3 |

Senior/Seventh Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|---|---------|
| | DMA 430 | Senior Concept Studio 1 | 3 |
| | DMA 457 | Vis Comm 7 | 3 |
| | DMA 362 | Vehicles and Props | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/Eighth Semester = 12 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------|---------|
| | DMA 431 | Senior Concept Studio 2 | 3 |
| | DMA 458 | Vis Comm 8 | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

Total Credits

144-145

COLLEGE FOR CREATIVE STUDIES ENTERTAINMENT ARTS/ART EDUCATION GAME CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

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

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 132 | Process & Making | 3 |
| | DMA 234 | Modeling & Texturing | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DFN 118 | 3D Design - Form & Space | 3 |
| | DMA 233 | Environments & Characters | 3 |
| | DMA 246 | Game Art I | 3 |
| Choose One | DMA 245 | Game: Concept and Technology | 3 |
| | DMA 297 | Intermediate 3D Computer Graphics | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Lrng | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---------------------------------|---------|
| | DMA 247 | Game Art II | 3 |
| | DMA 341 | Digital Character Sculpting | 3 |
| | DMA 256 | Lighting & Rendering | 3 |
| Choose One | DMA 248 | Game: Concept and Technology II | 3 |
| | DMA 232 | Drawing Tech for Visual Media | 3 |
| | DMA 317 | Computer Character Animation I | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DLE --- | General Education Elective | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| Choose One | DMA --- | Entertainment Art Elective | 3 |
| | DMA 381 | Hard Surface Sculpting | 3 |
| | DMA 329 | Adv. Computer Generated Environments | 3 |
| | DMA 339 | Game Projects I | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America Visual Narration: Asia | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DMA 340 | Game Projects II | 3 |
| | DMA 364 | Game Thesis Design & Mgmt | 3 |
| | DMA --- | Entertainment Art Elective | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|---|---------|
| | DMA 403 | Game Trend | 3 |
| | DMA 413 | Game Senior Studio I | 3 |
| | DAH 316 | History of Video Games | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|----------------------------|---------|
| | DMA 414 | Game Senior Studio II | 3 |
| | DMA 428 | Game Professional Futures | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE - - - | Art Education Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES FASHION DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Eamed | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| Choose | DFN 120 | Design Color & Context | 3 |
| One | DFN 121 | 3D Design Material Manifestation | |
| | FAD 101 | Fashion Fundamentals: Apparel | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Freshman/2nd Semester = 18 Credit Hours

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

Sophomore/3rd Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|--|---------|
| | FAD 221 | Sophomore Studio | 3 |
| | FAD 201 | Fashion Accessories Illustration | 3 |
| | FAD 204 | Business Anthropology | 3 |
| | FAD 206 | Introduction to Sustainability in Fashion | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | FAD 205 | Collection Design | 3 |
| | DFD 219 | Embellished Surfaces | 3 |
| | DCR 252 | 3D Modeling for Makers | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose | DAH 201 | Visual Narration: Africa/America | 3 |
| One | | Visual Narration: Asia | |

Junior/5th Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|---|---------|
| | FAD 301 | Tech Pack Design | 3 |
| | FAD 309 | Fashion Brand Management | 3 |
| | FAD 311 | Junior Studio | 3 |
| | DAH 352 | History of Fashion | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAE 315 | Elementary Art Teaching: Meth.Math & Literacy | 3 |

Junior/6th Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|---|---------|
| | FAD 305 | Fashion Trends | 3 |
| | FAD 350 | Fashion Portfolio | 3 |
| | FAD --- | Fashion Design Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DVC 200 | Concepts and Methods/Visual Culture | 3 |
| | DAE 405 | Secondary Art Teaching: Meth. Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Eamed | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | FAD 401 | Advanced Collection Design | 3 |
| | FAD 411 | Senior Studio Pre-Collection | 3 |
| | FAD --- | Fashion Design Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 12 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|-----------|-------------------------------|---------|
| | FAD 402 | The Collection | 3 |
| | FAD 422 | Masterpiece Collection Studio | 3 |
| | FAD --- | Fashion Design Elective | 3 |
| | DAE - - - | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|----------------------|---------|
| | DAE 510 | Directed Teaching | 10 |
| | DAE 520 | Professional Seminar | 2 |

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES FASHION ACCESSORIES DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| Choose | DFN 120 | Design Color & Context | 3 |
| One | DFN 121 | 3D Design Material Manifestation | 3 |
| | FAD 101 | Fashion Fundamentals: Apparel | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Freshman/2nd Semester = 18 Credit Hours

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

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | FAD 201 | Accessories Design I | 3 |
| | FAD 205 | Collection Design | 3 |
| | FAD 207 | Fashion Accessories Illustration | 3 |
| | DNS 230 | Math Skills | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DAE 250 | Human Development: Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | FAD 202 | Accessories Design II | 3 |
| | FAD 204 | Business Anthropology | 3 |
| | FAD 206 | Intro to Sustainability in Fashion | 3 |
| | DCR 252 | 3D Modeling for Makers | 3 |
| | DAS 213 | Business Practices | 3 |
| Choose | DAH 201 | Visual Narration: Africa/America | 3 |
| One | | Visual Narration: Asia | |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | FAD 301 | Tech Pack Design | 3 |
| | FAD 303 | Intermediate Shoe Making | 3 |
| | FAD 309 | Fashion Brand Management | 3 |
| | DAH 352 | History of Fashion | 3 |
| | DVC 200 | Concepts and Methods/Visual Culture | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | FAD 305 | Fashion Trends | 3 |
| | FAD --- | Fashion Accessories Design Elective | 3 |
| | DME 245 | Beginning Casting | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | FAD 401 | Advanced Collection Design | 3 |
| | FAD 403 | Advanced Shoe Making | 3 |
| | FAD --- | Fashion Accessories Design Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 12 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | FAD 402 | Final Collection Design | 3 |
| | FAD 404 | Fashion Buying and Merchandising | 3 |
| | FAD --- | Fashion Accessories Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES FILM/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | FLM 103 | Film Language & Techniques | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | FLM 106 | Introduction to Filmmaking | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | FLM 201 | Intermediate Filmmaking | 3 |
| | FLM 211 | Film Graphics & VFX I | 3 |
| | FLM 225 | Sound Design I | 3 |
| | FLM 235 | Acting | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| Choose | FLM 212 | Film Graphics & VFX II | 6 |
| Two | FLM 226 | Sound Design II | |
| | FLM 254 | Playing the Self | |
| | FLM 278 | Documentary Filmmaking I | 3 |
| | FLM 288 | Experimental Filmmaking I | 3 |
| Choose | DAH 201 | Visual Narration: Africa/America | 3 |
| One | | Visual Narration: Asia | |
| | DEN 239 | Survey of World Literature | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | FLM 325 | Narrative Filmmaking I | 3 |
| Choose | FLM 279 | Documentary Filmmaking II | 3 |
| One | FLM 289 | Experimental Filmmaking II | |
| | DAS 213 | Business Practices | 3 |
| | DVC 306 | Introduction to Film | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | FLM 326 | Narrative Filmmaking II | 3 |
| | FLM 364 | Research & Development | 3 |
| | FLM --- | Film Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

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

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | FLM 403 | Film Thesis I | 3 |
| | FLM --- | Film Elective | 3 |
| | FLM --- | Film Elective | 3 |
| | DAH 315 | History of Film | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|----------------------------|---------|
| | FLM 404 | Film Thesis II | 3 |
| | FLM 418 | Film Business & Critique | 3 |
| | DLE --- | General Education Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DAE --- | Art Education Elective | 3 |

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES ILLUSTRATION/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DIL 147 | Figure Illustration I | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 118 | 3D Design-Form & Space | 3 |
| | DIL 158 | Perspective | 3 |
| | DIL 159 | Painting & Image Making for Illustration I | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil of Educ | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DFN 132 | Process & Making | 3 |
| Choose One | DIL 245 | Illustration Intensive | 3 |
| | DIL 247 | Figure Illustration II | 3 |
| | DIL 258 | Creative Perspective | 3 |
| | DIL 270 | Illustration and Design | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development, Creativity & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DIL 231 | Painting & Image Making for Illustration II | 3 |
| | DIL 246 | Anatomical Figure Illustration | 3 |
| | DIL 261 | Introduction to Digital Illustration | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DIL 340 | Junior Illustration Studio A | 3 |
| | DIL 306 | Composition for Illustration | 3 |
| | DIL --- | Illustration Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAH 306 | History of American Illustration | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DIL 342 | Junior Illustration Studio B | 3 |
| | DIL --- | Illustration Elective | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DIL 483 | Illustration Studio A | 3 |
| | DIL 406 | Structural Figure Illustration | 3 |
| | DIL 408 | Future Illustration Media | 3 |
| | DIL 458 | Beyond the Portfolio | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|-------------------------|---------|
| | DIL 484 | Illustration Studio B | 3 |
| | DIL --- | Illustration Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | D-- --- | General Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES INTERDISCIPLINARY ART & DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN --- | Foundations Requirement 1 | 3 |
| | DFN --- | Foundations Requirement 2 | 3 |
| | DFN --- | Foundations Requirement 3 | 3 |
| | IAD 105 | Interdisciplinary Strategies | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN --- | Foundations Requirement 4 | 3 |
| | DFN --- | Foundations Requirement 5 | 3 |
| | DFN --- | Foundations Requirement 6 | 3 |
| | | 100 Level Studio Elective | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil of Educ | 3 |

Faculty Mentoring required:

Must complete Plan of Work before registering for 2nd year.

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | | 100 Level Studio Elective | 3 |
| | | 100 Level Studio Elective | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DAE 250 | Human Development, Creativity & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | | 200 Level Studio Elective | 3 |
| | | 200 Level Studio Elective | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America Visual Narration: Asia | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- --- | Elective | 3 |

Faculty Mentoring required:

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

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | IAD 305 | Art as Narrative | 3 |
| | | 200/300 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- --- | Elective | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|---|---------|
| | IAD 308 | Art as Propaganda | 3 |
| | IAD 310 | IAD Research & Portfolio | 3 |
| | | 200/300 Level Studio Elective | 3 |
| Choose One | DAH** --- | 200/300 Art History | 3 |
| | DVC** --- | 200/300 Visual Culture Elective | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Faculty Mentoring required:

Must complete Plan of Work before registering for 4th year.

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | IAD 407 | Interdisciplinary Thesis I | 3 |
| | | 300/400 Level Studio Elective | 3 |
| | | 300/400 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|-------------------------------|---------|
| | IAD 408 | Interdisciplinary Thesis II | 3 |
| | | 300/400 Level Studio Elective | 3 |
| | | 300/400 Level Studio Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES INTERIOR DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|-----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DIN 127 | Freshman Interior Design Studio I | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DFN 136 | Image Concepts II | 3 |
| Choose One | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | |
| | DIN 128 | Freshman Interior Design Studio II | 3 |
| | DIN 130 | Residential Interior Design Studio | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| Choose One | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | |
| | DIN 220 | Auto CAD II/Architectural Drawing | 3 |
| | DIN 231 | Sophomore Interior Design Studio I | 3 |
| | DIN 251 | Design Sources & Materials | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|-------------------------------------|---------|
| | DIN 205 | Textiles | 3 |
| | DIN 232 | Sophomore Interior Design Studio II | 3 |
| | DIN 261 | Environ. Psych & Human Factors | 3 |
| | DIN 270 | Revit Architecture | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | |
| | DEN 239 | Survey of World Literature | 3 |

Junior/5th Semester = 16.5 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DIN 331 | Junior Interior Design Studio I | 3 |
| | DIN 311 | 3D Interior Modeling | 3 |
| | DIN 351 | Laws, Codes and Standards | 3 |
| | DIN 335 | Portfolio Preparation | 1.5 |
| | DLE --- | General Education Elective | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DIN 313 | 3D Interior Modeling & Animation | 3 |
| | DIN 332 | Junior Interior Design Studio II | 3 |
| | DIN 363 | Lighting Technology & Application | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 16.5 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|-----------|---|---------|
| | DIN 431 | Senior Interior Design Studio I | 3 |
| | DIN 434 | Business Practices Seminar | 1.5 |
| | DNS 230 | Math Skills | 3 |
| | DAH 321 | History of Interior Design | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|----------------------------------|---------|
| | DIN 432 | Senior Interior Design Studio II | 3 |
| | DIN 435 | Revit Architecture | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE - - - | Art Education Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES PHOTOGRAPHY/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DPH 151 | Black & White Photography | 3 |
| | DEN 101 | Composition I | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|---|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | DPH 155 | Basic Digital Imaging for Photographers | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|--|---------|
| | DPH --- | Photo Elective | 3 |
| | DPH 209 | Intermediate Photo Digital Methods | 3 |
| | DPH 211 | Studio Lighting I | 3 |
| | DPH 214 | Color Theory & Practices I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DPH 210 | Photo Fine Arts Concepts | 3 |
| | DPH 251 | Studio Lighting II | 3 |
| | DPH 254 | Color Theory & Practices II | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America Visual Narration: Asia | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DLE --- | General Education Elective | 3 |

Junior/5th Semester = 18 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|--|---------|
| | DPH 311 | Adv. Studio Lighting I | 3 |
| | DPH 353 | Adv. Photo Fine Arts Forms | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |
| | DAS 213 | Business Practices | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|---|---------|
| | DPH 351 | Adv. Studio Lighting II | 3 |
| | DPH 313 | Adv. Photo Fine Art Concepts | 3 |
| | DPH 358 | Advanced Digital Photo Media | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|-----------|---|---------|
| | DPH 411 | Thesis Project I | 3 |
| | DPH - - - | Photo Elective | 3 |
| | DPH - - - | Photo Elective | 3 |
| | DAH 313 | History of Photography | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Eamed | Course # | Course Title | Credits |
|------------|-----------|--------------------------|---------|
| | DPH 451 | Thesis Project II | 3 |
| | DPH - - - | Photo Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DAE - - - | Art Education Elective | 3 |

9th Semester = 12 Credit Hours

| Eamed | Course # | Course Title | Credits |
|-------|----------|----------------------|---------|
| | DAE 510 | Directed Teaching | 10 |
| | DAE 520 | Professional Seminar | 2 |

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES PRODUCT DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 15-16 Credit Hours

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

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---|---------|
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DPR 126 | Product Design I | 3 |
| | DPR 161 | 3D Modeling & Rendering I | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 119 | Digital Techniques | 3 |
| | DGD 201 | Communication Design for Non-Majors | 3 |
| | DPR 213 | Visual Communication for Product | 3 |
| | DPR 225 | Product Design II | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DPR 214 | Advanced Visual Communication | 3 |
| | DPR 220 | Design Research | 3 |
| | DPR 226 | Product Design III | 3 |
| | DPR 270 | Sustainable Design Strategies | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America Visual Narration: Asia | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Junior/5th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DPR 325 | Advanced Product Design I | 3 |
| | DPR 333 | Presentation Techniques | 3 |
| | DPR 371 | Materials and Processes | 3 |
| | DPR 361 | 3D Modeling & Rendering II | 3 |
| | DNS 230 | Math Skills | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 15 Credit Hours

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

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|-----------|---|---------|
| | DPR 425 | Professional Development Studio I | 3 |
| | DPR - - - | Product Design Elective | 3 |
| | DAH 341 | History of Modern Design | 3 |
| | DLE - - - | General Education Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|------------------------|--|---------|
| | DPR 426 | Professional Development Studio II | 3 |
| | DPR - - - | Product Design Elective | 3 |
| Choose One | DAH** --- DVC** --- | Art History Visual Culture Elective | 3 |
| | DFA 120 | Introduction to Painting | 3 |
| | DAE - - - | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 144-145

COLLEGE FOR CREATIVE STUDIES TRANSPORTATION DESIGN/ART EDUCATION CATALOG YEAR 2022/2023

Freshman/1st Semester = 18-19 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 132 | Process & Making | 3 |
| Choose One | DFN 117 | 2D Design Principles | 3 |
| | DFN 118 | 3D Design - Form & Space | 3 |
| | DTR 125 | Freshman Transportation Design Studio I | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Freshman/2nd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| Choose One | DFN 117 | 2D Design Principles | 3 |
| | DFN 118 | 3D Design - Form & Space | 3 |
| | DTR 126 | Freshman Transportation Design Studio II | 3 |
| | DTR 113 | Visual Communication I | 3 |
| | DEN 102 | Composition II | 3 |
| | DAE 200 | Educ. Foundations: History & Phil. of Education | 3 |

Sophomore/3rd Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--|---------|
| | DFN 119 | Digital Techniques | 3 |
| | DTR 201 | Visual Communication II | 3 |
| | DTR 221 | Design Theory I | 3 |
| | DTR 231 | Digital Modeling I | 3 |
| | DTR 232 | Sophomore Transportation Design Studio | 3 |
| | DAE 250 | Human Development Creative & Visual Learning | 3 |

Sophomore/4th Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DTR 202 | Visual Communication III | 3 |
| | DTR 222 | Design Theory II: Mobility | 3 |
| | DTR 233 | Sophomore Transportation Design Studio | 3 |
| | DTR 241 | Digital Modeling II | 3 |
| | DTR 257 | Human Factors | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | 3 |

Junior/5th Semester = 16.5 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------------|----------|--|---------|
| Placed by Dept | DTR 331 | Junior Interior Design Studio | 3 |
| | DTR 333 | Junior Exterior Design Studio | |
| | DTR 335 | Junior Mobility Design Studio | |
| | DTR 337 | Junior Vehicle Design Studio | |
| | DTR 302 | Visual Communication IV | 1.5 |
| | DTR 362 | Digital Modeling III | 3 |
| | DTR 304 | Portfolio & Presentation Design | 3 |
| | DTR 305 | Vehicle Systems and Packaging | 3 |
| | DAE 315 | Elementary Art Teaching: Meth, Math & Literacy | 3 |

Junior/6th Semester = 16.5 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------------|----------|---|---------|
| Placed by Dept | DTR 332 | Junior Interior Design Studio | 3 |
| | DTR 334 | Junior Exterior Design Studio | |
| | DTR 336 | Junior Mobility Design Studio | |
| | DTR 338 | Junior Vehicle Design Studio | |
| | DTR 371 | Materials & Manufacturing Processes | 3 |
| | DTR 303 | Visual Communication V | 1.5 |
| | DTR 461 | Digital Modeling IV | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | DAE 405 | Secondary Art Teaching: Meth, Math & Literacy | 3 |

Senior/7th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------------|----------|---|---------|
| Placed by Dept | DTR 431 | Senior Interior Design Studio | 3 |
| | DTR 433 | Senior Exterior Design Studio | |
| | DTR 435 | Senior Mobility Design Studio | |
| | DTR 437 | Senior Vehicle Design Studio | |
| | DNS 230 | Math Skills | 3 |
| | DAS 213 | Business Practices | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE 407 | Reading & Language Arts, Methods & Technology | 3 |

Senior/8th Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|----------------|-----------|-------------------------------|---------|
| Placed by Dept | DTR 432 | Senior Interior Design Studio | 3 |
| | DTR 434 | Senior Exterior Design Studio | |
| | DTR 436 | Senior Mobility Design Studio | |
| | DTR 438 | Senior Vehicle Design Studio | |
| | DAH 341 | History of Modern Design | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAE --- | Art Education Elective | 3 |

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

9th Semester = 12 Credit Hours

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

TOTAL CREDITS: 147-148

Art Education

DAE-200 EDUCATION FOUNDATIONS: HISTORY AND PHILOSOPHY OF EDUCATION

This course surveys the history of American education and art education. Educational applications of research around educational learning theory and practice are introduced. The development of prevailing philosophies of Education, Art Education and American pedagogy are covered within a framework of theoretical understanding, art integration exercises, classroom observations, reflection, and dialogue. Attention to inclusive and equitable pedagogical practice is explored through the development of a social justice themed middle school lesson plan. Fifteen hours Field Experience in K-12 educational settings required outside of class. This course is open to students second semester freshman level and above. This course may count for general elective credit for those who do not pursue teacher certification. Students taking DAE 200 for certification in Art Education must pass with a grade of 'C' (2.00) or higher.

CREDITS: 3

PREREQUISITES:

DAE-250 HUMAN DEVELOPMENT, CREATIVITY AND VISUAL LEARNING

Designed to convey the stages of human growth in depth, this course approaches physical, psychological, emotional and social development in a format for teachers to implement in planning developmentally appropriate instruction. The educational needs of neurodiverse and special needs children, and the resources available to teachers for best meeting these needs, are included throughout. Related topics covered in this course include nurturing creativity in K-12 students, teaching students with poverty in mind, and fostering visual learning in diverse settings. Pre-service visual arts teachers consider the implications of the above material in field experiences in diverse instructional settings with children. Ten hours Field Experience in K-12 educational settings required outside of class. This course is open to students sophomore level and above. Course may count for general elective credits for those who do not pursue teacher certification. Students taking DAE 250 for certification in Art Education must pass with a grade of 'C' (2.00) or higher.

CREDITS: 3

PREREQUISITES: DAE 200

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

In this course, Art Education candidates acquire further practice with professional methodologies of art instruction and facilitation for students in Kindergarten-8th grade levels. The primary focus is mastery of the pedagogical content knowledge paired with teaching and learning strategies necessary for planning and implementing dynamic elementary art programming. Attention is directed to the multiple components of art instruction: age appropriate teaching methods, reaching and involving all students with diversity, equity and inclusion in mind, classroom management, age appropriate art materials, technology in Art Education, showing student work, inclusion and accommodation of special needs students, school diversity, art room safety, facilities management, and evaluation methods. Special attention is devoted to content area literacy and inclusion of purposeful reading experiences in the subject area. Thirty hours Field Experience in Elementary Educational Settings required outside of class. Art Education candidates must pass DAE 315 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DAE 200, DAE-250

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

In this class, students continue to develop and learn professional methodologies of art instruction for youth in middle schools and high schools, grades 6-12. The course covers secondary visual arts content, approaches, techniques, materials and safety precautions appropriate for secondary level students. Classroom management, inclusion, and accommodation of differently-abled students, technology integration, assessment, and student diversity issues are covered. An emphasis on cultural and contextually relevant pedagogy is explored through the development of a social justice lesson plan. Content area literacy approaches and methods for including the teaching of reading, writing and public presentations for secondary level students are integral to the course. Thirty hours Field Experience in Secondary educational settings required outside of class. Art Education candidates must pass DAE 405 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DAE 315

DAE-407 READING & LANGUAGE ARTS METHODS, TECHNOLOGY

This course is dedicated to teaching Art Education candidates the essential components of instruction for students who are learning to read. Students study theory and research frameworks for comprehending the scope and challenges of teaching for literacy, as well as practical methods for direct, explicit instruction in reading. The broader area of Language Arts instruction is examined in the contexts of arts integration and children's literature which is inclusive of global cultures, identity, and contextually meaningful in nature. Awareness of appropriate uses for technology and information age learning in K-12 schools is taught with applications of technology enhanced learning experiences. For this course, students assist regularly with experienced, certified Reading Teachers in K-8 classrooms. Ten hours Field Experience in K-8 educational settings required outside of class. Art Education candidates must pass DAE 407 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DAE 315 AND DAE 405

DAE-475 INTERNSHIP IN ART EDUCATION

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria. Art education students must take and pass DAE 200 with a grade of 'B' or better. Art Education candidates must pass DAE 475 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DAE 200

DAE-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study

Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DAE-510 DIRECTED TEACHING

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

CREDITS: 5

PREREQUISITES: DAE 405 DAE 520

DAE-520 PROFESSIONAL SEMINAR

The Professional Seminar provides candidates who are doing their Directed Teaching with further professional development and experiences that develop reflective practice. The seminar conveys a range of information essential to Visual Arts educators, including health and safety issues in Art Education, technology integration, educational law, effective teaching practices, research in the field, emerging trends in pedagogy which examine issues of diversity, equity, and inclusion, and community outreach. The seminar format is intended to support student teachers in their placements and allow for reflection and dialogue regarding this professional experience. Application for Directed Teaching and Departmental permission is required. Art Education candidates must pass DAE 520 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 2

PREREQUISITES: DAE 405 DAE 510

Art Practice

Art Practice

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|--------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| | DFN 116 | 3D Techniques | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | DFA 105 | Survey & Methods I Interdisciplinary | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|--|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| | DFN 120 | Design Color & Context | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DFA 106 | Survey & Methods II: 3D | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFA 120 | Painting I | 3 |
| | DFA 115 | Introduction to Printmaking | 3 |
| | DFA 130 | Introduction to Sculpture | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| Choose One | DAH 201 | Visual Narration: Asia | 3 |
| | | Visual Narration: Africa/America | |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------------|---------|
| | DFA 251 | Painting II | 3 |
| | DFA 215 | Intermediate Printmaking | 3 |
| | DFA 231 | Sculpture: Fabrication | 3 |
| | DFA 245 | Contemporary Drawing | 3 |
| | DAH 218 | Contemporary Art and Visual Culture | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|--------------------------------------|---------|
| | DFA 380 | Junior Studio I | 3 |
| | DFA 253 | Time & Digital Media | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DVC 200 | Concepts & Methods of Visual Culture | 3 |
| | DLE --- | General Education Elective | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | DFA 381 | Junior Studio II | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DAS 303 | Professional Practice for Artists | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|-------------------------|---------|
| | DFA 450 | Senior Studio I | 3 |
| | DFA 400 | Art Practice Seminar | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | D-- --- | Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DFA 451 | Senior Studio II | 3 |
| | DFA --- | Art Practice Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D-- --- | Elective | 3 |

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Art Practice

DFA-105 SURVEY & METHODS I INTERDISCIPLINARY

Survey and Methods serves as an introduction to, and examination of, the fundamental elements of creative practices with a focus on materiality in art and the interrelationships among material, making and meaning. Through studio experiences that cultivate observational, investigative and generative skills, students will explore a range of strategies, systems and processes relevant to artistic practice today. This examination includes a wide range of artistic practices inclusive of BIPOC and GLBTQ artistic practice. Projects cultivate basic foundational skills while examining how material experimentation can drive innovation and shape individual processes of making. Students will be guided to explore critique methodologies while building the vocabulary to articulate their own creative intent and analyze the work of others. This course includes material demonstrations, impromptu dialogue, studio exercises, critiques, visiting artists and field trips.

CREDITS: 3

PREREQUISITES:

DFA-106 SURVEY AND METHODS II 3D EXPANDED MEDIA

Survey and Methods serves as an introduction to, and examination of, the fundamental elements of creative practices with a focus on materiality in art and the interrelationships among material, making and meaning. Through studio experiences that cultivate observational, investigative and generative skills, students will explore a range of strategies, systems and processes relevant to artistic practice today. This examination includes a wide range of artistic practices inclusive of BIPOC and GLBTQ artistic practice. Projects cultivate basic foundational skills while examining how material experimentation can drive innovation and shape individual processes of making. Students will be guided to explore critique methodologies while building the vocabulary to articulate their own creative intent and analyze the work of others. This course includes material demonstrations, impromptu dialogue, studio exercises, critiques, visiting artists and field trips.

CREDITS: 3

PREREQUISITES:

DFA-115 INTRODUCTION TO PRINTMAKING

While working with the many processes of printmaking, students will engage with the printed image while considering the historic aspects of the techniques involved in the production of a print. This course is an introduction to the following areas of printmaking: relief (woodcuts and linocuts), intaglio (etching), and lithography. Students will learn the basics of each area through collaborations and hands-on short workshops. Context is discussed and explored through demonstrations, readings, image presentations, and visits to local galleries, community prints-shops, and museums with a range of print-media.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 105

DFA-120 PAINTING I

Intro to Painting functions as a survey of contemporary approaches to painting. Students explore a range of oil and acrylic painting techniques while directing the development of particular ideas, themes, or subjects. The technical goals in this course include understanding the use of color properties to depict illusionary space and form while examining the relationships between material and metaphor, surface and structure, image and meaning. Connections between research and practice are

strengthened through ideation methods based on observational studies in addition to collecting, sourcing and archiving visual resources. Studio set up and safety, class critiques, visiting artists and field trips round out the course.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 105

DFA-130 INTRODUCTION TO SCULPTURE

Students research and explore sculptural methods and materials through the exploration of both non-representational and figurative approaches.

CREDITS: 3

PREREQUISITES: DFN 116 DFN 121 DFA 106

DFA-165 EXPLORING THE BOOK

In this course, students explore the interdisciplinary nature of the book form and its content from conception to execution. This course covers all stages of creating a limited edition book, including development of text, instruction of printmaking, letterpress and digital technology, as well as a variety of bookbinding techniques.

CREDITS: 3

PREREQUISITES: DFN 120

DFA-202 PRINT: DETROIT

Using the City of Detroit as its inspiration, students will employ various research methodologies as a starting point for creating prints. Projects will be approached through one of three perspectives: experiential, historical and political. Techniques introduced will include relief printing, laser cutting, print from found objects and silkscreen. Students will print both with and without a press to create limited edition prints as well as DIY or on-the cheap multiples using commercial print processes. Those students who have taken Intro to Printmaking or have prior college level printmaking experience will be encouraged to build on techniques they've already learned to develop their own creative voice.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120

DFA-215 INTERMEDIATE PRINTMAKING

This course focuses on an in-depth examination of intaglio (copper plate etching) and lithography processes, while dealing with traditional and contemporary methods such as; stone and plate lithography, limited edition versus unique printing, and photo-transferring digital imaging.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 105 DFA 115

DFA-220 INTRODUCTION TO FIGURE PAINTING

This figurative painting course utilizes the painting principles acquired in Introduction to Painting. Emphasis is placed on color theory, value, illusion of form and space, compositional theory and paint application.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFN 121

DFA-230 FIGURE SCULPTURE

In this course, the systematic study of the human figure is used as the foundation for formal, conceptual and expressive sculptural explorations. Portraiture and full anatomical figure accompany instruction in advanced mold-making, modeling and armature-building techniques. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 130

DFA-231 SCULPTURE: FABRICATION

This course is a study in form and sculptural language that focuses on the use of metal and wood. The instruction gained in the course helps students gain proficiency in the use of metals and wood as sculptural media. Shop and materials practices as well as safety are covered. Students, through a series of projects, learn a variety of techniques and methods which bring them to a confident skill level using these two media.

CREDITS: 3

PREREQUISITES: DFA 130

DFA-232 CARVING

This course is aimed at providing students with proficiency in subtractive sculpture. Students work predominantly with stone and wood. Students are introduced to simple and advanced carving techniques with manual, electrical and pneumatic tools. A variety of approaches are considered both physically and conceptually. The place of subtractive work in the current art environment is explored and students are exposed to historic and current masters. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 130

DFA-233 FOUNDRY TECHNIQUES

This course investigates the interrelationship of process, creativity and concept through various casting techniques. Bronze, iron, aluminum, cement and nontraditional materials are used to explore casting as a process and as a means to a product. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 130

DFA-234 SOFT SCULPTURE

This course is directed within the premises of soft sculpture process and being aware of it historically and in the contemporary art world. Students become familiar with different systems of sewing, laminating and pattern making. Although the course has a material and process emphasis, the students are encouraged to explore other materials that may be incorporated appropriately into a project. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFN 121 DFA 130

DFA-243 PRINT TO PUBLISH

This course has been structured to develop a range of creative relationships, and the technical and conceptual skills necessary to produce content in printmaking media. Forms including artist books, ephemera, and hybrid and collaborative print ventures will be investigated. Students will be guided and

encouraged to develop strategies to publish, edition, and disseminate their work into a range of markets, and for a number of audiences, beyond the gallery and the museum. Working with faculty, each student proposes, in writing, a semester-long program of involvement and creative activity resulting in a personally directed body of work and publication. It may cross disciplines, combine processes, or be focused on more advanced technical issues. In all cases, it links to the student's conceptual investigations in other disciplines.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 115

DFA-245 CONTEMPORARY DRAWING

In this course, students will examine historical, experimental, traditional and unconventional methods for creating drawings. Through in-class work, lectures, group critiques, and personalized attention, students will explore and discuss their ideas to better understand the creative process. Assignments will be combined with studio work, artist' research and image presentations.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 105

DFA-251 PAINTING II

Painting II is an intensive studio course that assumes a basic understanding of painting materials and techniques. Figure/Ground relationships are challenged both formally and conceptually through an investigation of painting as it exists alongside a number of social, architectural, and technological forces. This class will engage the vast range of inter-relational possibilities in the making and experiencing of painting. Historical and Contemporary painting strategies will be examined in contexts of time and place. Individual and group critiques, homework assignments, I.A. (ideation archive) and artists statements are used to assess progress. Demonstrations, lectures, and field trips will enhance the engagement.

CREDITS: 3

PREREQUISITES: DFN 103 DFN 104 DFN 120 DFA 105 DFA 120

DFA-253 TIME AND DIGITAL MEDIA

In this course students are introduced to sound, video, and performance as a means to examine contemporary interdisciplinary studio practice. Individual and collaborative assignments explore a range of themes and ideas that manifest through an integration of traditional materials and techniques with time and digital based media. Presentation, display, and documentation of work is critically considered with-in the context of performative, sight specific, time based, and ephemeral work. Students will also gain knowledge of the work of individual and collaborative contemporary artists who work between 2-D, 3-D, and 4-D media.

CREDITS: 3

PREREQUISITES: DFA 105, DFA 120, DFA 130, DFN 119

DFA-260 BEGINNING SCREEN PRINTING

This course acquaints students with a wide range of screen printing techniques and approaches using a variety of inks and a range of experimental materials. Students discover the medium's flexibility, exploring the inherent cross-connections and expressive possibilities of photomechanical, screen stencil, monotype and digital processes.

CREDITS: 3

PREREQUISITES: DFN 104 DFN 119 DFN 120 DFA 105

DFA-270 ADVANCED FIGURE SCULPTURE

This course is aimed at expanding the student's modeling and casting skills and familiarity with the figure, while building on conceptual understanding of the role of the figure in contemporary sculpture.

CREDITS: 3

PREREQUISITES: DFA 230

DFA-285 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES: DFN 103

DFA-330 ADVANCED SCREEN PRINTING ADVANCED SCREEN-PRINTING

This course allows students who have progressed beyond the beginning level screen printing course, and engage with a more extensive and expansive approach as it relates to their own art practice, all while presenting important visual and conceptual problems relevant to the screen printing medium that challenges previous set boundaries of the serigraphy and its methodologies.

CREDITS: 3

PREREQUISITES: DFA 105, DFA 260

DFA-332 ADVANCED FOUNDRY TECHNIQUES

This course investigates the interrelationship of process, creativity and concept through various casting techniques. Bronze, iron, aluminum, cement and nontraditional materials are used to explore casting as a process and as a means to a product. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 130, DFA 233

DFA-335 SOCIAL PRACTICE

This class encourages students to develop and utilize their artistic skill to engage in societal discourse, inventions, interactive games and environments. Social practice conducts inquiry into the systematic operations of sociology, anthropology, social labor, journalism, or environmentalism in the context of art practice, and retains the commitment to creating significance and appreciation for a range of audiences, some newly assembled. Students will engage a variety of working artists and non-artists who have engaged in civic activity including individuals, groups and institutions.

CREDITS: 3

PREREQUISITES: DFA 231

DFA-340 ADVANCED PRINTMAKING

In this course, the diverse possibilities of lithography, intaglio and papermaking serve as a focal point for augmenting the extensive primary skills already acquired. As the scope of artistic development and sensibility matures, instruction becomes increasingly individualized.

CREDITS: 3

PREREQUISITES: DFA 240, DFA 243, DFA 255

DFA-345 ADVANCED PAINTING (CONTEMPORARY ISSUES)

This course addresses advanced painting problems, covering representational and nonrepresentational issues. Students have the opportunity to explore a broad range of materials and techniques and

instruction is geared toward individual artistic concerns. Students in Advance Painting are exposed to issues and concerns relating to painting from a global perspective, inclusive of Western and non Western contemporary artists.

CREDITS: 3

PREREQUISITES: DAH 218, DFA 251

DFA-346 ADVANCED FIGURE PAINTING

This class is designed to vigorously extend ideas explored in Introduction to Figure Painting, with an opportunity to engage in more complex figurative problems. Class discussions include contemporary figure issues. Emphasis is on larger format, longer studies and formal painting concerns.

CREDITS: 3

PREREQUISITES: DFA 120, DFA 220

DFA-350 ADVANCED DRAWING

This course offers students the opportunity to investigate drawing as an independent process of art making. Students develop a personal vocabulary through self-directed works. Instruction is individualized to these specific inquiries.

CREDITS: 3

PREREQUISITES: DFA 245

DFA-351 EXPERIMENTAL PRINTMAKING

An interdisciplinary approach: printmaking is a unique way to make images and to think about the construction of images. It emphasizes thinking in layers and processes that value indirect and highly mediated production.

CREDITS: 3

PREREQUISITES: DFN 101, DFA 105

DFA-354 ADVANCED FIGURE SCULPTURE

This course is aimed at expanding the student's modeling and casting skills and familiarity with the figure, while building on conceptual understanding of the role of the figure in contemporary sculpture.

CREDITS: 3

PREREQUISITES: DFA 130

DFA-355 ADVANCED SCULPTURE (OBJECT)

This course investigates sculpture object making. Students experiment with a wide range of scale, format, materials and media options, with emphasis on the creation of meaning in personal objects. Presentations and readings provide historical and contemporary context for a deeper understanding of sculpture as object.

CREDITS: 3

PREREQUISITES: DFA 230, DFA 231 OR DFA 332

DFA-365 INSTALLATION/SITE

This course explores the theory and practice of creative site activation through material, technological and performance-based interventions. Students will have the opportunity to work in extended relationships to site and space, via light, sound, time based technologies like video, and performance. Students will investigate installation as active experience between artist and site, and site and the question of audience. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 105, DFA 130, DFA 253

DFA-365 INSTALLATION/PERFORMANCE/SITE

This course explores the theory and practice of creative site activation through material, technological and performance-based interventions. Students will have the opportunity to work in extended relationships to site and space, via light, sound, time based technologies like video, and performance. Students will investigate installation as active experience between artist and site, and site and the question of audience. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DFA 105, DFA 130, DFA 253

DFA-380 JUNIOR STUDIO I

In this Junior studio course, students investigate ways of conveying ideas and concepts through visual means. Topical studio assignments and focused critical feedback deepen the students' understanding of their own creative process within a professional context. Open to non-majors with departmental approval. Must be Junior status.

CREDITS: 3

PREREQUISITES: DFA 231, DFA 245, DFA 251, DAH 200, DAH 218

DFA-381 JUNIOR STUDIO II

This course is a continuation of DFA 380, Junior Fine Arts Studio I. As a studio tutorial course, students investigate ways of conveying ideas through visual means with a goal of developing their own independent content and approach to artmaking. Topical studio assignments and focused critical feedback deepen the students' understanding of their own creative process within a professional context.

CREDITS: 3

PREREQUISITES: DFA 231, DFA 245, DFA 251, DAH 200, DAH 218, DFA 380

DFA-400 ART PRACTICE SEMINAR

The Fine Arts Seminar, together with the Senior Studio, serves as the capstone course for seniors. This class explores critical, aesthetic, theoretical and practical topics essential to the emergence of a professional studio artist. Self-directed historical research presentations, written topical assignments, personal artist statements, along with professional business and legal workshops contribute to a completed personal assessment. Must be Senior status.

CREDITS: 3

PREREQUISITES:

DFA-450 SENIOR STUDIO I

This capstone course integrates the student's individual inquiries into a collaborative learning experience. Students are assigned private or semi-private studio space and a team of instructors reviews student work on a weekly basis. Two formal group critiques are scheduled each semester in which students learn to substantiate their work and express their ideas verbally. All students are required to write a capstone essay accompanied by a slide portfolio of 10 pieces and participate in the Senior Exhibition. Students in Senior Studio I are required to attend the TALK series. This series exposes students to a diverse and international group of artists. Students will select two artists to meet with for a one/one studio visit.

CREDITS: 3

PREREQUISITES: DFA 380, DFA 381

DFA-451 SENIOR STUDIO II

This course is the second in a two course required series of fine arts studio tutorials that integrates the student's individual direction into a collaborative learning experience. Students continue to work in private or semi-private studio space and a team of instructors reviews student work on a weekly basis. Two formal group critiques are scheduled each semester in which students learn to substantiate their work and express their ideas verbally. Students in Senior Studio II are required to attend the TALK series. This series exposes students to a diverse and international group of artists. Students will select two artists to meet with for a one/one studio visit. All students are required to complete a slide portfolio of 10 pieces and participate in the Senior Exhibition. Must be Senior status.

CREDITS: 3

PREREQUISITES: DFA 450

DFA-475 ART PRACTICE INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DFA-485 SPECIAL PROJECT 300/400

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

FALL 2022

COLLAGE: CONTEMPORARY METHODS AND MATERIALS

This course will investigate and implement the various materials, techniques, processes, and concepts of contemporary collage. Students will work with everything from traditional cut paper, digital processes, video and audio, installation, and more. The emphasis will always be on the making of collages but with a strong consideration of what this kind of image making does in terms of meaning, its impact on contemporary art and visual culture, and its relevance to most cultural forms operating today.

CREDITS: 3

PREREQUISITES: DFA 115, DFA 120

DFA-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the

Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DFA-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES:

DFA-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Communication Design

Communication Design

First Year

First Semester = 15-16 Credit Hours

| Course # | Course Title | Credits |
|----------|----------------------------------|---------|
| SLP 007 | CCS First Year Experience | 1 |
| DFN 135 | Image Concepts I | 3 |
| DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| DFN 139 | Color & Light Studies | 3 |
| DGD 151 | Typography I | 3 |
| DEN 101 | Composition I | 3 |

Second Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|----------|---------------------|---------|
| DFN 136 | Image Concepts II | 3 |
| DFN 138 | 4D Design Studio | 3 |
| DFN 142 | Performative Spaces | 3 |
| DGD 152 | Typography II | 3 |
| DGD 124 | Motion Essentials | 3 |
| DEN 102 | Composition II | 3 |

Second Year

Third Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------------|---------|
| DGD 251 | Typography III | 3 |
| DGD 263 | User Interface Design | 3 |
| DGD 211 | Introduction to Communication Des I | 3 |
| DAH 200 | Western Art History/Visual Culture | 3 |
| DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DGD 264 | User Experience Design | 3 |
| DGD 212 | Introduction to Communication Des | 3 |
| DGD 224 | Motion Narratives | 3 |
| Choose One | DAH 201 Visual Narration: Asia Visual Narration: Africa/America | 3 |
| DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------------|---------|
| DGD 311 | Intermediate Communication Design I | 3 |
| DGD 317 | Prof Studio Practice I | 3 |
| DGD 365 | Immersive Spaces | 3 |
| DVC 200 | Concepts & Methods/Visual Culture | 3 |
| DAH 347 | History of Graphic Design | 3 |
| DLE --- | General Education Elective | 3 |

Sixth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------|---------|
| DGD 312 | Intermediate Comm Design II | 3 |
| DGD --- | Communication Design Elective | 3 |
| DLE --- | General Education Elective | 3 |
| DNS 300 | Natural Science | 3 |
| D- --- | Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DGD 411 | Advanced Communication Design I | 3 |
| DGD --- | Communication Design Elective | 3 |
| DGD --- | Communication Design Elective | 3 |
| Choose One | DAH** --- Art History DVC** --- Visual Culture Elective | 3 |
| DLE --- | General Education Elective | 3 |

Eighth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------|---------|
| DGD 412 | Advanced Comm Design II | 3 |
| DGD 418 | Prof Studio Practice II | 3 |
| DGD --- | Communication Design Elective | 3 |
| DLE --- | General Education Elective | 3 |
| D- --- | Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Communication Design

DGD-124 MOTION ESSENTIALS

This motion design course introduces concepts and methods used in designing dynamic digital communications that rely on the typography, image, video, sound, and message. The language of motion design and its associated meaning(s) are presented through a series of dynamic projects, where students select the narrative content they explore. Students learn relevant techniques and concepts, associated with both analog and digital tools in order to aid in the creation of well-crafted dynamic sequential solutions. Students may elect to take additional courses, Motion Design II and III, starting in the junior year.

CREDITS: 3

PREREQUISITES: DGD 151 OR DGD 201

DGD-151 TYPOGRAPHY I

This required typography course, the first in a sequence of three, develops an understanding of two-dimensional design space and the unique nature of typographic communication principles. Through a series of projects centered around the role of type in communication design, students develop an understanding of typographic aesthetics, concepts of organization, understanding nuance of language based messages to achieve a particular hierarchy, while emphasizing the role of analog and digital tools to achieve well-crafted solutions with specific communication intent. Content used in this course presents design's complex history, while also providing students the opportunity to lend their point of view in content analysis.

CREDITS: 3

PREREQUISITES:

DGD-152 TYPOGRAPHY II

This required typography course is the second in a sequence of three, that develops an understanding of 2D design space and the unique nature of typographic communication principles. Building on Typography I, students expand their ability to work with typographic form, understanding the nuance of language-based messages, and organization through projects that introduce organizational systems, grids, and the associated nomenclature. Classifications, and anatomy of letterforms, are integrated into projects, language hierarchy, image, and rhetorical elements in order to develop sequential narrative communication. This course helps students apply the role of analog and digital tools to achieve well-crafted solutions with specific intent. Content used in this course presents design's complex history, while also providing students the opportunity to lend their point of view on content analysis. Students may elect to take additional Type courses, Type IV and Type Design in their junior year.

CREDITS: 3

PREREQUISITES: DGD 151

DGD-201 COMMUNICATION DESIGN FOR NON-MAJORS

This non-major course is designed to introduce/develop two-dimensional design skills in the context of typographic environments to students outside of the major of Communication Design. Projects will introduce students to the principles of typography and image in order to develop skills related to organizing typographic and image environments to achieve clear communication based on an understanding of typographic hierarchy, message, and aesthetics, as well as spatial relationships of the page/screen such as grid, column and margin. Additionally students will develop the ability to make typographic design decisions that consider taste, audience/user, content, concept, and sequence, by

employing process methodologies used in the creation of unique visual communication solutions that speaks to their own art and design practice, or cultural, social lens.

CREDITS: 3

PREREQUISITES:

DGD-211 INTRODUCTION TO COMMUNICATION DESIGN I

This required sophomore course, the first in a sequence of two, introduces design theories, processes and methods associated with Communication Design studio practice. Through assigned projects, students develop the ability to make design decisions that consider content, concept, audience, sequence, and creative problem-solving methodologies used to create a system of visual communication solutions. Concepts of meaning are explored by using semiotic theories that aid in the creation of well-crafted messages applied to informed design solutions.

CREDITS: 3

PREREQUISITES: DGD 124, DGD 152 or DGD 201

DGD-212 INTRODUCTION TO COMMUNICATION DESIGN II

This required course, is the second in a sequence of sophomore courses, that develops an understanding of theories, processes, and methods associated with Communication Design practices. Through assigned projects, students develop the ability to research content that translates into concept, that consider audience, and utilize creative problem-solving methodologies in order to create a system of visual communication solutions. Design Writing, research, and presentation are included in this studio course, which centers inquiry around concepts of Communication Design History in the creation of well-crafted narratives applied to informed design solutions (print or digital) that provides a greater understanding of the rich lexicon of design language(s) past and present.

CREDITS: 3

PREREQUISITES: DGD-211, DGD-251, DGD-263

DGD-224 MOTION NARRATIVES

This second motion design course is an elective, and expands on the concepts and methods presented in designing dynamic digital communications that rely on the use of typography, image, video, message, and sound that were introduced in Motion I. Students will expand on their understanding of how messages are created in a dynamic context using typography, image, sound, and semiotics. Project will integrate 2D/3D concepts that expands on the important role of video creation and production, including digital tools, and techniques relevant for communication design majors. Projects consider appropriate narrative messaging structures with audience(s)/User(s) needs and intents as a primary focus.

CREDITS: 3

PREREQUISITES: DGD 211, DGD 251, DGD 263

DGD-251 TYPOGRAPHY III

This required typography course, the third in the sequence of three, applies an understanding of two-dimensional design space and the unique nature of typographic communication principles. Building on experiences in Typography I & II, students expand their ability to work with typographic sequential systems of communication. Students expand the ability to use various methods, techniques and materials in the creation of a large scale typographic prototype. Content used in this course presents design's complex history, while also providing students the opportunity to lend their point of view in content analysis. Students may elect to take additional courses, Typography IV and Type Design,

starting in the junior year.

CREDITS: 3

PREREQUISITES: DGD 152 OR DGD 201

DGD-263 USER INTERFACE DESIGN

This required interaction design course, the first in a sequence of three, develops an understanding of basic design principles, code language, and software used in the creation of web-based communications. Through assigned projects, students will understand the complex nature of user interface design and continue to apply an understanding of typographic form, nuance of language based messages, and organizational systems in a dynamic user interface context. The role of the user is introduced. Concepts and techniques of appropriate hardware and interface software are integrated into exercises that aid in the creation of well-crafted messages applied to informed design solutions (their role/voice in language...).

CREDITS: 3

PREREQUISITES: DGD 124, DGD 152 OR DGD 201

DGD-264 USER EXPERIENCE DESIGN

This required interaction course, is the second in a sequence of three, that applies an understanding of intermediate design principles, code language(s), and software used in the creation of web-based communications that are dynamic and responsive, focusing on dynamic user experiences. The role of clear information hierarchy through mapping and wireframing are key considerations in the development of interactive solutions. Through assigned projects students will understand the complex nature of user experience design solutions that need to function in a variety of digital systems, environments, and platforms that consider human centered needs including a broader definition of user and user groups. Concepts and techniques of appropriate hardware and software are integrated into exercises that aid in the creation of well-crafted messages applied to informed design solutions. Students may elect to take additional Interaction Design courses like Experience I and II, starting in the junior year.

CREDITS: 3

PREREQUISITES: DGD 211, DGD 251, DGD 263,

DGD-285 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES:

DGD-311 INTERMEDIATE COMMUNICATION DESIGN I

This required course, the first in a sequence of two, expands on the theories, processes and methods presented in the second year. Students are introduced to concepts of branding as it relates to local or small entrepreneurial business models. Through a series of projects, students learn how to employ design thinking in order to develop a visual brand strategy. In this course students are presented with creative problem-solving methods to help them make design decisions that consider content, concept, audience and communication systems. Concepts of meaning are explored by using semiotic theories that aid in the creation of well-crafted messages applied to informed design solutions intended for different audience/users.

CREDITS: 3

PREREQUISITES: DGD 212 OR DGD 277

DGD-312 INTERMEDIATE COMMUNICATION DESIGN II

This required course, is the second in a sequence of junior year courses, that develops an understanding of theories, processes, and methods associated with Communication Design practices. Through assigned projects, students develop the ability to research content that translates into concept, for an intended audience(s). Design writing, research, presentation, and critical thinking is included in this studio course, which centers inquiry around concepts of social, cultural, ethical and business implications of strategic design thinking. Students utilize creative problem-solving methodologies to design solutions that demonstrate a greater understanding of a broader world view, while considering the role design can have in translating challenges into opportunities that positively impact intended users, in the creation of well-crafted informed design solutions intended for different audience/users.

CREDITS: 3

PREREQUISITES: DGD 212 OR DGD 277

DGD-317 PROF STUDIO PRACTICE I

This required course, the first in a series of two courses, examines concepts of contemporary design practice within the area of Communication Design. In this course students will develop an understanding of various forms of practice, from independent contract to junior/senior positions to studio ownership. Through on-site/virtual studio visits that include BIPOC business leaders, students will learn first hand professional expectations. Students develop an understanding of business tools used by professionals. Students create a kit of materials to prepare them for the design market, including resume, writing design briefs, project proposals, time management platforms, preliminary understanding of taxes and copyright policies, and junior level portfolio. The second course, Professional Studio Practice II will be taken in their senior year, as preparation for entering the professional design market.

CREDITS: 3

PREREQUISITES: DGD 212, DGD 277

DGD-324 MOTION 3D

This third motion design course is an elective, and expands on the concepts and methods presented in designing dynamic digital communications that rely on the use of typography, image, video, message, and sound that were introduced in Motion I and II. Students will integrate 3D/4D concepts to a system of dynamic design solutions that consider more complex applications of digital and analog tools, while also focusing on the different audiences/users, editorial messages structures, and editing choices to meet the needs of the project goals.

CREDITS: 3

PREREQUISITES: DGD 224, DGD 311 OR DGD 312

DGD-352 TYPE DESIGN

Students will work in the creative process of original typographic design which will emphasize exploration, historical research and synthesis of these variables in typographic design. Students will consider and explore various design process methodology related to type design. Students are encouraged to use technology and media that reflects the project outline and student's skill level. Students will revisit and review typographic nomenclature relevant to type design and consider the important role of graphic design history in the context of type design. An inclusive historical lens is encouraged.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-353 TYPOGRAPHY IV

In this course, students apply their knowledge of grid systems and type families to develop informed solutions to complex communication problems. This course emphasizes research methods and creative processes that encourage experimentation. Typographic systems are created for print, interaction design and motion graphics. Projects, discussions, and readings focus on the practical and theoretical concerns in contemporary typographic communications.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-365 IMMERSIVE SPACES

This required interaction course, the last of three, moves into more complex design principles, code language(s), hardware/software used in the creation of dynamic communication design solutions that are physical, human-centric experiences that extends our understanding of user(s) and user groups that consider digital accessibility through the integration of user testing, performance, and play. Through assigned projects students will apply an understanding of typographic form, message and organizational systems in the context of moderated physical user experiences in spaces large and small. Students are encouraged to move beyond exploring and engage new tools and platforms in order to achieve informed design solutions. Contemporary themes of interactive communication and culture, including elements of media theory are presented. Students may elect to take additional courses in Interaction Design like Experience I and II, in the junior and senior year.

CREDITS: 3

PREREQUISITES: DGD 264, DGD 212 OR DGD 277

DGD-366 INTERACTION IV

The course develops the student's applied understanding of new media. Projects include topics relevant to defining client needs, assessing user interface, developing information structures, navigation conditions and consideration of audience/user. The course exposes students to theories of cognition and perception relevant to communications based in motion and interactive media.

CREDITS: 3

PREREQUISITES: DGD 365

DGD-373 PUBLICATION DESIGN

This elective course expands on sequential narrative concepts explored in previous typographic courses. The student's understanding of the unique conditions related to the design of digital and analog publications will be more expansive to include unconventional book creation. Assignments require students to analyze the nature of the intended audience, the publications content, author's intent, design writing, the goals of the publication, materiality, and the intended exchange with the reader in developing a visual response that can be multi-platform when appropriate. Students participate in content and intended audience selections.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-374 DATA VISUALIZATION

This elective course develops the will be presented methods that help students take complex data sets and transform them into expressive graphic contexts that are accessible and readable. Concepts of information logic, hierarchy, semiotics, biases relative to narrative constructions identified in complex data and how different audiences may read content are concepts integrated into project briefs. The historical and contemporary nature and function of data visualization within design studio practice will be highlighted. Solutions integrate the breadth and depth of communication design visual language(s) to develop static or dynamic solutions that can be experienced on screen, in print, or a performative space.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-378 EXPERIENCE DESIGN

This elective course expands students' ability to create human centered user interfaces and experiences. Projects consider the role of systemic nature of interactive experiences from analog to digital, real to virtual. Project outcomes are a connected set of experiences that can shift from screen to spatial environments through the use of code, gesture, type, narrative messaging, color, image, sound, and motion. Research and development into information mapping, wireframing, high-low physical prototyping, performative usability testing, logic, narrative messaging, and material construction are key themes in the process of creating systemic UxD solutions with expanded definition of user needs and inclusive scenarios are core to project outcomes.

CREDITS: 3

PREREQUISITES: DGD 365, DGD 311 OR DGD 312

DGD-399 GRAPHIC DESIGN PRACTICUM - JUNIORS

Students acquire practical experience that parallels the processes and methods used in design offices. Students work on client-based projects with the assistance of a faculty supervisor. Projects follow all the steps in the design process, including client contact, concept development, client presentations and the resolution of an appropriate communication response in printer or interactive. Project briefs include integration of BIPOC organization, non-profit institutions, and inclusive design methods.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-400 GRAPHIC DESIGN PRACTICUM - SENIORS

Students acquire practical experience that parallels the processes and methods used in design offices. Students work on client-based projects with the assistance of a faculty supervisor. Projects follow all the steps in the design process, including client contact, concept development, client presentations and the resolution of an appropriate communication response in printer or interactive. Project briefs include integration of BIPOC organization, non-profit institutions, and inclusive design methods.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-411 ADVANCED COMMUNICATION DESIGN I

This required senior course is the first in a sequence of two that expands on the theories, processes and methods presented in the third year. In this course students expand their knowledge of branding to the larger underlying conditions such as economic, political and cultural that facilitates excellence in communication design practice. Students develop tools for assessing success in brand concepts, through inquiries into the strategies behind contemporary brand solutions. Projects have collaborative

phases, a skill that prepares students for professional life. Research methods are applied as a means to creating informed design solutions that include readings, lectures and written analysis that consider the strategic role building a cohesive brand system with inclusive audiences integral to defining successful student outcomes.

CREDITS: 3

PREREQUISITES: DGD 317, DGD 311 OR DGD 312

DGD-412 ADV COMMUNICATION DESIGN II

This required course, is the second in a sequence of senior year courses, that develops an understanding of theories, processes, and methods associated with Communication Design practices. Design writing, advanced research methods, and critical thinking are skills reinforced in this studio course in order to fully develop the student's knowledge of advanced narrative concepts. Projects expand on the student's lexicon of design language(s) and delves into the role of personal voice in the creation of projects centered around a personal thesis. Students create a research log, write a thesis statement, present, and manage timelines with the support and guidance of faculty.

CREDITS: 3

PREREQUISITES: DGD 317, DGD 311 OR DGD 312

DGD-418 PROFESSIONAL STUDIO PRACTICES II

The final required course examines concepts of contemporary design practice within the area of Communication Design. In this course students expand their understanding of various forms of practice, from independent contract to junior/senior positions in studio ownership. The course is dedicated to the review, analysis, and preparation of an individual comprehensive portfolio. Based on personal goals and faculty assessment, students develop tools to position themselves in the professional market. These would include resumes, websites, print, communications, and other materials to prepare them for their professional studio practice. This course includes on-site/remote visits that include BIPOC business leaders and studios practitioners as additional preparation for entering the professional design market.

CREDITS: 3

PREREQUISITES: DGD 312, DGD 317

DGD-475 COMMUNICATION DESIGN INTERNSHIP

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

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-478 EXPERIENCE DESIGN II

The goal of the course is to expand the student's understanding of how messages are created as dynamic experiences using sound, physical or proximity interaction, typography, image and sequence. Projects develop the student's ability to create messages that function as dynamic narrative and as clusters of data points experienced in time and space. The practical application of these concepts can be seen in exhibitions for museums and corporations, public spaces and as integrated components of retailing and way-finding.

CREDITS: 3

PREREQUISITES: DGD 378, DGD 311 OR DGD 312

DGD-485 SPECIAL PROJECT 300/400 SPECIAL TOPIC TYPOGRAPHY

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

CREDITS: 3

PREREQUISITES:

DGD-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DGD 311 OR DGD 312

DGD-501 DESIGN STUDIES IN EUROPE

The program is an intense three week studio program for advanced communication design students. Students complete projects working with faculty from Europe. The program includes lectures, studio visits and visits to museums and collections. Contact the department for application and portfolio requirements.

CREDITS: 3

PREREQUISITES:

DGD-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES:

DGD-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Crafts & Material Studies

Crafts & Material Studies

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| | DFN 116 | 3D Techniques | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|--|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| Choose One** | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | DEN 102 | Composition II | 3 |

**Students should alternate DFN 120 and DFN 121 between the Fall/Winter semesters

Second Year

Third Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|---------------------------------------|---------|
| Choose One** | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | DCR 103 | Rapid Prototyping for Craft Materials | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | DAH 201 | Visual Narration: Asia | 3 |

Fourth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|----------------------------|---------|
| | DCR 240 | Material Research Methods | 3 |
| Choose One | DCR 252 | 3D Modeling for Makers | 3 |
| | DCR 272 | 3D Printing with CAD | 3 |
| | DCR 352 | Vectors & Pliable Planes | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------|---------|
| | DCR 350 | Craft Junior Studio I | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | D- --- | Studio Elective | 3 |
| | DNS 300 | Natural Science | 3 |
| | DAH 351 | History of Crafts | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | DCR 351 | Craft Junior Studio II | 3 |
| | D- --- | Emphasis Elective* | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAS 303 | Professional Practice for Artists | 3 |
| | D- - - - | Elective | 3 |

*18 credits of Emphasis Electives must be completed in one of the following: Ceramics/Fibers/Glass/Metals

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|----------------------------|---------|
| | DCR 450 | Craft Senior Studio I | 3 |
| | D- --- | Studio Elective | 3 |
| | D- --- | Studio Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DCR 451 | Craft Senior Studio II | 3 |
| | DFA 450 | Senior Seminar | 3 |
| | D- --- | Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Catalog Year 22/23

Total Credits

120-121

(International students that require ELS-101 total credits 121/122)

Total credits: 121: First Year Experience=1; Foundations=18; Major=54; Gen Ed=42; Elective=6

Furniture

DAF-175 BEGINNING BENT PLYWOOD FURNITURE

This course will introduce students to bending birch plywood to create custom curved shapes. Students work through the basics of building, and lamination processes. Paper modeling and other hands-on processes will be used to inform design decisions and mimic construction processes. The plywood bending techniques allow for a wide range of possibilities ranging from lighting fixtures to seating and sculpture.

CREDITS: 3

PREREQUISITES:

DAF-180 WOODWORKING

This course teaches the basics for woodworking while introducing the woodshop and the equipment necessary for working in wood. Students investigate, through demonstrations and exercises, various techniques used in woodworking.

CREDITS: 3

PREREQUISITES: DFN 116

DAF-186 BEGINNING WOOD FURNITURE

This is an introductory course in the construction of wood furniture. IN THE FALL SEMESTER, this class explores construction with laminates. Students create a piece of furniture of their own design, incorporating plywood combined with hardwoods, wood laminates and plastic laminates. Construction includes the use of bending birch plywood to create curved or custom forms. Techniques used allow a wide range of form possibilities. IN THE WINTER SEMESTER, students are responsible for the design and construction of a chair made of hardwoods using traditional joinery. Grading emphasis is on craftsmanship and design, as they are integral parts of one another. Students must be able to build the furniture they design, and all work must be completed during the term. Classes include demonstrations and critiques with the bulk of the course being individual instruction and work during class time.

CREDITS: 3

PREREQUISITES:

DAF-265 BEGINNING RADICAL METHODS OF FURNITURE DESIGN

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

CREDITS: 3

PREREQUISITES:

DAF-275 ADVANCED BENT PLYWOOD FURNITURE

Building on the previous course, students use bent plywood to create furniture of their own design. Advanced students will develop techniques that allow numerous objects to be created from a single form. Students utilize these advanced techniques and work independently to design and fabricate a cohesive series of furniture objects. Finish, details, and connections will be emphasized.

CREDITS: 3

PREREQUISITES: DAF 175

DAF-280 ADVANCED WOODWORKING

Students continue to develop techniques in joinery, carving and turning through projects designed to build their visual and technical vocabulary. Specified course work increases the advanced student's understanding of wood as a material for making fine art. Special emphasis is given to finishing processes and additive construction techniques.

CREDITS: 3

PREREQUISITES: DAF 180

DAF-285 SPECIAL PROJECT 100/200

The Special Project class is offered on an occasional basis, with course content specific to Art Furniture majors.

FALL 2022 - NEW MATERIALS INTERSECTION

This studio course will introduce students to various methods and approaches related to material intersectionality through in-person discussion, assignments, critique, and demonstrations. Students will choose materials to base research and experimentation on while working within the constraints of assigned projects which address topics concerning process, form making, joinery, craft, technique, and color/texture.

WINTER 2023 - METAL METHODS

Metal Methods teaches students metal fabrication methods and processes related to furniture. Students will learn a large variety of hot and cold forming and fabrication techniques that can be utilized in furniture construction, surface treatments, display practices, and abstract applications. This course will build on material proficiencies and allow for the incorporation of other materials while focusing on ferrous metal as the primary medium.

CREDITS: 3

PREREQUISITES: DFN 116

DAF-286 ADVANCED WOOD FURNITURE

This is a follow-up course in the production of wood furniture and concentrates on the proper techniques for the construction of cabinetry. Students continue to explore and master joinery techniques and solve the problems of wood expansion and contraction.

CREDITS: 3

PREREQUISITES: DAF 186

DAF-365 INTERMEDIATE RADICAL METHODS OF FURNITURE DESIGN

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

CREDITS: 3

PREREQUISITES: DAF 265

DAF-465 ADVANCED RADICAL METHODS OF FURNITURE DESIGN

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

CREDITS: 3

PREREQUISITES: DAF 265, DAF 365

DAF-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: Take DCR-103 DCR-252

DAF-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Ceramics

DCE-100 INTRODUCTION TO CERAMICS

This course is for beginning students or students taking ceramics as an elective. Forming techniques include working with coils, slabs and extrusions. Approaches to different glazing and firing methods are also explored. The course provides an overview of a vast range of techniques put into the context of ceramics art history globally, while addressing the concerns facing ceramic artists today.

CREDITS: 3

PREREQUISITES:

DCE-105 WHEEL THROWING

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

CREDITS: 3

PREREQUISITES:

DCE-106 CLAY ON THE WALL

Ceramic tile, murals and architectural embellishments are increasingly found in public settings. Projects in this class center on drawing and painting as well as the use of colored slips and modular formats.

Layout, design, the making and firing of work and installation are covered. This course is well suited for students majoring in painting, sculpture, design, or illustration.

CREDITS: 3

PREREQUISITES:

DCE-112 SLIPCASTING

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

CREDITS: 3

PREREQUISITES:

DCE-116 SURFACE MATTERS

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

CREDITS: 3

PREREQUISITES:

DCE-125 THE ECCENTRIC TEAPOT

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

CREDITS: 3

PREREQUISITES:

DCE-135 HANDBUILDING

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

CREDITS: 3

PREREQUISITES:

DCE-175 HANDBUILDING: FUNCTIONAL

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

CREDITS: 3

PREREQUISITES:

DCE-205 INTERMEDIATE WHEEL THROWING

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

CREDITS: 3

PREREQUISITES: DCE 105

DCE-212 INTERMEDIATE SLIPCASTING

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

CREDITS: 3

PREREQUISITES: DCE 112

DCE-235 INTERMEDIATE HANDBUILDING

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

CREDITS: 3

PREREQUISITES: DCE 135 OR DCE 175

DCE-275 INTERMEDIATE HANDBUILDING FUNCTIONAL

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

CREDITS: 3

PREREQUISITES:

DCE-285 SPECIAL PROJECT 100/200

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

WINTER 2023 - SLIPCASTING FOR DESIGN & PRODUCTION

This class will explore applications of plaster mold making to design, production, and entrepreneurship. An emphasis will be placed on research and planning towards conceptual/project aims, and client-oriented criteria. Projects will be developed by sketching and model-making in clay, plaster, paper, cardboard and foam. Students will learn how to make multiple-part molds and techniques to enhance efficiency for production. Work will be both presented in critiques and in applied contexts. This course will explore various entrepreneurial applications of slipcast work, sourcing international, national, and visiting artists. Students will also learn the history of slipcast production and its relevance to contemporary contexts. Open to all majors.

CREDITS: 3

PREREQUISITES: DFN 117, DFN 118

DCE-305 ADVANCED WHEEL THROWING

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

CREDITS: 3

PREREQUISITES: DCE 105, DCE 205

DCE-312 ADVANCED SLIPCASTING

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

CREDITS: 3

PREREQUISITES: DCE 112, DCE 212

DCE-335 ADVANCED HANDBUILDING

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

CREDITS: 3

PREREQUISITES: DCE 135, DCE 235

DCE-375 ADVANCED HANDBUILDING: FUNCTIONAL

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

CREDITS: 3

PREREQUISITES:

DCE-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DCE-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Crafts Studios

DCR-103 RAPID PROTOTYPING FOR CRAFT MATERIALS

In this course students gain experience with rapid prototyping and digital fabrication tools including but not limited to laser cutting, FFF (Fused Filament Fabrication) 3D printing, and CNC machining. The course demonstrates how to utilize software like Illustrator and Rhino to create unique design that can be quickly and efficiently output onto various tools. Students explore the application of the digital fabrication tools and the benefits of rapid prototyping in their practice.

CREDITS: 3

PREREQUISITES: DFN 119

DCR-107 MANUAL FABRICATION

Manual fabrication familiarizes students with basic construction and fabrication techniques; specifically wood, metal, and mold making/casting. Through the completion of a series of small projects, students will be introduced to a variety of tools, machines, and manual processes. Emphasis is placed on proper health and safety practices through each project.

CREDITS: 3

PREREQUISITES:

DCR-240 MATERIAL RESEARCH METHODS

In this course students discover how research, design, and critique inform the creative process. Throughout the semester students learn and apply research strategies that advance design and foster critical thinking that impacts professional growth within their creative projects. Through assigned readings, presentations, individual research projects, class discussion and critique students explore historic precedent, and examine innovative contemporary ideas relevant to design and the production of successful craft objects. Themes include art, science, concept development, material studies, form and function. Students acquire visual acumen, and gain vocabulary necessary for professional discourse by reviewing and evaluating the work of contemporary artists and designers, critiquing artwork in class and exploring ideas in the context of their personal studio activities.

CREDITS: 3

PREREQUISITES: DFN 116, DFN 117, DFN 118, DFN 119

DCR-248 HISTORY OF TEXTILES

This in-depth historical study examines the development of textiles and the events relating to their influence. Beginning with the Han Dynasty in China, moving to Byzantium, and then to the nineteenth century Industrial Revolution; this course tracks the exchange of color, motif, and fibers through trade. Also reviewed are textiles of India, the Near East, Egypt, Northern Africa, and Europe. Extensive reading and research are required. Students respond to content through detailed notebooks and studio projects.

CREDITS: 3

PREREQUISITES: DFD 111

DCR-250 CRAFT SOPHOMORE STUDIO I STUDIO

Students are introduced to craft and materials based research and production. Through studio, research, and presentation assignments, students explore their personal artistic and expressive interests. Critical readings, discussion, visiting artists and critique will take place in class. Documentation is introduced. Students consider how group and cultural context informs an artwork.

CREDITS: 3

PREREQUISITES:

DCR-251 CRAFT SOPHOMORE STUDIO II STUDIO

Students develop craft and materials based research and production. Concepts are explored through studio work and presentations. Critical readings, discussion, visiting artists and critique will take place in class. Documentation and professional portfolio materials will be introduced. Students consider how group and individual identity inform an artwork.

CREDITS: 3

PREREQUISITES:

DCR-252 3D MODELING FOR MAKERS

This course is an introduction to computer modeling informed by craft processes. Students use various 3D software programs to create digital models and actual prototypes. Connections between craft, design, and production will be emphasized.

CREDITS: 3

PREREQUISITES: DCR 103

DCR-272 3D PRINTING WITH CAD

This course is an introduction to computer-aided design for 3D printing. Students learn to 3D model in Rhino, how to design for 3D printing requirements, and how to prepare and support their models for the 3D printer. Emphasis is on the creation of designs intended for 3D printing and addressing the requirements and limitations of various printing technologies.

CREDITS: 3

PREREQUISITES:

DCR-285 SPECIAL PROJECT 100/200

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

WINTER 2023 - BIOMIMICRY WORKSHOP

This course challenges students to research and apply the principles of biomimicry; to discover innovative solutions within the design, engineering and execution of craft based objects. Through direct observation and documentation of nature, students recognize and better understand the calculus at play in the myriad of structures, mechanical systems and patterns we'll observe. We examine the goals and strategies that natural forms apply in response to external forces in the quest to survive and thrive. Research assignments, and hands-on studio projects allow a clearer understanding and appreciation of the scientific concepts and fundamental biological principles evident throughout the natural world.

Students are challenged to emulate, experiment, and innovate through studio practice. Sophomore Standing Permission of Instructor 3.5 GPA

CREDITS: 3

PREREQUISITES:

DCR-316 DIGITAL PRINT AND PATTERN DESIGN

This is an Adobe Photoshop based course focusing on creating interconnected repeat patterns and textile artworks via painting, collage, and mixed media. Students produce original designs, repeat

layouts, coordinates, and colorways while exploring mood boards, color palettes and design applications. File management and printing options are explained, and presentation skills are emphasized using InDesign to create a final process book along with a variety of material studies.

CREDITS: 3

PREREQUISITES: DFN 119

DCR-316 DIGITAL PRINT AND PATTERN DESIGN

This is a two-part course. The first part of the course focuses on creating interconnected repeat patterns and textile artworks via painting, collage, and mixed media. In the second part of the course, students use Adobe Photoshop to recolor, composite, and improve their designs to create a collection of 8 to 12 digital surface designs.

CREDITS: 3

PREREQUISITES: DFN 119

DCR-340 PORTFOLIO AND WEB DEVELOPMENT

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

CREDITS: 3

PREREQUISITES: DFN 119

DCR-350 CRAFT JUNIOR STUDIO I

Students will be introduced to self-directed research and production. Through studio, research, and presentation assignments, students will explore their personal artistic and expressive interests. Critical readings, discussion, visiting artists and critique will take place in class. Documentation will be introduced. Students will consider how group and individual identity inform content, form, and context of artwork.

CREDITS: 3

PREREQUISITES: DEN 101, DEN 102, DEN 239, DAH 200, DAH 201 OR DAH 201, DVC 200, DAS 213 OR DAS 303

DCR-351 CRAFT JUNIOR STUDIO II

Students develop a concise research and design brief to guide their studio work throughout the semester. Concepts are explored through studio work and presentations. Critical readings, discussion, visiting artists and critique will take place in class. Documentation and professional portfolio materials will be addressed. Students will consider how their group and individual identity inform their artwork.

CREDITS: 3

PREREQUISITES: DCR 350

DCR-352 VECTORS AND PLIABLE PLANES

This is an Adobe Illustrator based course focused on creating images and patterns that can be applied to a variety of surfaces. Students source a variety of materials and explore planar networks and modular systems for design applications. Formatting design files for cnc / laser manufacturing are explained, and presentation skills are emphasized using InDesign to create a final process book along with a variety of material studies.

CREDITS: 3

PREREQUISITES: DFN 119

DCR-353 INTERDISCIPLINARY GROUP SEMINAR II

This course is designed for advanced students in all areas who are self-motivated and who wish to pursue projects of a highly personalized and independent nature. Students are challenged to create a body of work with associated rationale in an interdisciplinary setting. Through regular feedback from instructor and peers students develop initial concepts, research and refine project briefs, investigate materials, techniques and processes, and execute work for final presentation.

CREDITS: 3

PREREQUISITES: DFN 116, DFN 118

DCR-450 CRAFT SENIOR STUDIO I

Students will be self-directed in developing a proposal for their thesis body of work. Studio work of and presentations support the development of their thesis. Critical readings, discussion, visiting artists and critique will take place in class. Students will prepare a portfolio to apply to professional opportunities. Students will consider how their group and individual identity informs their thesis work.

CREDITS: 3

PREREQUISITES: DCR 351

DCR-451 CRAFT SENIOR STUDIO II

Students focus on the public exhibition of their thesis work which includes exhibitions, presentations, and demonstrations. Critical readings, discussion, visiting artists and critique will take place in class. Students prepare a portfolio for publication on the C&MS website. Students will articulate how their group and individual identity informs their thesis work.

CREDITS: 3

PREREQUISITES: DCR 450

DCR-452 SENIOR SEMINAR

This course is designed for seniors in all areas of Crafts. Projects and class discussions are developed to significantly advance creative thinking and to develop and examine each student's artistic vision. Students are challenged to create a senior body of work with associated rationale. Through regular feedback from instructor and peers each student develops concepts, refine project briefs, and prepares artist statements and portfolios that culminate in the design and execution of the senior thesis exhibition.

CREDITS: 3

PREREQUISITES: DFN 119

DCR-475 CRAFTS INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DCR-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DCR-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DCR-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES:

DCR-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Fibers

DFD-110 BEGINNING WEAVING

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

CREDITS: 3

PREREQUISITES:

DFD-111 INTRODUCTION TO FIBER SURFACES

This course is an introduction to a variety of hands-on fiber and material techniques in order to develop a broad understanding of the fiber arts and textile design with emphasis on 2D surfaces. Techniques may include pattern design, block printing, screen-printing, silk painting, fabric dyeing, embellishment, and applique. The study of techniques is augmented with slide presentations, visiting artists and field trips.

CREDITS: 3

PREREQUISITES:

DFD-112 INTRODUCTION TO FIBER STRUCTURES

This course is an introduction to a variety of hands-on fiber and material techniques with emphasis on pliable fiber structures. Students develop a broad understanding of fiber arts and textile design. Techniques may include felting, yarn creation, off-loom weaving, knitting, crochet, or basketry. The study of techniques is augmented with slide presentations, visiting artists, and field trips.

CREDITS: 3

PREREQUISITES:

DFD-210 INTERMEDIATE WEAVING

This course builds on the skills acquired in Beginning Weaving. The main focus of the course rotates from semester to semester includes rug weaving, tapestry, dyed imagery and ikat, weaving for function and complex weaves.

CREDITS: 3

PREREQUISITES: DFD 110

DFD-210 WEAVING

This course is an introduction to floor loom hand weaving through a series of material studies and finished projects. Students study basic weave structures through the research and exploration of color, fiber, and texture. Special focus is placed on sourcing color and material inspiration for fine art and applied design contexts.

CREDITS: 3

PREREQUISITES:

DFD-219 EMBELLISHED SURFACES

Students explore stitch by learning hand embroidery, sewing machine, and digital technologies used to construct images and pattern. While exploring traditional embellishment techniques, and unconventional materials such as water-soluble embroidery film, construction materials, found and recycled items. Participants are encouraged to develop a personal visual language through a series of class and individual projects. The course challenges students to develop concepts and ideas that expand the traditional notions of embellishment.

CREDITS: 3

PREREQUISITES:

DFD-220 SCREEN PRINTING ON FABRIC

The workshop style format of this class introduces students to a variety of printing methods using hand-cut stencils and photo emulsion. Techniques include preparing original artwork for multi-color patterned yardage, improvisational (freestyle) printing, and engineering placement prints. Textile pigments, thickened dye, and discharge pastes will be introduced. Special focus is placed on material exploration, color mixing, and registration of multiple screens.

CREDITS: 3

PREREQUISITES:

DFD-225 STITCHED ASSEMBLAGE

This course explores piecing, quilting, applique, embellishment, and stitched collage. Basic machine and hand sewing will be introduced to produce pliable, layered, and sculptural surfaces. Traditional and nontraditional materials combinations and fabric manipulation techniques will function as the "skin" of armature-based sculptural constructions. An overview of historical and contemporary fiber works will provide a framework for students to experiment.

CREDITS: 3

PREREQUISITES:

DFD-240 HOME DEC(ODE)

This course focuses on the creation of custom fabrics for home decor. Students will initially work on paper to create motifs and symbols that serve to carry meaning as contemporary cultural artifacts. These concepts will be refined and appropriated to suit its intended end use. Techniques may include weaving, knitting, printing, dyeing, embellishment, felting, and/or laser cutting. Basic sewing machine skills will be introduced and students will construct utilitarian objects with their fabrics.

CREDITS: 3

PREREQUISITES:

DFD-241 RESIST DYEING

The intensive workshop-style format of this class gives students a sampling of various resist-dyeing techniques. Shibori (Japanese bound resist), Batik (Indonesian wax resist), and starch based resist techniques will be explored. Techniques include immersion dyeing, painting with dyes, and extracting color from cloth with bleach solutions. Assignments stress creative uses of traditional resist dyeing techniques while exploring a diverse range of personal narratives. Slide lectures, field-trips, and class critiques support hands-on work.

CREDITS: 3

PREREQUISITES:

DFD-246 HUE DYE FIBER

An in-depth, systematic exploration of the many facets of color as it relates to dye chemistry. Students explore metric system dyeing of animal, vegetable, and synthetic fibers utilizing natural/vegetable dyes, fiber reactive, acid and disperse dyes. A detailed and comprehensive dye sample notebook and final project with emphasis on color will be the result of this course.

CREDITS: 3

PREREQUISITES:

DFD-260 DESIGN OBJECTS FROM A BASKETRY TRADITION

The ancient basketry techniques of twining and coiling have become a popular and well received contemporary mode of expression for sculptural and utilitarian forms. These two techniques will be explored through a series of exercises followed by a final project. The course will be enhanced by comprehensive powerpoint presentations and a field trip to Cranbrook Science Museum to view their historic basketry collection.

CREDITS: 3

PREREQUISITES:

DFD-285 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES:

DFD-310 ADVANCED WEAVING

In this advanced class, students will use floor and dobby looms to further explore more complex weave structures while expanding the knowledge and proficiency within the craft of woven textiles. Special focus is placed on documentation and presentation of inspiration, creative process, and finished works are complementary to the professional practice of this studio course.

CREDITS: 3

PREREQUISITES: DFD 210

DFD-320 ADVANCED SCREEN PRINTING ON FABRIC null SCREEN PRINTING ON FABRIC

Students create a series of works that are developed around a central theme pertinent to their personal interests. An advanced level of printing techniques with dye will be explored while expanding the knowledge and proficiency within the craft of printed textiles. Research of varied sources, written artist statement, and documentation of the creative process and finished works are complementary to the professional practice of this studio course.

CREDITS: 3

PREREQUISITES: DFD 220

DFD-323 EXPERIMENTAL FASHION

This course explores garment construction, metaphor, and personal adornment. Students will develop skills in basic pattern drafting and machine sewing techniques. There will be slide presentations, visiting artists, and weekly readings about various designers and artists who approach clothing with an artistic vision. This course is an excellent follow-up to Stitched Assemblage.

CREDITS: 3

PREREQUISITES:

DFD-351 FIBER & TEXTILES JUNIOR STUDIO II

This junior course covers fiber and textile related projects presented through slide lectures, discussion, and assigned exercises. Building upon concepts developed during the first semester, Juniors further develop an individualized point of view through research, material innovation, and creative practices. Class topics change from semester to semester and are informed by craft-based art and design themes. Field trips, visiting artists, critiques, and discussion of craft-based art and design are complementary to studio work.

CREDITS: 3

PREREQUISITES:

DFD-451 FIBER & TEXTILES SENIOR STUDIO II

This senior studio covers fiber and textile related projects presented through slide lectures, discussion, and assigned exercises. Completing a body of work supported by research, documentation, and portfolio development are the primary focus of this semester. Emphasis is placed on students developing an individualized point of view through creative practice. Class topics change from semester to semester and are informed by craft based art and design themes. Field trips, visiting artists, critique, and discussion of craft based art and design are complementary to studio work.

CREDITS: 3

PREREQUISITES: DFD 350, DFD 351

DFD-485 SPECIAL PROJECT 300/400

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

being explored.

CREDITS: 3

PREREQUISITES: PREREQUISITES: DFD 220

DFD-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Glass

DGL-135 TEXTURE, PATTERN & SURFACE: HOT GLASS

This course provides the student with a strong vocabulary of surface, texture, and patterning composition. The student is encouraged to experiment with combinations of decoration. The course is designed in a skill building and exploration format that utilizes basic glassblowing form and techniques.

CREDITS: 3

PREREQUISITES:

DGL-138 GLASS INSTALLATION

In this course students learn to design, fabricate, and evaluate glass installation. The course is focused on developing installation concepts that address space, interaction, and architecture. Assignments address creating multiples through basic glassblowing, mold making, hot casting, coldworking, and gluing. Students also learn methods to mount, hang, and install glass parts. Artistic research and presentations on contemporary art, design, and craft inform students' understanding of glass installation.

CREDITS: 3

PREREQUISITES:

DGL-140 CAST GLASS

This course covers various mold-making techniques for glass, including sand casting, slumping, fusing, pate de verre, hot billet casting, etc. Students explore the unique characteristics of cast glass in vessels,

sculpture and panels. Glass elements may be made for inclusion with other materials.

CREDITS: 3

PREREQUISITES:

DGL-142 BEGINNING GLASSBLOWING

In this course, students work on a one-to-one basis with the instructor, as well as participate in teamwork with other students. This class takes an extensive look at the techniques used in historical glasswork as well as in contemporary studio work.

CREDITS: 3

PREREQUISITES:

DGL-148 GLASSBLOWING WITH MOLDS

In this course, students learn glassblowing using molds to extend form-making potential and to fabricate unique molds. Techniques covered include optical, two part and free-form molds. Mold materials of plaster, wood, metal, sand and graphite are explored. The use of glass color and cold work finishing techniques complete the experience. Projects realized include utilitarian vessels, sculptural and architectural elements.

CREDITS: 3

PREREQUISITES:

DGL-152 KILFORMING WITH IMAGERY

This course will introduce students to a variety of kilnforming approaches to translating 2D design and drawings into fused, slumped, and cast glass forms. Students will create a personal body of work using image oriented techniques such as photo-sandblast resist, enameling, powder fusing, emulsion transfer and engraving in decorative, functional and sculptural pieces.

CREDITS: 3

PREREQUISITES:

DGL-170 BEGINNING HOT AND COLD GLASSWORK

This beginning class teaches students how to apply cold-working processes to hot formed glass. A variety of processes are introduced including cutting, polishing, gluing, and surface embellishment. Students learn to safely and effectively utilize cold-working equipment and apply cold techniques and tools to solve fabrication problems. Students also apply their skills to creative projects. Craftsmanship, problem-solving, and design are emphasized.

CREDITS: 3

PREREQUISITES: DGL 142

DGL-240 ADVANCED CAST GLASS

This course builds on the skills learned in Cast Glass. Advanced students, in addition to trying new techniques, may pursue self-directed projects.

CREDITS: 3

PREREQUISITES: DGL 140

DGL-242 INTERMEDIATE GLASSBLOWING

The purpose of this course is to further develop the basic skills and techniques needed to make a blown-glass form. Primary skills are reviewed; additional techniques and projects are explored.

CREDITS: 3

PREREQUISITES: DGL 142

DGL-244 GLASSBLOWING WITH IMAGERY

In this course, students learn in-depth color compositional techniques as they relate to glass and how they are applied to personal expression. The theme of this course is to integrate color composition imagery into blown glass. Referencing historic and contemporary glass, students develop a personal body of work reflecting researched topics and proficiency in skills they have developed. Some techniques covered include cain, frit and shard glass, and engraving and etching to produce compositions both decorative and painterly.

CREDITS: 3

PREREQUISITES: DGL 135 OR DGL 142

DGL-265 BEGINNING GLASS LIGHTING

This beginning class teaches students how to transform the glass objects that they make into functional lighting devices. Fabrication, assembly, and finishing techniques will be introduced. Students will learn how to safely make electrical connections and select the appropriate components for their designs. The skills learned will be applied to creative projects. Craftsmanship, problem-solving, and design will be emphasized.

CREDITS: 3

PREREQUISITES: DGL 142

DGL-270 INTERMEDIATE HOT AND COLD GLASSWORK

This intermediate class teaches students how to combine coldworking and hot working processes. Students explore technical processes in-depth, including cutting, polishing, gluing, and surface embellishment. Students learn to safely and effectively utilize cold-working and hot working to solve fabrication problems and develop an expressive language with the material. Craftsmanship, problem-solving, and design are emphasized.

CREDITS: 3

PREREQUISITES: DGL 142, DGL 170

DGL-285 SPECIAL PROJECT 100/200

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

WINTER 2023 - GLASS, OPTICS, AND IMAGE

This class focuses on glass as a mediator of image. Through material and optical investigations, students will utilize glass as a screen, filter, and lens. Students learn basic glass forming techniques and utilize glass objects as an actor in photography and video, which results in images, objects, and installations. Lectures, demonstrations, and critiques, will encourage students to consider both the technical and conceptual connections between glass and image making.

CREDITS: 3

PREREQUISITES:

DGL-342 ADVANCED GLASSBLOWING

In this course, students work on a one-to-one basis with the instructor, as well as participate in teamwork with other students. This class takes an extensive look at the techniques used in historical glasswork as well as in contemporary studio work.

CREDITS: 3

PREREQUISITES: DGL 242

DGL-365 ADVANCED GLASS LIGHTING

This advanced class teaches students how to transform the glass objects that they make into functional lighting devices. Fabrication, assembly, and professional finishing techniques will be explored in-depth. Students will confidently and safely make electrical connections and select the appropriate components for their designs. These refined skill sets will be applied to creative projects and used to solve real-world design problems. Professionalism, problem-solving, and craftsmanship will be emphasized.

CREDITS: 3

PREREQUISITES: DGL 142, DGL 265

DGL-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: DGL 242

DGL-490 INDEPENDENT STUDY

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

education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Metals

DME-140 METALSMITHING AND JEWELRY DESIGN

This course is a multi-level studio with an emphasis on fabrication and forming techniques for jewelry and small-scale metals.

CREDITS: 3

PREREQUISITES:

DME-144 HOLLOWARE

Functional and nonfunctional objects are derived from the traditional vessel format. Traditional forming operations for sheet metal are explored; experimentation is encouraged.

CREDITS: 3

PREREQUISITES:

DME-175 BLACKSMITHING

This class is an introduction to traditional blacksmithing techniques. Students explore the hand forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on traditional joinery techniques. Topics include terms and vocabulary, hand proficiencies related to blacksmithing technology, tool making, and a survey of this versatile process with a focus on its historical relevance. Beginning level students focus on foundation skills associated with the manipulation of metal using the hammer and anvil.

CREDITS: 3

PREREQUISITES:

DME-176 BLK PATTERN DEVELOPMENT

This beginning course is a semester long intensive study into the development of pattern in both ferrous and non-ferrous metals. Using forge welding and diffusion, this course covers simple layering processes to composites and mosaic patterning methods. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

CREDITS: 3

PREREQUISITES:

DME-177 BLK BEGINNING CONTEMP DECORATIVE IRON

Contemporary Decorative Iron combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students explore the forging of ferrous and non-ferrous

metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline, relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application.

CREDITS: 3

PREREQUISITES:

DME-178 BLK BEG TOOL MAKING FOR OBJECT MAKER

This introductory course is an independent study in the making of functional hand tools specific to a chosen medium. Throughout the semester, the processing and treatment of different types of tool steels are emphasized. Students work on projects independent from one another based on each student's specific interests. Design, steel characteristics, hot forging, riveting, heat-treating, and basic joinery are emphasized.

CREDITS: 3

PREREQUISITES:

DME-240 ENAMELING

The basic techniques of enameling are introduced in this course, with an emphasis on technical proficiency, aesthetics, and design.

CREDITS: 3

PREREQUISITES:

DME-241 INTERMEDIATE METALSMITHING & JEWELRY DESIGN

This studio is the second level of exploration concerned with fabrication and forming techniques for jewelry and small scale metals. The emphasis within this course is directed research into topics of technical proficiency, material vocabulary and creative problem solving.

CREDITS: 3

PREREQUISITES: DME 140

DME-244 INTERMEDIATE HOLLOWWARE

In this course, students explore functional and nonfunctional objects derived from the vessel format. Experimental forming methods for sheet metal are emphasized. Soldering and welding techniques such as raising and shell-forming for sheet metal are also presented.

CREDITS: 3

PREREQUISITES: DME 144

DME-245 CASTING

In this course, students explore the casting process as it relates to small metal objects. Various molds, waxes and casting materials are used.

CREDITS: 3

PREREQUISITES:

DME-275 INTERMEDIATE BLACKSMITHING

In this course, students explore blacksmithing techniques such as the forging of ferrous and non-ferrous metals. Topics include terms and vocabulary, related technology, toolmaking and a survey of this versatile process with a focus on its historical and contemporary relevance.

CREDITS: 3

PREREQUISITES: DME 175

DME-276 BLK INTERMEDIATE PATTERN DEV

This course is a semester long intensive study of the development of pattern on both ferrous and non-ferrous metals. Using forge welding and diffusion, participants explore layering processes of developing composites and mosaic patterns in steel using power hammer methods. Twisting, stock reduction, and book match patterning techniques are presented. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

CREDITS: 3

PREREQUISITES: DME 176

DME-277 BLK INTER CONTEMPORARY DECORATIVE IRON

This course combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students explore the forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline, relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application. Intermediate students expand on the technical base of hand-forged process to explore mechanical hammering, arc welding, machining, and cold joinery. Design and execution of work challenges each student to increase practical skills in the execution, sequence, and creative problem solving.

CREDITS: 3

PREREQUISITES: DME 177

DME-278 BLK INTER TOOL MAKING FOR OBJECT MAKER

This introductory course is an independent study in the making of functional hand tools specific to a chosen medium. Throughout the semester the characteristics and treatment of different types of tool steels are presented. Students expand on the technical base of hand forging to explore mechanical hammering, the use of composite metals, and alternative materials. Students work on projects independent from one another based on their specific interests. Design, steel formulation, hot forging, riveting, heat-treating, and basic joinery are addressed. Design and execution of work challenges each student to increase practical skills in production sequence, creative problem solving, and form assessment.

CREDITS: 3

PREREQUISITES: DME 178

DME-285 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES:

DME-340 ADVANCED METALSMITHING & JEWELRY DESIGN

This is an advanced studio concerned with fabrication and forming techniques for jewelry and small scale metals. Students undertake projects with an emphasis on individual expression, surface embellishment and production strategies.

CREDITS: 3

PREREQUISITES: DME 241

DME-344 ADVANCED HOLLOWWARE

In this course, students explore functional and nonfunctional objects derived from the vessel format. Advanced application of conceptual and technical research in merged forms, experimental structures and materials result in objects of personal narrative as well as sculptural and utilitarian significance.

CREDITS: 3

PREREQUISITES: DME 244

DME-345 INTERMEDIATE CASTING

This course is a continuation into the study of casting practices with an emphasis on experimental techniques. Topics include mold-making, bi-metal casting and stone-in-place casting.

CREDITS: 3

PREREQUISITES: DME 245

DME-375 ADVANCED BLACKSMITHING

This class covers more advanced blacksmithing techniques. Students explore the forging of ferrous and non-ferrous metals. Topics include terms and vocabulary, related technology, toolmaking and a survey of this versatile process with a focus on its historical and contemporary relevance.

CREDITS: 3

PREREQUISITES: DME 275

DME-376 BLK ADVANCED PATTERN DEVELOPMENT

This course is a semester long intensive study of the development of pattern on both ferrous and non-ferrous metals. Using forge welding and diffusion, participants explore layering processes of developing composites and mosaic patterns in steel using power hammer methods. Twisting, stock reduction, and book match patterning techniques are presented. Advanced students research patterned steel of an historic precedent and develop pattern samples that reflect a technical lineage. Throughout the semester each student assembles a journal comprised of weekly clay pattern experiments, and

production notes. Journals are then photocopied and compiled into reference books of techniques and patterns.

CREDITS: 3

PREREQUISITES: DME 276

DME-377 BLK ADV CONTEMPORARY DECORATIVE IRON

This course combines the tools and practices of the traditional blacksmith with modern machine and fabrication technology. Students refine the forging of ferrous and non-ferrous metals into a variety of decorative and utilitarian objects with an emphasis on contemporary fabrication techniques. Topics include discipline, relevant terms and vocabulary, related technology, tool making, and a survey of this versatile process with a focus on its contemporary application. Advanced students expand the technical base of hand-forged process to explore mechanical hammering, arc welding, machining, and cold joinery. Independent design and execution of work challenges each student to gain confidence in the practical execution, sequence, and creative problem solving. Students at this level self direct the parameters of each assignment; develop patterns, material specifications and produce work to a professional standard.

CREDITS: 3

PREREQUISITES: DME 277

DME-378 BLK ADV TOOL MAKING FOR OBJECT MAKER

This advanced course is an investigation into the design and fabrication of functional hand tools specific to a selected medium. Students expand on the technical base of hand-forged process to explore mechanical hammering, the use of composite metals, and alternative materials. Students work on projects independently with relation to their specific interests. Throughout this semester the processing and treating of different types of tool steels, design, steel characteristics, hot forging, riveting, heat-treating, and basic joinery are emphasized. Through the design and execution of work each student is challenged to increase practical skills, understanding of sequence, and creative problem solving.

CREDITS: 3

PREREQUISITES: DME 278

DME-445 ADVANCED CASTING

This advanced casting studio provides students with the opportunity to conduct individualized research into casting techniques and applications which result in a cohesive body of work directed toward the personal narrative of the student.

CREDITS: 3

PREREQUISITES: DME 345

DME-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: DME 240

DME-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DME 140

Entertainment Arts (Animation, Concept Design, Game)

Entertainment Arts Animation

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DMA 120 | Creative Visualization | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------|---------|
| | DFN 132 | Process & Making | 3 |
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DMA 101 | Animation I | 3 |
| | DMA 217 | Intro to 3D Computer Graphics | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFN 118 | 3D Design-Form & Space | 3 |
| Choose One | DMA 201 | Animation II | 3 |
| | DMA 234 | Modeling & Texturing | 3 |
| | DMA 211 | 2D Digital Animation | 3 |
| | DMA 243 | Animation Nuts & Bolts | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

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

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|-----------|--------------------------------------|---------|
| | DMA 348 | Animation Projects I | 3 |
| | DMA 233 | Environments & Characters | 3 |
| | DMA - - - | Entertainment Arts Elective | 3 |
| | DAH 314 | History of Animation & Digital Media | 3 |
| | DAS 213 | Business Practices | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|-----------|-----------------------------|---------|
| | DMA 349 | Animation Projects II | 3 |
| | DMA 333 | Advanced Story Concepts | 3 |
| | DMA - - - | Entertainment Arts Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|-----------------------------|---------|
| | DMA 410 | Senior Production Studio I | 3 |
| | DMA --- | Entertainment Arts Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | D- - - - | Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------|---------|
| | DMA 420 | Senior Production Studio II | 3 |
| | DMA 424 | Professional Futures I | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Entertainment Arts Electives for Animation

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

Entertainment Arts Concept Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DMA 105 | Design Process 1 | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 132 | Process & Making | 3 |
| | DMA 106 | Design Process 2 | 3 |
| | DMA 108 | Intro to Modo | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------------|---------|
| | DFN 118 | 3D Design-Form & Space | 3 |
| | DMA 257 | VisCom 3 Material Indication | 3 |
| | DMA 237 | Concept ID | 3 |
| | DMA 208 | Modo 2 | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DMA 258 | VisCom 4 Compositing | 3 |
| | DMA 259 | Color Theory | 3 |
| | DMA 260 | Digital Landscape | 3 |
| | DIL 246 | Anatomical Figure Illustration | 3 |
| Choose One | DAH 201 | Visual Narration: Asia Visual Narration: Africa/America | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------|---------|
| | DMA 357 | VisCom 5 Zbrush | 3 |
| | DMA 360 | Architecture 1 | 3 |
| | DMA 362 | Vehicles and Props | 3 |
| Choose One | DAH 315 | History of Film | 3 |
| | DAH 316 | History of Video Games | 3 |
| | DAS 213 | Business Practices | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------|---------|
| | DMA 358 | VisCom 6 Dramatic Narrative | 3 |
| | DMA 361 | Architecture 2 | 3 |
| | DMA 363 | Character Design | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|----------------------------|---------|
| | DMA 430 | Senior Concept Studio 1 | 3 |
| | DMA 457 | Vis Comm 7 | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | D- - - - | Elective | 3 |

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DMA 431 | Senior Concept Studio 2 | 3 |
| | DMA 458 | Vis Comm 8 | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; General Electives=6

Entertainment Arts Game

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DMA 107 | Game Ideation | 3 |
| | DMA 217 | Intro to 3D Computer Graphics | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | DFN 132 | Process & Making | 3 |
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 117 | 2D Design Principles | 3 |
| | DMA 234 | Modeling & Texturing | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFN-118 | 3D Design-Form & Space | 3 |
| | DMA 233 | Environments & Characters | 3 |
| | DMA 246 | Game Art I | 3 |
| Choose One | DMA 245 | Game: Concepts & Technology | 3 |
| | DMA 297 | Intermediate 3D Computer Graphics | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|----------------------------------|---------|
| | DMA 247 | Game Art II | 3 |
| Choose One | DMA 248 | Game: Concepts & Technology II | 3 |
| | DMA 232 | Drawing Tech for Visual Media | 3 |
| | DMA 317 | Computer Character Animation I | 3 |
| | DMA 256 | Lighting & Rendering | 3 |
| | DMA-341 | Digital Character Sculpting | 3 |
| Choose One | DAH 201 | Visual Narration: Asia | 3 |
| | | Visual Narration: Africa/America | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------|---------|
| Choose One | DMA --- | Entertainment Art Elective | 3 |
| | DMA 381 | Hard Surface Sculpting | 3 |
| | DMA 329 | Adv Computer Generated Envir | 3 |
| | DMA 339 | Game Projects I | 3 |
| | DAH 316 | History of Video Games | 3 |
| | DAS 213 | Business Practices | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DMA 340 | Game Projects II | 3 |
| | DMA 364 | Game Thesis Design & Mgmt | 3 |
| | DMA --- | Entertainment Art Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|----------------------------|---------|
| | DMA 403 | Game Trend | 3 |
| | DMA 413 | Game Senior Studio I | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | D- - - - | Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DMA 414 | Game Senior Studio II | 3 |
| | DMA 428 | Game Professional Futures | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Entertainment Arts Electives for Game

| | |
|---------|------------------------|
| DMA 101 | Animation I |
| DMA 211 | 2D Digital Animation |
| DMA 228 | Stop Motion I |
| DMA 230 | Experimental Animation |
| DMA 235 | Playing the Self |
| DMA 309 | Concept Design |

| | |
|---------|--------------------------------|
| DMA 312 | Sound Design I |
| DMA 328 | Stop Motion II |
| DMA 351 | Advanced Creature Creation |
| DIL 147 | Figure Illustration i |
| DIL 246 | Anatomical Figure Illustration |

Entertainment Arts (Animation, Concept Design, Game)

DMA-101 ANIMATION I

Students explore the fundamental principles of animation, creating convincing character through motion involving timing, weight, physics, and body mechanics. Research and observation of varied characters to understand cultural influence and relevance is required in consideration for performance. Students must fully understand the basics in order to create convincing animation in any medium. This course prepares the foundation for future animation projects.

CREDITS: 3

PREREQUISITES:

DMA-105 DESIGN PROCESS 1

In the first half of the semester, students will learn to analyze and describe form. They will learn different categories of form to develop the skills for unique execution. In the second half of this course students will be introduced to the concept of three-dimensional space and the different scales of space. Students will be asked to explore simple spatial environments of different kinds with particular reference to their effect on narrative.

CREDITS: 3

PREREQUISITES:

DMA-106 DESIGN PROCESS 2

In this course students will continue building their knowledge of space and form as it relates to story. Essential to the Concept Designer, they will apply these tools through interpretation of shape and gesture to achieve design execution for Character, Hardware and Environments. These elements will be combined for a final KeyFrame story composition.

CREDITS: 3

PREREQUISITES: DMA 105

DMA-107 GAME IDEATION

This course introduces game ideation, focusing on story, aesthetics, development and design. A contextual history of video game and interactive media will be examined. Game Design Documentation and project management will be examined as students focus on story for game and determine the best methods to deliver narratives through experimentation and research.

CREDITS: 3

PREREQUISITES:

DMA-108 MODO 1

Being proficient in executing design concepts in 3D is key to a Concept Designer and Modo has fast become one of the more popular programs for it. This course will familiarize students with Modo's tools and rendering engine. Students will develop a basic understanding of the program and general execution including Modeling, Texturing, Lighting and Rendering.

CREDITS: 3

PREREQUISITES:

DMA-117 LIGHTING FOR DIGITAL FILM

This course explores the tools and techniques used to create dynamic lighting in various environments for digital video capture.

CREDITS: 3

PREREQUISITES:

DMA-120 CREATIVE VISUALIZATION

The emphasis of this course is on imaginative pre-production for an evolving world of moving images. Acknowledging the rapid changes in the way work is produced and distributed, students will be introduced to diverse historical, theoretical, and practical methods of visual communication as they develop their storytelling skills through creative writing and pre-visualization exercises for animation, game, live action, and new media with an emphasis on inclusion in story and unique experiences. This is a required course for all first year Entertainment Arts students.

CREDITS: 3

PREREQUISITES:

DMA-125 INTRODUCTION TO DIGITAL FILMMAKING

This course is an introduction to the world of video production. With an emphasis on storytelling, students engage in a series of exercises designed to prepare them for writing, planning and directing their own short video productions. Storyboarding, blocking, lighting, cinematography and editing are emphasized in this course. Additionally, students analyze selected films and videos and begin to develop a critical awareness of cinematic language. OPEN TO NON-MAJORS.

CREDITS: 3

PREREQUISITES:

DMA-201 ANIMATION II

This course continues the development of character animation, further exploring the foundations while introducing acting theory, film language, scene structure and technical skills. Students refine their drawing and animation experience, working on techniques that include animation clean up, lip sync, timing to music and sound, moving layouts/pans, assisting, timing/slugging and completed production. Comedic and dramatic acting, including observation of diverse subjects, is further explored as well as producing completed sequences, in addition to production skills such as compiling, presentation and learning to work in different styles.

CREDITS: 3

PREREQUISITES: DMA 101

DMA-202 ANIMATION III

In this course students study similarities and differences between acting for animators and real world acting, applying concepts to multiple character interaction with sets and props, exploring comedic timing, and conveying emotions while emphasizing diverse character makeup in order generate mass audience appeal. Students build on knowledge from Animation I and II to refine their skills working on techniques specifically related in their area of concentration, lip sync and film and character animation production through the creation of a completed animation short.

CREDITS: 3

PREREQUISITES: DMA 201

DMA-208 MODO 2

This takes Modo into a deeper concentration. Students explore procedural, projection mapping and UV texturing techniques. They will also dive deeper into modeling learning sub-division polygonal and spline techniques. Lighting is the third element of the class where students learn studio and

environmental set-ups along with HDRI techniques. This class will then prepare students with the tools to execute stand alone objects or elements they can use for compositing.

CREDITS: 3

PREREQUISITES: DMA 108

DMA-211 2D DIGITAL ANIMATION I

This course introduces students to time-based animation through basic concepts and theories of compositing, digital workflow, sequencing, rendering, file management and organization. Students also communicate through motion graphic design, compositing 'puppeting,' and other digital animation practices.

CREDITS: 3

PREREQUISITES:

DMA-212 2D DIGITAL ANIMATION II

This course introduces students to time-based animation through basic concepts and theories of compositing, sequencing, editing, digitizing, rendering, file management and organization. Students also learn how to communicate ideas and information through the use of these elements.

CREDITS: 3

PREREQUISITES: DMA 211

DMA-217 INTRODUCTION TO 3D COMPUTER GRAPHICS

This class introduces students to the basic concepts and possibilities of computer animation available through Maya. Students develop a basic understanding of Maya as a program, along with such general animation concepts as modeling, texturing, rendering, fundamental motion and 'point of view' (camera positioning). The goal of this course is to build familiarity with the tools, terminology and ideas involved in modeling and moving in the virtual 3D world.

CREDITS: 3

PREREQUISITES:

DMA-228 STOP MOTION I

This class focuses on object, clay and puppet animation. Topics covered include staging, choreography, direction, acting, stage design and cinematic language. Students explore the characteristics of physical space and how movement can be used to suggest weight and gravity. Students also investigate light and shadow in scenes and learn how to create convincing stop motion characters, analyzing personality and attributes from diverse backgrounds, through design, observation, materials and single-frame animation.

CREDITS: 3

PREREQUISITES: DMA 125

DMA-230 EXPERIMENTAL ANIMATION

Students undertake hands-on exploration of nontraditional ways of creating animations. They experiment with materials such as charcoal on paper, chalk on blackboard, painting on and scratching off film, cut outs, sand animation, painting on glass and painting with clay, or may choose their own materials. American and international experimental animation are used as an inspiration and challenge for students in the development of their personal work.

CREDITS: 3

PREREQUISITES:

DMA-232 DRAWING TECH FOR VISUAL MEDIA

This class offers the student the opportunity to observe and draw the figure from life, both human (examining a multitude of varied form) and animal. We will be drawing in class as well as on location. The focus will be on quick sketches, observing a wide range of diverse figure in motion through gestural poses in class and observing animals and people on location. In addition, the instructor will lecture and do demonstrations in class. Through quick sketches in class and on location the student will gain confidence in their drawing skills, and through observation acquire an internal sense of how the body moves, and skills that will greatly enhance their artistic goals.

CREDITS: 3

PREREQUISITES: DFN 101, DFN112

DMA-233 ENVIRONMENTS AND CHARACTERS

This course focuses on the development of environments and characters as they relate to game design and animation. Treatments and synopsis describe the theme (Race, Gender, and Global Cultures are among the themes that may be examined) based character backstory, rationale, and visual design. Students develop environments that consider and are integrated with character design. Students exit the course with a finished and highly developed portfolio of characters and environments. Originality and innovation will be emphasized.

CREDITS: 3

PREREQUISITES: PREREQUISITES: DMA 120 OR DIL 158

DMA-234 MODELING & TEXTURING

This course builds upon the Introduction to 3D course, with more advanced projects in 3D modeling, texturing, and setup. Students explore the use of various techniques for using modeling tools and workflows, explore hard and organic surfaces, and plan for proper rigging. By the completion of this course, students will have a thorough understanding of how to prepare their models for animation.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-237 CONCEPT ID

Problem solving within story and executing a design solution is the focus of this class. The industrial design process is very important to the creation of imagery and assets needed for the entertainment industry. Students will learn the skills needed to design any area of story with an emphasis on the industrial design approach.

CREDITS: 3

PREREQUISITES: DMA 105, DMA 106

DMA-243 ANIMATION NUTS AND BOLTS

Animation Nuts and Bolts introduces essential technologies and animation camera and lighting techniques for capturing digital images of physical/analog art elements for creative use in frame-by-frame traditional, stop-motion, and experimental animation. Storytelling and editing techniques developed in Creative Visualization (DMA-120) are reinforced within the animation assignments and via animatic exercises and an edit of a demo reel of work from the class.

CREDITS: 3

PREREQUISITES:

DMA-245 GAME: CONCEPT AND TECHNOLOGY

This introductory course will guide students through explorations with game technologies. 2D, 3D, web, interaction, installation, mobile and VR applications can be explored. This course encourages experimentation within the medium. Concept, story, design and originality are emphasized. A broad overview of Video Game history is examined looking at the many varied voices that not only design and produce contemporary games, but have done so in the past. Unique character and environment design are explored keeping in mind the connection to narrative through the lens of diverse human experience.

CREDITS: 3

PREREQUISITES:

DMA-246 GAME ART I

This course focuses on the creation of 3D models for realtime applications such as games. Modeling, texturing, lighting, and animation for games are covered as well as how a game production pipeline works.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-247 GAME ART II

This course focuses on expanding the basic techniques and workflows that are taught in Game Art 1. Students will take a deep dive and strengthen their understanding of different career paths one can pursue in game art. Examples of the different game art paths are environment art, character art, VFX, tech art, and material artist. This will be completed through a series of projects and workshops to better prepare the students for a specific roll they would like to pursue.

CREDITS: 3

PREREQUISITES: DMA 246

DMA-248 GAME: CONCEPT & TECHNOLOGY II

This intermediary course will guide students through focused explorations of game design principles and technologies through a variety of hands on projects. The course encourages experimentation of technique within the medium. Concept, story, design, technical skill and originality are emphasized. The technical skills gained within each project will be applied toward the effective communication of unique stories and concepts through the development of working 2D and 3D games. Unity and Unreal Game Engines as well as pertinent game design software will be explored.

CREDITS: 3

PREREQUISITES: DMA 245

DMA-256 LIGHTING & RENDERING

This course builds on DMA 217, Introduction to 3D, with more advanced projects in 3D lighting, texturing, and compositing. Students explore the use of various techniques for using lights, rendering images, and preparing them in a final composite.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-257 VIS COMM 3 MATERIAL INDICATION

Being able to indicate materials in a convincing manner is the next step in a concept designer's foundation. This class is the continuation of Drawing1, 2 and Digital Fundamentals honing student's skills in perspective and rendering. Students will dive deeper into Photoshop to become comfortable

with its toolset and application. They will digitally execute volumes and shading and then move forward into the study of materials and how light affects them. Projects will range from executing gray shading primitive shapes to realistic indication of plastic, wood, glass and chrome.

CREDITS: 3

PREREQUISITES: DFN 101, DFN 112, DFN 119

DMA-258 VIS COMM 4: COMPOSITING

Compositing techniques are an important tool for the Concept Designer and this class takes the learning outcomes from the previous courses and combines them to deliver the skill level to execute finished renderings in the area of Keyframe, Environments, Character and vehicles. These techniques include 3D, Photoshop painting, compositing and collage to execute images that serve a storyline.

CREDITS: 3

PREREQUISITES: DMA 257

DMA-259 COLOR THEORY

Knowing how light and color affect storytelling and composition are an absolute tool for a Concept Designer. This course covers the properties and effects of light and color. Scenarios include different lighting conditions such as night and day, color properties such as hue, tone, chromatic signal and luminosity.

CREDITS: 3

PREREQUISITES: DMA 257

DMA-260 DIGITAL LANDSCAPE

It is important to be visually influenced by what we see. During this course, students will be painting digitally on lap top computers from observation at areas around Detroit and in the classroom. The class will focus on improving the skills employed to create emotional imagery from life. Students will learn to paint what they observe to build on their rendering toolset.

CREDITS: 3

PREREQUISITES:

DMA-270 ANIMATION PRODUCTION

This course introduces the execution of the animation production pipeline, in its entirety, through the creation of two team-bases short films-the faculty acting as the producer and students covering all other aspects of production within their assigned roles. Students will further their understanding of film language, layout, stylized design, and continuity in animation. This course also prepares students for their two semester Animation Projects classes as well as future production studios throughout the remainder of their academic career and beyond.

CREDITS: 3

PREREQUISITES: DMA 101 OR DMA 317, DMA 120, DMA 201

DMA-285 SPECIAL PROJECT 100/200

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

FALL 2022 - SOUND ART

This is a hands-on studio course concerned with experiencing, making, using, and recontextualizing sound in and as works of art. OPEN TO ALL MAJORS

CHARACTER RIGGING

Character rigging is the puppet-making and robotics of computer graphics. In this course, students will learn inorganic rigging of vehicles and machines as well as advanced techniques for characters such as blend shape facial expression setups and squash and stretch. Along with gaining basic rigging knowledge this course will also cover additional topics including quadruped rigging and 3D scripting for creating user interfaces and automating complex processes. Students are introduced rigging concepts in Maya, and advance to more challenging character setup techniques for body and face rigs. Creative skills mingled with technical skills will be exercised. Python and MEL scripting will be introduced.

CREDITS: 3

PREREQUISITES:

DMA-297 INTERMEDIATE 3D COMPUTER GRAPHICS

This class will continue from Intro to 3D. Students will be tackling more advanced concepts of constructing 3D character, worlds, and props for the entertainment industry. 3D texturing and painting as well as an in depth understanding of under the hood creation of the final portfolio image and animation will be the objective of this course.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-301 ACTING FOR FILM/ANIMATION

This course studies and implements the 5 acting techniques that are standard to the entertainment industry. Several of your favorite Hollywood A-list actors all employ these techniques in order to make their character come alive.

CREDITS: 3

PREREQUISITES:

DMA-302 STORYBOARDING FOR FILM/ANIMATION

This course will closely model the working conditions, environment and schedule of a professional Storyboard artist in motion picture and animated features by expanding the artist's storytelling capability, and visually translating scripts, considering characters background and cultural influences.

CREDITS: 3

PREREQUISITES: DMA 120

DMA-304 FLASH ANIMATION

The techniques of traditional animation will be utilized in a Flash CS4 environment. Students will study advanced timing and weight, through a series of projects designed to showcase the principles of animation. Issues such as key framing, in-betweening and cycling will be covered.

CREDITS: 3

PREREQUISITES: DMA 101

DMA-309 CONCEPT DESIGN

The process of creating visually compelling, distinct and relevant solutions for the challenges conceptual designers routinely face is the core focus of this class. Students learn the skills needed to approach the design of any object with a special emphasis placed on mastering the "industrial design" approach to problem solving within story.

CREDITS: 3

PREREQUISITES:

DMA-310 MAQUETTE SCULPTURE

In this course students create three entertainment sculptures, three to twelve inches in height, commonly referred to as maquettes. A maquette is a small sculpture of an animated character intended to be used as a conceptual guide in the creation of a final work. The ability to capture and represent a character in sculpture has many applications in the entertainment and toy industry. Creation of these sculptures are taught from concept drawings, through creation of armatures on suitable presentation bases through to the completion of the final sculptures, that are created in polyform clay.

CREDITS: 3

PREREQUISITES:

DMA-317 COMPUTER CHARACTER ANIMATION I

With this course, students begin to learn the skills necessary for effective character animation. Students continue to develop their understanding of Maya software and integrate with anatomy, pose, convincing motion and character acting through observation and research of differing personalities. The goal of this course is to seamlessly integrate the software skills learned up to this point with conceptual skills such as character development, expressive movement and cinematic narrative.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-319 VISUAL STORY

This class offers students a detailed exploration of the relationship between story structure and the visual structure of film making. Students study visual concepts based upon the theories of Bruce Block including space, line, tone, color, rhythm and movement. Through this exploration students will fully develop storyboards, stills, and animatics that communicate story on a visual level.

CREDITS: 3

PREREQUISITES:

DMA-328 STOP MOTION II

This course builds on the cinematic skills learned in Stop Motion I. Students will further refine their skills in creative narratives and distinctive characters. The goal of the course is for students to produce a short film that showcases their acquired skills and their own original aesthetic.

CREDITS: 3

PREREQUISITES: DMA 228

DMA-329 ADVANCED COMPUTER GENERATED ENVIRONMENTS

This advanced CG course builds upon the students prior knowledge of 3D CG and applies that knowledge and skill towards the rendering of realistic and convincing CG still lifes, indoor environments, and outdoor environments with appropriate design consideration for a range of end users both imagined and in real life. New techniques that can enhance image quality and composition are discussed and demonstrated. Traditional and non-traditional 3D techniques, exploring photorealism, efficient modeling, lighting and texture mapping are also covered in this course.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-330 CHARACTER RIGGING

Character rigging is the puppet-making and robotics of computer graphics. In this course, students learn inorganic rigging of vehicles and machines as well as advanced techniques for characters such as

blend/shape facial expression setups and squash and stretch.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-333 ADVANCED STORY CONCEPTS

This course will examine multifaceted diverse story development and concept execution through the screening and dissection of existing media works (short films, games, etc.) and implementing best practices for the pre-production pipeline. Students will spend the semester focused on pre-production for potential senior thesis projects with an emphasis on diversity in story and unique experiences. through ideation, concept development, writing exercises (short stories, treatments, screenplays and/or game design documents). Practical exercises will focus on compelling storytelling and concept execution for a variety of media with an eye toward challenging, achievable production projects emphasizing cinematic language, compelling storytelling, developed skills, and the importance of personal aesthetics and voice.

CREDITS: 3

PREREQUISITES: DMA 120

DMA-337 STOP MOTION PUPPET CONSTRUCTION

In this course students construct a high-end stop motion puppet of their design. Students final puppets consist of machine ball-and-socket armatures and foam latex skins, that are ready for animation or display presentation. Techniques taught include sculpting, mold making, light machining, and model painting. The history of this process is discussed as well as its importance in understanding other related art forms such as 3D modeling and animated film production.

CREDITS: 3

PREREQUISITES:

DMA-339 GAME PROJECTS I

This course guides students through game production, explores and experiments with traditional and non-traditional methods for producing games (2D, Web based, mobile, interactive, installation, etc.) These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class is focused on 2D game production.

CREDITS: 3

PREREQUISITES: DMA 246

DMA-340 GAME PROJECTS II

This course guides students through game production, explores and experiments with traditional and non-traditional methods for producing games (2D, Web based, mobile, interactive, installation, 3D, etc.) These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class is focused on 3D game production.

CREDITS: 3

PREREQUISITES: DMA 339

DMA-341 DIGITAL CHARACTER SCULPTING ENVIRONMENTS

This course offers advanced students a chance to develop and create diverse characters from a wide range of cultural influences where applicable, and environments while examining the a wide range of

human influences and how those influences alter the designed environment, and develop them in an advanced 3D pipeline, using Maya, Zbrush and Muddbox to sculpt ideas and concepts into usable 3D models. Advanced levels of 3D models will be explored, developed, and processed in an appropriate pipeline.

CREDITS: 3

PREREQUISITES: DMA 217

DMA-347 COMPUTER CHARACTER ANIMATION II

This course continues to develop character animation skills in Maya and provide the student with an understanding of what makes diverse characters and objects "come to life." The goal is to work toward finished, professional quality animations that can be included in the digital portfolio and to prepare creative projects and approaches to be carried into the Senior Production Studio course.

CREDITS: 3

PREREQUISITES: DMA 317

DMA-348 ANIMATION PROJECTS I

Students explore and experiment with traditional and non-traditional materials and animation processes (paint, clay, sand, cut-out, pixelation, computer graphics, etc.) to create finished animated films. These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class mirrors traditional and nontraditional perspectives of society.

CREDITS: 3

PREREQUISITES: DMA 230

DMA-349 ANIMATION PROJECTS II

This course follows Animation Projects I and allows students to continue to explore and experiment with traditional and non-traditional materials and animation processes (paint, clay, sand, cut-out, pixelation, computer graphics, etc.,) to create finished animated films. These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality are emphasized. This class mirrors traditional and nontraditional perspectives of society. Note: Some students (transfers) may take this course before Animation Projects I if their schedule requires.

CREDITS: 3

PREREQUISITES: DMA 230

DMA-351 ADVANCED CREATURE CREATION ENVIRONMENTS

In this course students will explore the necessary details needed to create believable creature full body models. Students will learn the necessary process needed to design, plan, create and implement professional creature and character models in 3D using Maya and Zbrush in a professional pipeline setting.

CREDITS: 3

PREREQUISITES: DMA 341

DMA-357 VIS COMM 5: ZBRUSH

Continuing from the previous Vis Comm courses in rendering techniques, this course will focus on producing finished imagery thru sculpting-modeling in ZBrush. Students will learn and execute organic and hard surface modeling techniques for characters and props which they will render and paint-over. Lighting, color and composition will be stressed for final projects.

CREDITS: 3

PREREQUISITES: DMA 258

DMA-358 VIS COMM 6: DRAMATIC NARRATIVE

Interpreting story is a large part of a Concept Designer's job. In this course, advanced digital rendering techniques will be continued and students will further develop skills in both 3D and Photoshop programs. Shortcuts to increase rendering productivity will be discussed and demonstrated as all areas of Concept Design will be explored with full emphasis on storytelling by means of Keyframe execution.

CREDITS: 3

PREREQUISITES: DMA 357

DMA-360 ARCHITECTURE 1

In this course, exterior architectural styles will be explored. Design elements and styles will be studied and students will then execute drawings and renderings of an architectural exterior or their own design expressing certain specific styling guidelines. Final exterior renderings will be completed for each of the genres.

CREDITS: 3

PREREQUISITES: DMA 258

DMA-361 ARCHITECTURE 2

In this course, interior architectural styles will be explored. Design elements and styles will be studied and student will execute drawings and renderings of an architectural interior of their own design expressing certain specific styling guidelines. Final interior renderings will be completed for each of the genres.

CREDITS: 3

PREREQUISITES: DMA 360

DMA-362 VEHICLES AND PROPS

In some stories, a vehicle or prop can be its own character. In this course, students will continue their industrial design, storytelling strategies and techniques for the creation of vehicles and props for the entertainment industry. Past, present, and future time periods will be investigated equally through a range of design exercises.

CREDITS: 3

PREREQUISITES: DMA 258

DMA-363 CHARACTER DESIGN

In this course, students will be introduced to what characteristics make up believable and dynamic characters. The course will focus on the design of characters for stories both existing and imagined by the students. A strong understanding of anatomy and purpose to each character will be of particular focus.

CREDITS: 3

PREREQUISITES: DMA 360

DMA-364 GAME THESIS DESIGN & MANAGEMENT

Students will conceptualize and develop a multifaceted thesis project that will be executed in their senior year as part of the Senior Production Studio for Game 1 and 2 courses. This course will examine project/story development and concept execution through the screening and dissection of existing

games and other pertinent media and implementing best practices for the pre production pipeline. Students will be asked to ideate across a wide range of narrative structures including character backgrounds and experiences within unique storylines.

CREDITS: 3

PREREQUISITES: DMA 339

DMA-381 HARD SURFACE SCULPTING

This course focuses on digital modeling and sculpting and the design development of hard surface assets/characters/vehicles as they relate to game design and animation. Treatments and synopsis will describe the theme based back story, rationale, and visual design. Students will learn the sculpting and modeling techniques of conceptual artists and digital sculptors, to create models for film and game design focused on high resolution conceptual models and baked game models. Students will exit the course with a finished and highly developed portfolio of sculptures and models, rendered and complete with textures.

CREDITS: 3

PREREQUISITES: DMA 341

DMA-403 GAME TREND

This course guides students through a wide variety of topics related to the game industry. Portfolio development, professional presentation skills, technical research into new and emerging technologies and Industry 4.0 are touched on within this course. Through student initiated research projects or, when available, industry partnerships and interdepartmental collaborations, students will have an opportunity to work in a team environment to execute projects from design to completion.

CREDITS: 3

PREREQUISITES: DMA 340

DMA-410 SENIOR PRODUCTION STUDIO I

The purpose of this course is to allow students to undertake a major independently initiated project that forms a major part of their graduation portfolio, or reel. Since students from all concentrations in the curriculum are required to take this course there are opportunities for students to form teams that include many different skills and tackle ambitious, forward-looking projects in a professional manner.

CREDITS: 3

PREREQUISITES: DMA 333

DMA-413 GAME SENIOR STUDIO I

The purpose of this course is to allow students with a Game emphasis to undertake a major independently initiated project or series of projects that will form a major part of their graduation body of work, portfolio, or reel. Since students have different skill sets and focus' there are opportunities for students to form teams that tackle ambitious, forward- looking projects in a professional manner. This is the first course in a two part course sequence consisting of DMA-413 Game Senior Studio I and DMA-414 Game Senior Studio II.

CREDITS: 3

PREREQUISITES: DMA 364 OR DMA 333

DMA-414 GAME SENIOR STUDIO II

The purpose of this course is to allow students with a Game emphasis to undertake a major independently initiated project or series of projects that will form a major part of their graduation body

of work, portfolio, or reel. Since students have different skill sets and focus, there are opportunities for students to form teams that tackle ambitious, forward- looking projects in a professional manner. This is the second course in a two part course sequence consisting of DMA-413 Game Senior Studio I and DMA-414 Game Senior Studio II.

CREDITS: 3

PREREQUISITES: DMA 413

DMA-420 SENIOR PRODUCTION STUDIO II

This is the second of two senior-level studio courses. The purpose of this course is to allow students to continue to undertake a major independently initiated project that forms a major part of their graduation portfolio, or reel. Since students from all tracks in the curriculum are required to take this class, there are opportunities for students to form teams that include many different skills and tackle ambitious, forward-looking projects in a professional manner.

CREDITS: 3

PREREQUISITES: DMA 410

DMA-424 PROFESSIONAL FUTURES I

The intent of this class is to prepare the student for entry into the next level of work. Future scenarios in professional studios, corporations, research institutions and graduate education are discussed, general business and ethics are addressed and portfolios are prepared according to the student's personal aims and objectives.

CREDITS: 3

PREREQUISITES: DMA 332, DMA 333

DMA-425 PROFESSIONAL FUTURES II

The intent of this class is to prepare the student for entry into the next level of work. Future scenarios in professional studios, corporations, research institutions and graduate education are discussed, general business and ethics are addressed and portfolios are prepared according to the student's personal aims and objectives.

CREDITS: 3

PREREQUISITES: DMA 424

DMA-428 GAME PROFESSIONAL FUTURES

The intent of this class is to prepare the student for entry into the next level of work within the game industry or other relevant industry. Future scenarios in professional studios, corporations, exhibitions, research institutions and graduate education are discussed, general business and ethics are addressed and portfolios are prepared according to the student's personal aims and objectives. Students will experience scenarios in current and emerging interview practices in order to gain confidence and experience in talking about their work in a clear and professional manner.

CREDITS: 3

PREREQUISITES: DMA 403

DMA-430 SENIOR CONCEPT STUDIO 1

This course follows the same outcomes as Senior Studio for the other Entertainment Arts tracks. Based on their individual area of focus, each student will research, conceive and develop an in-depth final project, to be completed at a professional level of finish, by the end of the year. Concept Studio not only will serve students in generating a competitive portfolio but it will also provide important lectures

about navigating the entertainment industry in areas such as networking, negotiating deals and deep understanding of the industry's environment and politics.

CREDITS: 3

PREREQUISITES: DMA-358

DMA-431 SENIOR CONCEPT STUDIO 2

This course follows the same outcomes as Senior Studio for the other Entertainment Arts tracks. Based on their individual area of focus, each student will research, conceive and develop an in-depth final project, to be completed at a professional level of finish, by the end of the year. Concept Studio 2 will serve students in generating a competitive portfolio as part of thesis completion. It will also continue important lectures about navigating the entertainment industry in areas such as networking, negotiating deals and deep understanding of the industry's environment and politics. These elements including final portfolio, resume, cover letter and website combine to encompass Senior Thesis completion.

CREDITS: 3

PREREQUISITES: DMA-430

DMA-457 VIS COMM 7

This course is designed to support the Senior Concept Studio 1 project. Students continue their journey in advanced 2D and 3D techniques that apply to their Senior Thesis. Deep exploration in 3D articulation and methods along with expanding painting, compositing and other 2D techniques will be the primary focus. While expanding their technique, students will also learn how applied personal styles, lighting and value can affect different aspects of storytelling. This class prepares the student for entry into the next level of work. Future scenarios in professional studios and corporations are discussed and general business and ethics are addressed along with portfolios being prepared according to the student's personal direction.

CREDITS: 3

PREREQUISITES: DMA-358

DMA-458 VIS COMM 8

This course is designed to support the Senior Concept Studio 2 project. Students continue their journey in advanced 2D and 3D techniques that apply to their Senior Thesis. Finished exploration in 3D articulation and methods along with expanding painting, compositing and other 2D techniques is the primary focus. While expanding their technique and concepts, students will turn focus on completing combined work to completion for their thesis portfolio.

CREDITS: 3

PREREQUISITES: DMA-457

DMA-475 ENTERTAINMENT ARTS INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DMA-485 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DMA-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DMA-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES:

DMA-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Fashion Design

Fashion Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| Choose One** | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | FAD 101 | Fashion Fundamentals: Apparel | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Second Semester = 15 Credit Hours

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

**Students should alternate DFN 120 and DFN 121 between the Fall/Winter semesters

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | FAD 204 | Business Anthropology | 3 |
| | FAD 206 | Intro to Sustainability in Fashion | 3 |
| | FAD 207 | Fashion Accessories Illustration | 3 |
| | FAD 221 | Sophomore Studio | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| Choose One | DAH 201 | Visual Narration: Asia Visual Narration: Africa/America | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | FAD 205 | Collection Design | 3 |
| | DFD 219 | Embellished Surfaces | 3 |
| | DCR 252 | 3D Modeling for Makers | 3 |
| | DAS 213 | Business Practices | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAH 352 | History of Fashion | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | FAD 301 | Tech Pack Design | 3 |
| | FAD 309 | Fashion Brand Management | 3 |
| | FAD 311 | Junior Studio | 3 |
| | DNS 300 | Natural Science | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | FAD 305 | Fashion Trends | 3 |
| | FAD 350 | Fashion Portfolio | 3 |
| | FAD --- | Fashion Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D -- --- | Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|------------------------------|---------|
| | FAD 401 | Advanced Collection Design | 3 |
| | FAD 411 | Senior Studio Pre-Collection | 3 |
| | FAD --- | Fashion Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------|---------|
| | FAD 402 | The Collection | 3 |
| | FAD 422 | Masterpiece Collection Studio | 3 |
| | FAD --- | Fashion Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D --- -- | Elective | 3 |

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

126-127

Catalog Year 22/23

Total Credits

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=15; Major=63; Gen Ed=42; Elective=6

Fashion Design/Accessories Design

Fashion Design Fashion Accessories Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|------------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| Choose One** | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestation | 3 |
| | FAD 101 | Fashion Fundamentals: Apparel | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |

Second Semester = 15 Credit Hours

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

**Students should alternate DFN 120 and DFN 121 between the Fall/Winter semesters

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | FAD 201 | Accessories Design I | 3 |
| | FAD 205 | Collection Design | 3 |
| | FAD 206 | Intro to Sustainability in Fashion | 3 |
| | FAD 207 | Fashion Accessories Illustration | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| Choose One | DAH 201 | Visual Narration: Asia Visual Narration: Africa/America | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | FAD 202 | Accessories Design II | 3 |
| | FAD 204 | Business Anthropology | 3 |
| | DCR 252 | 3D Modeling for Makers | 3 |
| | DAS 213 | Business Practices | 3 |
| | DLE --- | General Education Elective | 3 |
| | DAH 352 | History of Fashion | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | FAD 301 | Tech Pack Design | 3 |
| | FAD 303 | Intermediate Shoe Making | 3 |
| | FAD 309 | Fashion Brand Management | 3 |
| | DNS 300 | Natural Science | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|-----------|-------------------------------------|---------|
| | FAD 305 | Fashion Trends | 3 |
| | FAD --- | Fashion Accessories Design Elective | 3 |
| | DME 245 | Beginning Casting | 3 |
| | DLE --- | General Education Elective | 3 |
| | D - - - - | Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|-------------------------------------|---------|
| | FAD 401 | Advanced Collection Design | 3 |
| | FAD 403 | Advanced Shoe Making | 3 |
| | FAD --- | Fashion Accessories Design Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|-----------|-------------------------------------|---------|
| | FAD 402 | Final Collection Design | 3 |
| | FAD 404 | Fashion Buying and Merchandising | 3 |
| | FAD --- | Fashion Accessories Design Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D - - - - | Elective | 3 |

126-127

Catalog Year 22/23

Total Credits

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=15; Major=63; Gen Ed=42; Elective=6

Fashion Design/Fashion Accessories Design

FAD-102 FASHION FUNDAMENTALS: ACCESSORIES

In this course the student will explore the process of designing a collection and all that is required to make a professional presentation. The students will learn how to conduct culturally appropriate creative research, and how to translate those ideas into bankable products. Students will use the information learned in class to create a full design package consisting of mood, materials, color, drawings with diversity consideration.

CREDITS: 3

PREREQUISITES:

FAD-201 ACCESSORIES DESIGN I

In this course students will learn basic methods of designing and construction of small leather goods. This involves pattern cutting, sewing, canvas model construction and producing. The student will learn how to translate ideas from a two-dimensional sketch to a three-dimensional product that could be a wallet, tech accessory, or a makeup kit. The students will also be able to learn through the use of materials how to use various types of leather and other materials used in smaller items. Students will be trained on various industrial machines, as well as manual techniques, to make the smaller goods.

CREDITS: 3

PREREQUISITES:

FAD-202 ACCESSORIES DESIGN II

In this course students will learn basic methods of handbag construction. This involves pattern cutting, sewing, canvas model construction, and producing the final bag. The student will learn how to translate ideas from a two-dimensional sketch to a three-dimensional handbag. The students will be trained on various industrial machines as well.

CREDITS: 3

PREREQUISITES:

FAD-204 BUSINESS ANTHROPOLOGY

This class applies concepts of anthropology to business with a special emphasis on the fashion industry. Students are introduced to research methods such as ethnography, psychogeography, participant observation as well as surveys. Case studies and in-depth retail analysis are utilized to provide insight into consumer behavior as well as cultural patterns and trends and their implications for product design, marketing, merchandising, and retail display of fashion accessories. In addition this class will consider race, diversity and social justice issues in relation to the consumer and corporate social responsibility.

CREDITS: 3

PREREQUISITES: FAD 102

FAD-205 COLLECTION DESIGN

In this course students will prepare a complete collection design package including prototypes based on a theme including fully illustrated designs with technical details, prototypes and an industry standard final presentation book. Research methods and cultural appropriation are discussed. The students will

study range planning and pricing of various products to have a complete and realistic view of collection design.

CREDITS: 3

PREREQUISITES: FAD 102

FAD-206 INTRODUCTION TO SUSTAINABILITY IN FASHION

In this course, students explore sustainability in relation to fashion and accessories design through lectures and case studies. Students prepare a sustainability manifesto based on a focus of their choice and an in-depth case study resulting in an essay with final presentation. Important focus in the class is corporate social responsibility and social justice issues that are in the center of sustainability thinking.

CREDITS: 3

PREREQUISITES:

FAD-207 FASHION ACCESSORIES ILLUSTRATION

Through the introduction of a variety of media, this course explores and analyzes light, shadow, value and form in relation to the fashion accessories and their relation to the human figure in various settings and situations.

CREDITS: 3

PREREQUISITES: DFN 104, DFN 119

FAD-285 SPECIAL PROJECT: 100/200

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

FALL 2022 - RE-INTERPRETATION OF FASHION

In this course students use their creativity by constructing new garments from thrifted items using classic apparel techniques. Students learn sustainability principles through these activities and be part of the challenges of climate change.

CREDITS: 3

PREREQUISITES:

FAD-301 TECH PACK DESIGN TECH PACK DESIGN

In this course, students will learn the technicalities in creating a drawing for production, also known as a tech pack. Students will learn how to develop a design concept for the next step of production. The tech pack will make the communication process more efficient between the designer and the manufacturer/prototyping.

CREDITS: 3

PREREQUISITES: DFN 119

FAD-303 INTERMEDIATE SHOE MAKING

In this course, students learn intermediate methods of footwear construction. This involves pattern cutting, sewing, Goodyear welting and producing a final pair of shoes. The instruction will include how to translate ideas from a two dimensional paper pattern to a three dimensional product, using various

types of leather, canvas and hardware. In addition, students learn the use and the maintenance of various industrial machines.

CREDITS: 3

PREREQUISITES: FAD 102, FAD 205

FAD-305 FASHION TRENDS

This course studies the techniques and procedures for identifying and forecasting fashion trends. This includes the evaluation and analysis of current fashion trends and prediction of future trends. Students learn to recognize and analyze business trends and how they affect fashion and retail. During this course you will review how socioeconomic and cultural factors influence what we wear and what we ultimately buy.

CREDITS: 3

PREREQUISITES: FAD 204

FAD-309 FASHION BRAND MANAGEMENT

This course will cover various aspects of contemporary fashion brand management. This entails the exploration of various brand business models, areas of fashion marketing concepts and corporate social responsibility. In this course, you will study what goes into making a brand (branding, communication and retail environment) and how to effectively manage it (strategic planning, competition, pricing, and loyalty).

CREDITS: 3

PREREQUISITES:

FAD-401 ADVANCED COLLECTION DESIGN

One of the main skills for a graduate designer is the ability to go into a brand and design collections based on the understanding of the company's DNA. In this class, students will design and develop a collection based on full brand understanding. This requires designing a collection based on a company's creative brief, offering innovation and new ideas, including personal views and experiences to give the brand a competitive edge, including final prototypes.

CREDITS: 3

PREREQUISITES: FAD 301 FAD 303

FAD-402 THE COLLECTION

In the Collection studio students formulate everything that goes into the presentation and planning of the final collection. This includes model dressing, photo shoots, and creation of the final book (which will be used as promotional material relating to the final collection). The final book (digital and printed) will include documented process images, mood-color-material information, final collection illustrations, line-up flats, technical drawings, collection details, product shots and editorial photo shoots. FAD 402 runs parallel to FAD 403 Masterpiece Collection Studio.

CREDITS: 3

PREREQUISITES: FAD 301, FAD 303, FAD 401

FAD-403 ADVANCED SHOE MAKING

In this course students will learn advanced methods of luxury footwear construction. This involves pattern cutting, sewing, high heel shoes, boots and other advanced shoe constructions. Students will produce several pairs of shoes and will also learn how to use various types of leather, canvas, and hardware. Students will be trained on various industrial machines and how to make sole and heel components with leather, including high heel attachment techniques.

CREDITS: 3

PREREQUISITES: FAD 303, DME 245

FAD-404 FASHION BUYING AND MERCHANDISING

Effective fashion buying and merchandising are key to success in fashion retailing. An understanding of the retail business environment gives students the ability to perform more effectively as design professionals. Merchandisers can provide information on profitability and sales to impact the design process. The designers must learn to balance this feedback with their creative process in order to achieve corporate goals and maintain brand integrity.

CREDITS: 3

PREREQUISITES: FAD 204, FAD 309

FAD-475 FASHION DESIGN INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

FAD-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Film

Film

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | FLM 103 | Film Language & Techniques | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | FLM 106 | Intro to Filmmaking | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------------|---------|
| | FLM 201 | Intermediate Filmmaking | 3 |
| | FLM 211 | Film Graphics & VFX I | 3 |
| | FLM 225 | Sound Design I | 3 |
| | FLM 235 | Acting | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--------|----------|----------------------------------|---------|
| Choose | FLM 212 | Film Graphics & VFX II | 6 |
| Two | FLM 226 | Sound Design II | |
| | FLM 254 | Playing the Self | |
| | FLM 278 | Documentary Filmmaking I | 3 |
| | FLM 288 | Experimental Filmmaking I | 3 |
| Choose | DAH 201 | Visual Narration: Asia | 3 |
| One | | Visual Narration: Africa/America | |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--------|----------|----------------------------|---------|
| | FLM 325 | Narrative Filmmaking I | 3 |
| Choose | FLM 279 | Documentary Filmmaking II | 3 |
| One | FLM 289 | Experimental Filmmaking II | |
| | FLM --- | Film Elective | 3 |
| | DAH 315 | History of Film | 3 |
| | DAS 213 | Business Practices | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------|---------|
| | FLM 326 | Narrative Filmmaking II | 3 |
| | FLM 364 | Research & Development | 3 |
| | FLM --- | Film Elective | 3 |
| | DVC 306 | Introduction to Film | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--------|-----------|----------------------------|---------|
| | FLM 403 | Film Thesis I | 3 |
| | FLM --- | Film Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose | DAH** --- | Art History | 3 |
| One | DVC** --- | Visual Culture Elective | |
| | D- - - - | Elective | 3 |

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | FLM 404 | Film Thesis II | 3 |
| | FLM 418 | Film Business & Critique | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

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

126-127

Catalog Year 22/23

Total Credits

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Film

FLM-103 FILM LANGUAGE & TECHNIQUES

This course introduces students to the necessary vocabulary and tools to analyze and appreciate the art of filmmaking. Through weekly screenings, readings, discussions, and hands-on camera exercises, students develop critical skills and language related to the production and comprehension of contemporary filmmaking, including production roles, terminology, techniques, and an introduction to history and theory. This course meets twice a week, structured as lecture and studio days.

CREDITS: 3

PREREQUISITES:

FLM-106 INTRO TO FILMMAKING

This course focuses on the fundamentals of visual storytelling by engaging students in a series of individual and collaborative exercises designed to develop an understanding of the camera, lenses, and lights, non-linear editing techniques, and a basic understanding of sound in relation to image. Students make three short films exploring fiction, non-fiction and experimental forms. Selected film and video works are analyzed throughout the semester with the aim of a critical awareness of theory and practice.

CREDITS: 3

PREREQUISITES: FLM 103

FLM-201 INTERMEDIATE FILMMAKING

This course emphasizes the use of light and sound in film-style video production. Students master the tools involved in location sound recording and studio lighting. The thematic thrust of this course involves the examination, discussion and cinematic uses of light and sound as they relate to visual storytelling.

CREDITS: 3

PREREQUISITES: FLM 106

FLM-211 FILM GRAPHICS & VFX I

This course introduces students to the creative and technical processes of 2D digital animation related to live action filmmaking-title design, motion graphics, color correction, masking, keying and basic compositing for visual effects. Students will also learn best practices for asset creation, file management and rendering.

CREDITS: 3

PREREQUISITES: FLM 106

FLM-212 FILM GRAPHICS & VFX II

This advanced course focuses on complex motion graphics and compositing techniques for the filmmaker, considering effects in service of story and underscoring the value of research and development.

CREDITS: 3

PREREQUISITES: FLM 211

FLM-225 SOUND DESIGN I

This course introduces students to the conceptual and technical challenges of sound as they develop a more complex understanding of the important role it plays in the cinematic experience. Techniques of recording, generating, editing, synchronizing, and manipulating sound are covered in depth as well as the conceptual issues of sound design, including noise, voice, and music. The goal is to create a keen

awareness of the evocative informational and temporal possibilities that sound offers in connection to the student's visual work in other courses.

CREDITS: 3

PREREQUISITES: FLM 106

FLM-226 SOUND DESIGN II

This course reinforces and builds upon the fundamentals of Sound Design I, introducing new tools and concepts, with consideration for more figurative, rather than literal, expressions. Students master the sound recording booth and mix rooms.

CREDITS: 3

PREREQUISITES: FLM 225 or DMA 312

FLM-235 ACTING

Students will research and implement the five acting techniques utilized by performers to create compelling on-screen characters-Classical, Chekhov, Method, Meisner, and Practical Aesthetics-through physicality, voice, and partner scenes. The class introduces methods for working with actors to elicit a desired performance.

CREDITS: 3

PREREQUISITES: FLM 106

FLM-254 PLAYING THE SELF

Playing the Self is an interdisciplinary studio open to all majors interested in exploring how fiction, reality, and play are essential components of an engaged social practice rooted in making and becoming. The manipulation of the viewer/voyeur, fulfillment of fantasy, projection of desires, parasocial behavior, and related identifiers will be examined as well as the influence of various social constructs-gender, race, class-on our understanding of art, artists, and representations of the self.

CREDITS: 3

PREREQUISITES:

FLM-278 DOCUMENTARY FILMMAKING I

This is a course in the aesthetics and techniques of documentary film production. Exercises and assignments emphasize research and interview techniques, story, technical skills, and the legalities and ethics associated with non-fiction filmmaking. Students produce a series of individual and collaborative documentary shorts.

CREDITS: 3

PREREQUISITES: FLM 201, FLM 225 or DMA 312

FLM-279 DOCUMENTARY FILMMAKING II

This advanced course in documentary theory and practice emphasizes the maker's ability to witness, document, and impact a world in motion. While studying contemporary documentary practices including newer forms such as "reality", participatory, and immersive works, students will spend the bulk of the semester on a self-directed production of social relevance, and contribute to a collaborative production with peers.

CREDITS: 3

PREREQUISITES: FLM 278 OR DMA 342

FLM-285 SPECIAL PROJECT 100/200

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

FALL 2022 - SCORING FOR FILM

The practice of scoring for film is as old as film itself. This course will concern itself with the creation of original music to accompany the visual medium. Students will learn the basics of music terminology and composition and learn to record and mix music with dialog and sound effects in the creation of sound effects in the creation of soundtracks for media production.

CREDITS: 3

PREREQUISITES:

FLM-288 EXPERIMENTAL FILMMAKING I

Emphasis is placed on pushing the boundaries (technologically, spatially and aesthetically) around the notions of narrative. Students explore the history of non-traditional forms in video and film, and may create single and multi-channel video designed for galleries, alternative and public sites.

CREDITS: 3

PREREQUISITES: FLM 201

FLM-289 EXPERIMENTAL FILMMAKING II

This advanced course in experimental filmmaking will challenge students to research and create forward-thinking film art-short films, video sculptures, expanded cinema-that consider emotional, intellectual, physical, and technological experiences as both maker and viewer.

CREDITS: 3

PREREQUISITES: FLM 288 OR DMA 345

FLM-325 NARRATIVE FILMMAKING I

Narrative Filmmaking is a dynamic two-course sequence implementing the phases of production. This first course is a concentrated period of pre-production beginning with research as students examine the core elements of cinema - light, space, and time - through screenings, readings, practical exercises, discussions, and critical writing. This will provide a base for concept development, creative writing, and production design, culminating in a professional treatment, screenplay, and pitch deck with a plan to produce in the subsequent semester.

CREDITS: 3

PREREQUISITES: FLM 201, FLM 211, FLM 225 or DMA 312

FLM-326 NARRATIVE FILMMAKING II

This advanced film production course picks up where Narrative Filmmaking I left off. It allows students to focus their energies on the production of a short of their own design, while continuing to develop their technical skillset. The class is a functioning small production studio, with students crewing for each other in a range of roles, participating in location scouting, casting calls, the post-production pipeline, and regular critiques. The entire production process and the business of film will be addressed.

CREDITS: 3

PREREQUISITES: FLM 325 OR DMA 325

FLM-364 RESEARCH & DEVELOPMENT

This pre-thesis course functions as a think tank toward Film Thesis projects with ideation, story, and screenwriting sessions; self-directed studio days to hone skills and explore technical and aesthetic

interests; and professional development workshops focused on demo reel construction, resume writing, and presentation skills.

CREDITS: 3

PREREQUISITES: FLM 278 or DMA 342, FLM 288 or DMA 345, FLM 325 or DMA 325

FLM-403 FILM THESIS I

This course affords students the time and space to undertake major independently initiated film projects, series, and/or other moving image works. Students may propose narrative, documentary and/or experimental projects with the goal of producing them over the course of two semesters alongside their peers, capitalizing on their pooled skill sets and goals.

CREDITS: 3

PREREQUISITES: FLM 364 OR DMA 333

FLM-404 FILM THESIS II

This course is for Film majors in their final semester. It affords students the time and space to complete major independently initiated film projects, and/or other moving image works, or series. Students will continue the production of narrative, documentary and/or experimental projects with the goal of completing them by the end of this semester working alongside their peers, capitalizing on their pooled skillsets and goals.

CREDITS: 3

PREREQUISITES: FLM 403

FLM-418 FILM BUSINESS & CRITIQUE

This seminar-style course is focused on the business of film, presentation skills, and life post-graduation. Students research and discuss emerging topics in contemporary film production and distribution, participate in focused critiques on their in-progress thesis work, and refine their professional package, including a demo reel, reel breakdown, resume/CV, and web presence. It is a companion course to the Film Thesis.

CREDITS: 3

PREREQUISITES: FLM 403

FLM-475 FILM INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

FLM-485 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES:

FLM-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Foundations

DFN-101 DRAWING I: RAPID CONCEPT

In this introductory drawing course, students define the basic methods and principles of applied volumetric drawing with perspective and form, and rapid concept development through the visual description of imagined and observed objects using line variance, value, and composition.

CREDITS: 3

PREREQUISITES:

DFN-103 DRAWING I: MATERIALS & METHODS

Students explore drawing as an expressive tool to generate, communicate, and develop ideas. With a focus on basic drawing principles and observational drawing, students will sharpen their perceptual drawing skills while working towards expressive methods. Contemporary attitudes toward drawing will be introduced in the second half of the semester as students expand their drawing tools, materials and processes. Methods used to develop ideas are examined through processes that include research, archive and serial drawing.

CREDITS: 3

PREREQUISITES:

DFN-104 DRAWING II: DRAWING AS STUDIO PRACTICE

Students explore drawing as a mode of thinking and as an expressive process. Contemporary practices in drawing are the focus as students expand their drawing vocabulary, tools, and processes. Projects will revolve around conceptual prompts and sustained drawing projects that may include; large scale drawing, multiples, and performative drawing, along with a range of experimental approaches. Emphasis will be on students discovering and identifying their individual and unique aesthetic voices, developing a critical framework for critique, and acquiring verbal skills to articulate intentionality and point of view.

CREDITS: 3

PREREQUISITES: DFN 103

DFN-112 DRAWING II: STYLE & SKILL

Students will expand their understanding of the fundamentals of drawing and sketching, and develop their own personal sense of style and enhanced skill. A variety of drawing techniques are explored with a focus on creative composition, design and visual narrative. Additionally, the human figure will be explored as a basis of understanding gesture, proportion, geometric forms in space and the definition of complex surfaces.

CREDITS: 3

PREREQUISITES: DFN 101

DFN-116 3D TECHNIQUES

This course will familiarize the student with basic construction and fabrication techniques of the wood and metal shops at CCS. Through the completion of a series of small projects, students will be introduced to the majority of tools and machines within the shops. Students will also learn a wide variety of methods and techniques needed to safely complete future projects. Safety is the MOST essential function of this course. Students will earn the certification required for continued shop access by receiving at minimum a grade of 2.0 / C in this class.

CREDITS: 3

PREREQUISITES:

DFN-117 2D DESIGN PRINCIPLES

This course is an introduction to the principles, vocabulary and mechanics of two dimensional design, including the exploration and application of color theory. Students explore design concepts through lectures, readings, discussions, hands-on studio assignments and critiques. This is the first course in a two-part design sequence, required to complete the Foundation design curriculum. The scope and sequence allows for student exploration of diverse artists and designers. Within the concepts presented, students will respond with work that addresses a breadth of lived experience as well as contemporary human and environmental issues in design.

CREDITS: 3

PREREQUISITES:

DFN-118 3D DESIGN-FORM & SPACE

This course is an introduction to the principles, vocabulary and mechanics of three-dimensional design. The course develops visual aesthetic sensitivity to three-dimensional line, plane, form and space. Students execute hands-on studio assignments and critiques and explore design concepts through lectures, readings, and discussions. The scope and sequence allows for student exploration of diverse artists and designers. Within the concepts presented, students will respond with work that addresses a breadth of lived experience as well as contemporary human and environmental issues in design.

CREDITS: 3

PREREQUISITES:

DFN-119 DIGITAL TECHNIQUES

The introductory course in computer skills is a requirement to complete the Foundation curriculum. Students explore the computer as a tool in support of artist/designer's practice, including software required for the college information system, and creative digital imagery in both pixel and vector based software. Students work with popular software packages, appropriate for design, to gain an understanding of the tools used to create and manipulate digital imagery and to develop a broad understanding of how and why the computer is so prominent in image making today.

CREDITS: 3

PREREQUISITES:

DFN-120 DESIGN COLOR AND CONTEXT

The study of Color Theory attempts to understand and predict human response to the sensation of individual colors, color combinations and usages in terms of optics and the contexts in which colors occur. In this course students are introduced to color theory through systems that have been developed throughout history as a means of understanding the perceptual impact of color interaction. Studio projects will engage the study of color pigments, from natural to synthetic sources, color as both material and phenomena in the natural world and the context of color in a variety of differentiating media and printing processes. The question of how color functions will also be explored through a variety of cultural and psychological perspectives that inform both symbolic and linguistic properties of color.

CREDITS: 3

PREREQUISITES:

DFN-121 3D DESIGN MATERIAL MANIFESTATIONS

This course examines the language, role and function of 3D design in art and culture. Students explore the language of 3D design in a survey of art and design contexts such as fashion, product design, architecture, contemporary art and the natural world. Students will create a visual archive of 3D visual form that demonstrates an understanding of a basic visual grammar (such as mass, volume, plane, edge, hard, soft, transparency, opacity, etc.). The course takes students through the process of research, design, material investigation, and fabrication. Research, material experimentation, and craftsmanship will be emphasized.

CREDITS: 3

PREREQUISITES:

DFN-132 PROCESS & MAKING

This course will familiarize students with the basic construction and fabrication techniques of design model construction. Through the completion of a hand-held power tool model, students will be introduced to the majority of tools, machines and best practices needed to achieve successful models and projects within the Model Shop. Special emphasis is placed on a high level of craftsmanship required in models for industry. This course will familiarize students with surfacing techniques appropriate to model making and painting processes. Students learn a wide variety of methods and techniques needed to safely complete future projects. Safety is the MOST essential function of this course.

CREDITS: 3

PREREQUISITES:

DFN-135 IMAGE CONCEPTS I

An introduction to analog image-making that investigates analog media and techniques from gestures to contemporary interdisciplinary processes. Students will problem-solve key concepts through a series of individual and collective projects that rethink drawing beyond observation and perception, incorporating research, chance, and experimentation.

CREDITS: 3

PREREQUISITES:

DFN-136 IMAGE CONCEPTS II

Building on Image Concepts I, this course explores still and moving digital images as a common language and an artistic practice. Students will build technical skills through a combination of intuition, technical refinement, and collective play while exploring narrative, documentary, and experimental forms.

CREDITS: 3

PREREQUISITES: DFN 135

DFN-137 2D & 3D INTEGRATED DESIGN STUDIO

This studio course introduces students to the interrelated nature of 2D and 3D forms, concepts, and materials, through a series of design exercises that explores the sensory nature of ideas from flat and geometric to physical and tactile. Students work within an iterative process to create multiple projects, organizing visual elements in order to understand the role of aesthetics, meaning, and craft through project outcomes. Projects further introduce students to the role of design thinking, in order to better understand the creative process. Projects will be phased including research, concept ideation, visual development, prototyping, and the refinement of final design solutions with critical assessments built in strategically throughout the project duration.

CREDITS: 3

PREREQUISITES:

DFN-138 4D DESIGN STUDIO

Through the introduction of the core principles of time-based media, basic code, prototyping and user experience, this studio implores students to explore the concepts of time and interactivity and its impact on the design and experience of their work. Students work within an iterative process to create multiple projects, organizing visual and other sensory elements in order to understand perceptual attributes and convey meaningful messages through objects, spaces and experiences. Students research, develop, design and prototype multiple projects, selecting one to produce and present as a fully realized piece.

CREDITS: 3

PREREQUISITES:

DFN-139 COLOR AND LIGHT STUDIES

Students will be introduced to the theory and practice of color through observation, experimentation, readings, screenings, discussion, and creative projects. They will develop a working color vocabulary considering sensory experience, the psychology of color, personal preference, as well as historical and symbolic meanings of color. Students will also gain a basic and practical understanding of mixing color through traditional and non-traditional materials. This class is experiential and open ended, an attempt to arrive at an understanding of color as an evolving scientific, philosophical, and cultural phenomenon.

CREDITS: 3

PREREQUISITES:

DFN-142 PERFORMATIVE SPACES

This introductory studio course provides students the opportunity to develop skills in presentation, storytelling, writing, and performance in a studio practice context. Projects will broaden student's understanding of contemporary current events, recontextualizing themes through their own voice or personal lens. Students apply skills, materials, and tools gained thus far in their first-year experience to explore the narrative development of ideas found in contemporary culture that are relevant to the student and their area of disciplinary study. Performative explorations, that may be collaborative in nature, provide students presentation skills that prepare them to engage an audience, through a variety of sensory experiences and means.

CREDITS: 3

PREREQUISITES:

DFN-150 DISCOVERING YOUR PRACTICE

This course is designed specifically for first-semester freshmen who have not yet declared a major at College for Creative Studies. It focuses on concepts and methods that are applicable to undergraduate majors across the College and can be substituted for the first semester studio of any program. This course investigates creative practice from multiple perspectives, using projects and in-class activities to help students gain insight into what major pathways might best suit their talents, interests, and experience. In addition to specific techniques and approaches to creative practice, the course covers important topics such as the distinction between the different undergraduate majors at CCS and the process of critique, which is a fundamental tool used for evaluating student work.

CREDITS: 3

PREREQUISITES:

DFN-285 SPECIAL PROJECT 100/200

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

CREDITS: 3

PREREQUISITES: PREREQUISITES:

DFN-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: PREREQUISITES:

DFN-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

Illustration

Illustration

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DIL 147 | Figure Illustration I | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|--|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 118 | 3D Design-Form & Space | 3 |
| | DIL 158 | Perspective | 3 |
| | DIL 159 | Painting & Image Making for Illustration I | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFN 132 | Process & Making | 3 |
| Choose One | DIL 245 | Illustration Intensive | 3 |
| | DIL 247 | Figure Illustration II | 3 |
| | DIL 258 | Creative Perspective | 3 |
| | DIL 270 | Illustration and Design | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|---|---------|
| | DIL 231 | Painting & Image Making for Illustration II | 3 |
| | DIL 246 | Anatomical Figure Illustration | 3 |
| | DIL 261 | Introduction to Digital Illustration | 3 |
| Choose One | DAH 201 | Visual Narration: Asia | 3 |
| | | Visual Narration: Africa/America | |
| | DAS 213 | Business Practices | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | DIL 340 | Junior Illustration Studio A | 3 |
| | DIL 306 | Composition for Illustration | 3 |
| | DIL --- | Illustration Elective | 3 |
| | DAH 306 | History of American Illustration | 3 |
| | DVC 200 | Concepts & Methods/Visual Culture | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------|---------|
| | DIL 342 | Junior Illustration Studio B | 3 |
| | DIL --- | Illustration Elective | 3 |
| | DNS 300 | Natural Science | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|--------------------------------|---------|
| | DIL 483 | Illustration Studio A | 3 |
| | DIL 406 | Structural Figure Illustration | 3 |
| | DIL408 | Future Illustration Media | 3 |
| | DIL 458 | Beyond the Portfolio | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|----------------------------|---------|
| | DIL 484 | Illustration Studio B | 3 |
| | DIL --- | Illustration Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D- - - - | Elective | 3 |

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Illustration

DIL-147 FIGURE ILLUSTRATION I

In this course, students are exposed to a variety of drawing experiences, methods and materials, using line, light and volume to explore the human form. This includes a diverse group of models enabling dialog and engagement on a range of body types, proportion, value and shape.

CREDITS: 3

PREREQUISITES:

DIL-158 PERSPECTIVE

This course is designed to teach students methods for mechanical and freehand perspective drawing. Topics covered are volumetric drawing, equal and unequal spacing in perspective, one point (parallel perspective), two point perspective, three point perspective, inclined perspective, ellipses (as well as the difference between ellipses, circles in perspective and ovals), and tonal values as they relate to atmospheric perspective and the rendering formula of highlight, light, shadow, shadow core, reflected light, and reflected shadow. Also taught are the understanding of light refraction and rendering of cast shadows and the use of hard, intermediate and soft edges to achieve a sense of dimension.

CREDITS: 3

PREREQUISITES: DFN 101, DIL 147

DIL-159 PAINTING & IMAGE MAKING FOR ILLUSTRATION I

Students will develop a process and skills in using painted value and color to define composition, form, light, and space depicting diverse cultures and perspectives. This is in order to employ the basics of professional illustrative working methods using water and oil-based painting mediums with additional fundamental media.

CREDITS: 3

PREREQUISITES: DFN 101, DIL 147

DIL-207 ILLUSIONIST PAINTING (BEGINNER)

"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from a diverse grouping of live figure models of varied race, gender, sexual identity/orientation, and disability/differently-abled backgrounds. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion, based on an advanced level. The advanced class will emphasize the completed image "lay-in" stages, rendering of complex realistic and representational form, surface quality, and personal outlook or "voice." We will cover contemporary methods and materials, and traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and practices.

CREDITS: 3

PREREQUISITES: DIL 159

DIL-231 PAINTING & IMAGE MAKING FOR ILLUSTRATION II

This course develops and directs through the illustration making process from ideation to finished piece that directly relates to strong and clear verbal and visual concepts. This course builds upon knowledge gained in Painting and Image Making for Illustration I that was based on applied color theory, a knowledge of painting mediums and materials, and the depiction of diverse cultures and perspectives

and builds upon them by combining them with conceptual thinking and experimentation with paint media.

CREDITS: 3

PREREQUISITES: DIL-159, DIL-247

DIL-245 ILLUSTRATION INTENSIVE

This course provides students with a comprehensive overview of the basic fundamentals of illustration. This course is predominantly figurative. It is a life drawing class. The human figure will be depicted in a variety of diverse ages, gender, cultures, and body types. Students will study preparatory drawing essentials the first half of the semester, such as value, light and shadow (value grouping), controlled drawing, proportion and composition. The second half of the semester is devoted to the fundamentals of painting, such as color theory, color mixing, and application. The language and understanding of art terminology will be covered and the creative process, from ideation to finish will be a crucial starting point to enable students to create complex narrative images. This course is recommended for students who have little experience with illustration and those who may need extra time learning the picture-making process, drawing, painting, illustration concepts and terminology.

CREDITS: 3

PREREQUISITES: DIL 158, DIL 159

DIL-246 ANATOMICAL FIGURE ILLUSTRATION

This course provides students with a comprehensive survey of the entire human skeleton and major muscle areas as they relate to figure illustration. Focusing on human anatomy lectures, composition, proportion, and life drawings, students create their own anatomy sketchbooks. Study of the head, hands, and feet is a major part of this course, along with figure construction, using photo reference. Figure sculpture is also incorporated as the students create their own bone and muscle studies out of clay. A variety of media and illustration techniques are used.

CREDITS: 3

PREREQUISITES: DIL 159, DIL 247

DIL-247 FIGURE ILLUSTRATION II

Through the introduction of a variety of media, this course further explores and analyzes light, shadow, value and form in relation to the human figure in various settings, situations. The human figure will be depicted in a variety of diverse ages, gender, cultures, and body types.

CREDITS: 3

PREREQUISITES: DIL 147, DIL 158, DIL 159

DIL-258 CREATIVE PERSPECTIVE

This course is a continuation of Perspective. It covers advanced uses of mechanical and freehand perspective such as plan projection, drawing, orthographic drawing and curvilinear perspective as it is applied in the field of Entertainment and Traditional Illustration. Projects are given that utilize this information and contribute to the creation of environments that have a sense of spatial dimension based on linear and atmospheric perspective. The process of ideation leading to the completion of the finished illustrations are also explored. Students maintain a sketchbook of volumetric drawings that pertain to the various illustration projects completed during the semester. The human figure and other subject matter will be depicted in a variety of diverse ages, gender, cultures, body types, and economic class.

CREDITS: 3

PREREQUISITES: DIL 158

DIL-261 INTRODUCTION TO DIGITAL ILLUSTRATION

In this course, students develop the ability to work with digital tools and concepts. There is an initial emphasis on sketching and shading using the Wacom tablet. Radiative color theory is explored and students are introduced to website construction, allowing them to use earlier work which is imported using digital cameras and scanners. Current industry applications are utilized. As students develop concepts and ideas for their illustration, they will be challenged to relate their work to issues surrounding race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 247

DIL-270 ILLUSTRATION AND DESIGN

This course introduces students to basic design concepts, use of image, color, principles of typographic composition, structure and message hierarchy. Students participate in a four-week printmaking experience integrated with new technologies. Industry standard programs and applications are utilized.

CREDITS: 3

PREREQUISITES: DIL 158, DIL 159

DIL-285 SPECIAL PROJECT 100/200

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

FALL 2022 - COMICS STORYTELLING I

Students will be engaged in a comprehensive exploration of the elements of comics through several exercises, culminating in one project. Students will learn about various techniques, mechanics, structures, and vocabulary employed in the production of published comics media. This course is one in two courses in Comics Storytelling.

WINTER 2023 - COMICS STORYTELLING II

This is the second of two comics storytelling courses. This course expands on elements introduced in Comics I. Students will be exploring the production of comics from script to final through development of stories, adapted or "kit-bashed." Students will also review the intersections between narrative perspective and narrative experience, as well as an investigation of causality's impact on storytelling. This course is part two of Comics Storytelling.

CREDITS: 3

PREREQUISITES:

DIL-306 COMPOSITION FOR ILLUSTRATION

Through the covering of fundamental compositional theories, students will gain the knowledge needed to create complex, sophisticated compositions that serve to reinforce their Illustrations. This class will explore the functions of composition through the use of color, lighting, camera placement and visual language.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 261

DIL-307 ILLUSIONIST PAINTING (INTERMEDIATE)

"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with

an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from a diverse grouping of live figure models of varied race, gender, sexual identity/orientation, and disability/differently-abled backgrounds. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion, based on an advanced level. The advanced class will emphasize the completed image "lay-in" stages, rendering of complex realistic and representational form, surface quality, and personal outlook or "voice." We will cover contemporary methods and materials, and traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and practices.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 247

DIL-311 ILLUSTRATING WITH TRANSPARENT MEDIUMS

This course explores the wide range of techniques employed when painting with transparent acrylic, watercolor, and oil paint. Some of the methods examined and applied by the students to create illustrations in class are monochromatic, under-painting, glazing, dry brush, scumbling, wet-on-wet, gradations, renaissance, sfumato and the combination and joining of traditional and digital mediums. Successful and well-known artists from a variety of cultural backgrounds, genders, and sexual identity/orientations that have used these methods are studied. Assignments include figure, book, institutional, editorial, landscape, product, and fashion illustration.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 246

DIL-314 POSTER ILLUSTRATION

This course explores various procedures and professional methods used in creating and developing powerful, dynamic solutions for a variety of subjects including social justice and climate justice and sustainability among other important issues. Students learn how to clearly communicate the one idea or symbol associated with a poster. This course takes students from preliminary sketches to finished art and involves the use of many mediums and techniques

CREDITS: 3

PREREQUISITES: DIL 246, DIL 261

DIL-323 CONCEPTUAL DRAWING & IMAGE MAKING

The course continues the development and reinforcement of the critical thinking/conceptual method students develop in previous figure drawing classes, and focuses this skillset towards the entertainment/conceptual illustration marketplace. This includes a diverse group of models enabling dialog and engagement on a range of body types, proportion, value and shape. This course furthers the student's skillset by combining the knowledge of perspective and animal/human anatomy with fully realized illustrative compositions. Assignments will emphasize how to combine all of these skillsets into creating fully realized narrative image-making. The typical professional illustrator's "workflow" process will be stressed in this course, with a heavy emphasis that includes thumbnail (ideation) sketches, rough sketches, color sketches, and finished art for example.

CREDITS: 3

PREREQUISITES: DIL 231

DIL-325 INTERMEDIATE DIGITAL ILLUSTRATION

In this course, students learn to incorporate traditional drawing and computer painting processes to

produce finished projects. Conceptual figure invention, design principles and the use of both traditional and digital tools are explored. The creation of rendered pen and ink drawings are utilized as the foundation for producing digital paintings. Personal and classical character development and traditional painting techniques are used to produce mass-production quality CMYK images. Projects are developed to meet industry standards for entertainment companies; i.e., comics, syndication, editorial illustration and TV.

CREDITS: 3

PREREQUISITES: DIL 261

DIL-326 GREETING CARDS, PRINTS & COLLECTIBLES

In this course, students explore and develop craft and principles for the creation of art for greeting cards, novelties and other retail and merchandising markets. Students research and develop products which can potentially be mass-produced and marketed to diverse audiences. Students are encouraged and guided towards researching global cultures and creating illustration that reflects diverse individuals from a variety of race, gender, sexual identity/orientation, disability/differently-abled, and economic class. Students will also develop a list of potential clients and contacts for the products they produce. Production methods and procedure for creation of finished work is open to individual exploration. Students have the option of using traditional or digital tools, or three-dimensional mediums.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 261

DIL-327 FASHION & LIFESTYLE ILLUSTRATION

In this course, students focus on mixed markets of fashion and pop culture. This is not a fashion course in the traditional sense, but it is established for students interested in fashion and lifestyle markets. An individual approach and experimentation with different media in the handling of figures and products is emphasized. Projects include editorial illustration for fashion and pop culture periodicals, illustrations to promote beauty, body positivity, inclusivity, lifestyle products, clothing lines, and development of a personal brand. Students are encouraged and guided on how to explore and research how fashion illustration relates to race, gender, sexual orientation/identity, disability/differently-abled, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 261

DIL-328 ILLUSTRATION AS VISUAL ESSAY

Illustration as Visual Essay emphasizes the importance of the illustrator as storyteller. Students will work with a variety of community-based organizations through a series of field trips to document a wide range of stories from a diverse group of individuals who may not necessarily get media coverage. On-location drawings and paintings will be utilized as the material for a finished series of illustrations on the student's chosen theme.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 247, DIL 258

DIL-329 COSTUMED FIGURE ILLUSTRATION

Costumed Figure Illustration is an advanced figure drawing and painting class that develops, and reinforces the basics of clothed figure drawing and painting while allowing room for ample experimentation. Students work with the instructor to set individual style and technique goals for the semester based on their unique career plans. Individual and independent approaches to working in

various media is stressed in this course. Models for this course will reflect various races, genders, sexual orientations/identity, and disability/differently-abled. Models will pose in the historical and fantasy themed costume in complex scene setups to encourage the student to develop full narrative figure-based illustration. Large scale projects requiring surfaces over 4 feet are assigned throughout the semester.

CREDITS: 3

PREREQUISITES: DIL 247

DIL-330 EXPERIMENTAL ILLUSTRATION WITH MIXED MEDIA

This course covers advanced processes and techniques for working with various media and encourages students to experiment with less traditional methods in an effort to develop personal voice and mark-making language.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 247

DIL-335 INTRODUCTION TO STORYBOARDING

This course offers fundamental instruction needed for development of visualization skills and vocabulary applied in the production of storyboards for cinema, gaming, animatics, television and advertising directed towards diverse audiences and markets. Students learn to utilize traditional drawing mediums to produce finished projects. Assignments cover composition, storytelling, camera angles and moves and presentation values to meet industry standards. Open to non-majors with departmental approval.

CREDITS: 3

PREREQUISITES: DIL 258

DIL-336 ADVERTISING & CINEMATIC STORYBOARDING

This course facilitates training in speed drawing, perspective, conceptual story development and cinematic language capabilities utilized for the creation and design of storyboards for diverse audiences. These skills prepare students with narrative conceptualization capabilities that can be utilized in pre-production in a variety of entertainment-related areas such as advertising, film, animation and video game development. Students are guided in researching local and global cultures in the process of developing their work for this class.

CREDITS: 3

PREREQUISITES: DIL 261

DIL-340 JUNIOR STUDIO A

In this course, junior illustration students will begin the process of creating a focused body of illustration that demonstrates a consistent theme, is aimed at their chosen markets, and is the beginning of serious professional portfolio development. Students will also write a brief assessing their own picture-making process and goals. Presentation and public speaking skills will be emphasized. Through this process of self-assessment, and with the guidance of their instructor, students will begin to develop an understanding of their own mediums and the professional illustrator's workflow process. In combination with researching their chosen illustration markets, students are guided in the exploration of how their body of work and ideas relate to race, gender, sexual orientation/identity, community development, disability/differently-abled, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 231

DIL-342 JUNIOR STUDIO B

In this course, junior illustration students will continue the process of creating a focused body of illustration based upon their experience from Junior Studio A that demonstrates a consistent theme, is aimed at their chosen markets, and is the beginning of serious professional portfolio development. Students will also write a brief assessing their own picture-making process and goals. Presentation and public speaking skills will be emphasized. Through this process of self-assessment, and with the guidance of their instructor, students will begin to develop an understanding of their own mediums and the professional illustrator's workflow process. In combination with researching their chosen illustration markets, students are guided in the exploration of how their body of work and ideas relate to race, gender, sexual orientation/Identity, community development, disability/differently-abled, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 340

DIL-348 HEAD DRAWING AND PORTRAIT PAINTING

Fundamentals and construction, as well as likeness and rendering of diverse figure models of various races, genders, disability/differently-abled, and are covered in the drawing portion of this course. Color, mood, and form and technique are emphasized in the painting portion. Materials used include graphite, charcoal, Prismacolor, pastels, markers, gouache, acrylics, and oils. Outside assignments concentrate on expressions, caricature, formal portraiture and advertising applications.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 246

DIL-350 SEQUENTIAL STORYTELLING

This course explores the narrative storytelling and production procedures for developing graphic novels, comics, storyboards and animatics. Assignments are developed from situations directly observed, imagined or conceptualized to increase the student's awareness and perception of time, which is required for the logical layout and design of stories. Students explore the characteristic of this visual storytelling medium, and create visual narrative stories including age, gender, disability/differently-abled, sexual orientation, economic class, climate change/justice, and global cultures. Use of a camera is required.

CREDITS: 3

PREREQUISITES: DIL 231

DIL-361 DIGITAL GRAPHIC ILLUSTRATION

In this course, projects are structured to respond to particular image communication goals. Students explore the characteristics of this vector based digital image making application, and create visual narrative stories including age, gender, disability/differently-abled, sexual orientation, economic class, climate change/justice, and global cultures. Students become familiar with the use of Adobe Illustrator.

CREDITS: 3

PREREQUISITES: DIL 270

DIL-363 CHILDREN'S BOOK ILLUSTRATION

In this course, students explore the characteristic of children's book illustration, including age, gender, disability/differently-abled, economic class, climate change/justice, and global cultures. A variety of techniques are explored relevant to the translation of a story into visual form. Professional conditions

and business practices connected to the profession of children's book illustration are considered. Sketchbooks are an important component in the overall process in this course.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 246

DIL-383 EDITORIAL PAINTING

In this course students learn how to synthesize ideas and narratives of written texts into effective illustration. In addition, best practices and working methods of an editorial and publishing illustrator will be learned. By the end of this course, the students will demonstrate a knowledge of how current conceptual editorial illustration practice relates to issues surrounding race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 231

DIL-386 INTRODUCTION TO VISUAL DEVELOPMENT

In this course, students will complete a deep-dive investigation into the role of a visual development artist within the animation industry. Students will come to understand how this creative role fits into a greater production pipeline and know all of the various specialties that exist within this umbrella term. Students will leave this course with a solid visual development project for their portfolios. From the concepting stage to the final version of their project, students will develop projects that reflect diverse audiences including race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 261, DIL 231

DIL-406 STRUCTURAL FIGURE ILLUSTRATION

Structural Figure Painting is an Illustration department course offered to seniors. It is designed to apply the knowledge a student has gained from their combined classes from Terms 1-6 in general, and specifically focus on drawing, painting, and analyzing the entire figure in a complex manner for finished work. This involves a number of multiple class session figure poses, larger sized in class work, as well as some larger scale and complex homework projects. A diverse grouping of past and contemporary artists from varied global cultural backgrounds of race, gender, sexual identity/orientation, among others will be critically discussed.

CREDITS: 3

PREREQUISITES: DIL 246

DIL-407 ILLUSIONIST PAINTING (ADVANCED)

"Illusionist Painting" is an atelier style course focused on contemporary representational practices, with an emphasis on creating the illusion of form from the live figure. Students will have extended class time to accomplish paintings from a diverse grouping of live figure models of varied race, gender, sexual identity/orientation, and disability/differently-abled backgrounds. The course will include an observational approach to painting the human figure and will develop skills in proportion, perspective, modeling form and illusion, based on an advanced level. The advanced class will emphasize the completed image "lay-in" stages, rendering of complex realistic and representational form, surface quality, and personal outlook or "voice." We will cover contemporary methods and materials, and

traditional methods in panel painting, canvas and chassis, ground preparation, pigment preparation, varnishes and mediums, and mural painting among other methods and practices.

CREDITS: 3

PREREQUISITES: DIL 231, DIL 247

DIL-408 FUTURE ILLUSTRATION MEDIA

In this course, students explore numerous technologies, techniques, and ideas that are at the cutting edge of the illustration industry. Key concepts include implementing movement, applying various programs and applications to their process, and the exploration of virtual reality and how this form of illustration can be applied to 3D spaces with concepts and ideas that are aimed at a diverse global audience.

CREDITS: 3

PREREQUISITES: DIL 342

DIL-443 ILLUSTRATION AND DESIGN II

In this course, students explore more complex issues in dealing with text and image, translating ideas into visual message constructs that effectively combine the two in symbiotic relationships. Students engage in problems that demand research of diverse global audiences and cultures, creation and management of numerous visual and informational elements within a given visual product. Students will be guided on methods of effective engagement with the local community through their illustration and design course projects.

CREDITS: 3

PREREQUISITES: DIL 342

DIL-445 ADVANCED DIGITAL ILLUSTRATION

In this course, students further develop and explore advanced digital workflow processes and techniques. They combine this ideation and workflow process with concepts and ideas that are aimed at a diverse global audience. Key concepts include implementing movement, applying various programs and applications to their process, and the exploration of utilizing 3-D VR sculpting, and how it assists the overall digital painting and illustration process.

CREDITS: 3

PREREQUISITES: DIL 342

DIL-458 BEYOND THE PORTFOLIO

This course, which must be taken in the first semester of the senior year will provide a business education that will serve to empower students to obtain a fulfilling art career. Students will compare four illustration markets and identify what market is appropriate for their work and lifestyle. In addition to this topics and issues relating to best sustainable business practices relevant to local, national, and global communities, and how the student can have a positive impact as a responsible creative businessperson. Students will use the most contemporary resources and promotional practices to create materials to support the students in the illustration market of their choosing.

CREDITS: 3

PREREQUISITES: DIL 342

DIL-475 ILLUSTRATION INTERNSHIP

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire

semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

CREDITS: 6

PREREQUISITES: DIL 246, DIL 247, DIL 261

DIL-475 ILLUSTRATION INTERNSHIP

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

CREDITS: 3

PREREQUISITES: DIL 246, DIL 247, DIL 261

DIL-483 ILLUSTRATION STUDIO A

In this course, with the assistance of the instructor, students create artist statements, and conceive of a body of work to start exploring in Illustration Studio A. The work (or portfolio) created in this course establishes the artist's point of entry into their chosen market(s) or path within the illustration industry. The students' artist statements will demonstrate a knowledge of current industry practice, and students are encouraged and guided to explore how their chosen direction relates to race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 340, DIL 342

DIL-484 ILLUSTRATION STUDIO B

This course is a continuation of DIL 483. With the assistance of the instructor, students continue to explore and revise their artist statements and body of work started in Illustration Studio A. The work (or portfolio) created in this course establishes the artist's point of entry into their chosen market(s) or path within the illustration industry. The students' artist statements will demonstrate a knowledge of current industry practice, and students are encouraged to explore how their chosen direction relates to race, gender, sexual orientation/identity, community development, disability/differently-abled, climate change/justice/sustainability, global cultures, and economic class.

CREDITS: 3

PREREQUISITES: DIL 340, DIL 342

DIL-485 SPECIAL PROJECT 300/400

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

FALL 2022 - VISUAL DEVELOPMENT I: CHARACTER INTENSIVE

This is the first of two visual development intensive courses. Throughout this course, students will explore what it means to be a character designer in the animation industry. The semester will begin with a deep dive into theory and will end with a capstone, collaborative project of a student's choice. Student participants should have taken DIL 386 Introduction to Visual Development prior to taking this course.

WINTER 2023 - TECH PACK DESIGN FOR ILLUSTRATION

Through the covering of fundamental Adobe Illustrator tools and skills, students will gain the knowledge needed to create professional tech pack illustrations that are skillfully crafted using construction methods that facilitate easy editing for future use. Students will also gain experience in creating dynamic vector art that can and will be scaled, patterned, and applied to.

WINTER 2023 - VISUAL DEVELOPMENT II: ENVIRONMENT INTENSIVE

This is the second intensive course on visual development taken after Visual Development I: Character Intensive. Throughout this course, students will explore what it means to be an environment designer in the animation industry. The semester will begin with a deep dive into theory and will end with a capstone, collaborative project of a student's choice. apparel and accessories in a variety of ways.

CREDITS: 3

PREREQUISITES:

DIL-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DIL-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES: DIL 246, DIL 247, DIL 261, DIL 270, DIL 281

DIL-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES: DIL 246, DIL 247, DIL 261, DIL 270, DIL 281

Interdisciplinary Art + Design

Interdisciplinary Art & Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN --- | Foundations Requirement 1 | 3 |
| | DFN --- | Foundations Requirement 2 | 3 |
| | DFN --- | Foundations Requirement 3 | 3 |
| | IAD 105 | Interdisciplinary Strategies | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------|---------|
| | DFN --- | Foundations Requirement 4 | 3 |
| | DFN --- | Foundations Requirement 5 | 3 |
| | DFN --- | Foundations Requirement 6 | 3 |
| | D- - - - | 100 Level Studio Elective | 3 |
| | DEN 102 | Composition II | 3 |

Faculty Mentoring required -

Must complete Plan of Work before registering for 2nd year

Second Year

Third Semester = 18 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|------------------------------------|---------|
| | D- - - - | 100 Level Studio Elective | 3 |
| | D- - - - | 100 Level Studio Elective | 3 |
| | DAS 213 | Business Practices | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |
| | D- - - - | Elective | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|----------------------------------|---------|
| | D- - - - | 200 Level Studio Elective | 3 |
| | D- - - - | 200 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose One | DAH 201 | Visual Narration: Asia | 3 |
| | | Visual Narration: Africa/America | |
| | D- - - - | Elective | 3 |

Faculty Mentoring required -

Must complete Plan of Work before registering for 3rd year

Third Year

Fifth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------|---------|
| | IAD 305 | Art as Narrative | 3 |
| | D- - - - | 200/300 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 300 | Natural Science | 3 |
| | D- - - - | Elective | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|---------------------------------|---------|
| | IAD 308 | Art as Propaganda | 3 |
| | IAD 310 | IAD Research & Portfolio | 3 |
| | D- - - - | 200/300 Level Studio Elective | 3 |
| Choose One | DAH --- | 200/300 Art History | 3 |
| | DVC --- | 200/300 Visual Culture Elective | 3 |
| | D- - - - | Elective | 3 |

Faculty Mentoring required -

Must complete Plan of Work before registering for 4th year

Fourth Year

Seventh Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|-------------------------------|---------|
| | IAD 407 | Interdisciplinary Thesis I | 3 |
| | D- - - - | 300/400 Level Studio Elective | 3 |
| | D- - - - | 300/400 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |

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

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-------------------------------|---------|
| | IAD 408 | Interdisciplinary Thesis II | 3 |
| | D- - - - | 300/400 Level Studio Elective | 3 |
| | D- - - - | 300/400 Level Studio Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |

Catalog Year 22/23

Total Credits

126-127*

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=51; Gen Ed=45; Elective=12

Interdisciplinary Art + Design

IAD-105 INTERDISCIPLINARY STRATEGIES

Students engage in a series of personal and collaborative projects requiring them to invent new rules and processes for research, testing, and making through the acts of inquiry, observation, play, material exploration, testing, and fabrication. This course functions as an introduction to an interdisciplinary studio practice as well as to the various disciplines that make up the College. Students gain an understanding of the facilities, opportunities, and course offerings that each department has to offer them, which will help with direction and course selection in the coming semesters. This studio incorporates reading, writing, and critical thinking as vital components of a holistic studio practice, instilling a fundamental approach to the program.

CREDITS: 3

PREREQUISITES:

IAD-305 ART AS NARRATIVE

Narrative structures and strategies are present in all disciplines and cultures, though the form, language, intentions, and motives may vary. Examples of these structures include storytelling, brand messaging, gameplay, wayfinding, and signs and symbols. This course looks at traditional and experimental narratives across disciplines and at their intersections. Students will develop language, voice, and integrative methods for execution and delivery within and without the context of their chosen fields of study.

CREDITS: 3

PREREQUISITES: IAD 105

IAD-308 ART AS PROPAGANDA

Students will identify, examine, and react to contemporary matters of socio-cultural relevance through a creative media-blind lens, viewing social practice in a broad sense. The goal is to develop innovative interdisciplinary and inclusive solutions to art/design problems that employ students' unique individual and combined skill sets. Students will have opportunities to use proven research methods and invent new ones.

CREDITS: 3

PREREQUISITES: IAD 305

IAD-310 IAD RESEARCH & PORTFOLIO

Taken in the semester prior to Interdisciplinary Thesis I, students utilize this course to research, identify, and develop potential thesis projects in consideration of their specific skill sets. Research methods will be reinforced and new strategies for discovery will be developed, where possible. The course will also include career research, relevant to the individual student's particular path of study, with an eye toward potential internship opportunities. Students end the semester with a persuasive presentation focused on their thesis concept, and are prepared to apply for internships.

CREDITS: 3

PREREQUISITES: IAD 305

IAD-407 INTERDISCIPLINARY THESIS I

The Interdisciplinary Thesis is a two-semester studio course affording students the time and space to undertake major independent interdisciplinary art and design projects. Students may propose a body of related works, a series of individual pieces, or major stand-alone projects with the goal of producing

them over the course of two semesters alongside their peers, capitalizing on their diverse skill sets, professional goals, and regular critiques.

CREDITS: 3

PREREQUISITES: IAD 305, IAD 308, IAD 310

IAD-408 INTERDISCIPLINARY THESIS II

This second semester thesis course completes the work begun in Interdisciplinary Thesis I. The course includes regular critiques as students work towards their individual and collective project goals, including relevant publications and public exhibitions by the end of the semester.

CREDITS: 3

PREREQUISITES: IAD 407

Interior Design

Interior Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|-----------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DIN 127 | Freshman Interior Design Studio I | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFN 136 | Image Concepts II | 3 |
| Choose One | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | DIN 128 | Freshman Interior Design Studio II | 3 |
| | DIN 130 | Residential Interior Design Studio | 3 |
| | DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| Choose One | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | DIN 220 | Auto Cad I/Architectural Drawing | 3 |
| | DIN 231 | Sophomore Interior Design Studio I | 3 |
| | DIN 251 | Design Sources & Materials | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|-------------------------------------|---------|
| | DIN 205 | Textiles | 3 |
| | DIN 232 | Sophomore Interior Design Studio II | 3 |
| | DIN 261 | Environ. Psych. & Human Factors | 3 |
| | DIN 270 | Revit Architecture | 3 |
| Choose One | DAH 201 | Visual Narration: Asia | 3 |
| | | Visual Narration: Africa/America | 3 |
| | DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 16.5 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|---------------------------------|---------|
| | DIN 331 | Junior Interior Design Studio I | 3 |
| | DIN 311 | 3D Interior Modeling | 3 |
| | DIN 351 | Laws, Codes and Standards | 3 |
| | DIN 335 | Portfolio Preparation | 1.5 |
| | DAH 321 | History of Interior Design | 3 |
| | DAS 213 | Business Practices | 3 |

Sixth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|-----------------------------------|---------|
| | DIN 313 | 3D Interior Modeling & Animation | 3 |
| | DIN 332 | Junior Interior Design Studio II | 3 |
| | DIN 363 | Lighting Technology & Application | 3 |
| Choose One | DAH 341 | History of Modern Design | 3 |
| | DLE --- | General Education Elective | 3 |
| | DNS 300 | Natural Science | 3 |

Fourth Year

Seventh Semester = 13.5 Credit Hours

| | Course # | Course Title | Credits |
|------------|-----------|---------------------------------|---------|
| | DIN 431 | Senior Interior Design Studio I | 3 |
| | DIN 434 | Business Practices Seminar | 1.5 |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D - - - - | Elective | 3 |

Eighth Semester = 15 Credit Hours

| | Course # | Course Title | Credits |
|--|-----------|----------------------------------|---------|
| | DIN 432 | Senior Interior Design Studio II | 3 |
| | DIN --- | Interior Design Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D - - - - | Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Interior Design

DIN-127 FRESHMAN INTERIOR DESIGN STUDIO I

In this course, students are introduced to the technical drawing and graphic communication skills required for success in the field of interior design. A variety of black and white media used to communicate design concepts and create ideation sketches and presentation techniques are explored. Emphasis is on understanding concepts that develop creative thinking processes.

CREDITS: 3

PREREQUISITES:

DIN-128 FRESHMAN INTERIOR DESIGN STUDIO II

This course emphasizes further exploration of technical illustration approaches that can be combined to produce informative presentations. Focus is on perspective techniques, section and isometric drawing, developing color plans, elevations and illustrations for presentations. A variety of approaches to color media may be introduced, along with continued hand-lettering exercises from which students develop presentation skills appropriate to the interior design field. Prismacolor, markers, pastel and watercolor may be incorporated.

CREDITS: 3

PREREQUISITES: DIN 127

DIN-130 RESIDENTIAL INTERIOR DESIGN STUDIO

In this course, emphasis is placed on residential design projects in which students develop methods for creative problem solving. Students learn to create plans and package their ideas from preliminary design concepts. The study of basic design elements and principles are considered. Contemporary issues relative to interior design are explored and issues related to human needs – diverse users from an inclusive design standpoint, as well as issues that relate to human needs, functions and spatial proportions in the built environment.

CREDITS: 3

PREREQUISITES: DIN 127

DIN-205 TEXTILES

Textile design and construction, cultural and period specific contexts are surveyed in this course. Students will identify and explore woven, knitted, off-loom and finishing techniques, as well as performance characteristics, basic textile chemistry and testing procedure. Health and safety standards that affect the selection, specification and application of textiles in the interior environment are examined.

CREDITS: 3

PREREQUISITES:

DIN-220 AUTO CAD I/ARCHITECTURAL DRAWING

In this course, students are acquainted with computer-aided drafting (CAD) for interior design by constructing detailed documents and plans. The course is designed to introduce students to the technologies used in the interior design field for the appropriate preparation of documents. Students expand their knowledge of dimensioning spaces through the development of plans, elevations, sections, interior details and other standard conventions that are part of construction documents. Concepts are introduced in this class where students will look at how humans respond to environments, including ADA, inclusive and universal design.

CREDITS: 3

PREREQUISITES: DIN 127, DIN 128, DIN 130

DIN-231 SOPHOMORE INTERIOR DESIGN STUDIO I

In this course, students explore the design of a large-scale mixed use residential/mercantile space through creative thinking and problem solving. Students learn to design for public spaces, based on planning and programming techniques introduced in Residential Interior Design Studio. Students are encouraged to depict diverse users applying universal and inclusive design. Preliminary sketches, plans, and research as well as verbal presentations are required.

CREDITS: 3

PREREQUISITES: DIN 127, DIN 128, DIN 130

DIN-232 SOPHOMORE INTERIOR DESIGN STUDIO II

In this course, students explore the design of commercial spaces within a specialized environment. Students incorporate creative design solutions to unique situations while resolving common issues related to public facilities. Applying universal and inclusive design concepts. More complex application of design principles and procedures are achieved. Model making or building is required in this course. Students interact with practicing professionals, critics and jurors.

CREDITS: 3

PREREQUISITES: DIN 127, DIN 128, DIN 130, DIN 220, DIN 231 DIN 270

DIN-251 DESIGN SOURCES AND MATERIALS

In this course, students are acquainted with materials used for the design of interior spaces, both commercial and residential. Visits to suppliers, product shows and guest lectures designated by the instructor, are requirements of the course. Products, information sources for materials and finishes, their properties, specification and installation techniques are examined, in addition to building student awareness of code regulations for interior environments.

CREDITS: 3

PREREQUISITES:

DIN-261 ENVIRONMENTAL PSYCHOLOGY AND HUMAN FACTORS

Human perception of the environment influences behavior, mood and productivity. In this course, students develop awareness of ergonomics and anthropometrics in terms of human dimensions and movement. Proxemics, the study of personal space needs, are also explored while visual perception and dynamics of color are applied in three-dimensional spaces. The psychological needs of special populations (impaired, elderly, children, etc.) are also investigated. This course provides students with an awareness of how human needs at home and in the workplace influence design decisions and impact quality of life.

CREDITS: 3

PREREQUISITES:

DIN-270 REVIT ARCHITECTURE

In this course, students advance the AutoCad skills developed in AutoCad I to produce a comprehensive set of CAD documents to coincide with their studio project. This course develops 2D and 3D drafting skills to provide an introduction to DIN 311. Custom built-ins, millwork details, lighting design plans, as well as finish schedules and specifications, complete the set of drawings. Building systems (mechanical, electrical, structural, etc.) are explored to provide an understanding of building components in

residential and commercial structures and how humans interact with their environments. The documents developed will display inclusive and universal design including ramps, access to elevators, etc.

CREDITS: 3

PREREQUISITES: DIN 220

DIN-311 3D INTERIOR MODELING

This studio introduces students to computer modeling, rendering and animation of 3D forms and the use of computers in applying textures to surfaces within architectural interiors. Lighting principles, camera placement and movement introduce students to 3D modeling and animation.

CREDITS: 3

PREREQUISITES: DIN 270

DIN-313 3D INTERIOR MODELING AND ANIMATION

This advanced studio emphasizes walk-through animation of interior studio projects. Digital output of stills and animation make strong additions to senior portfolios. Students are encouraged to depict diverse users applying universal and inclusive design.

CREDITS: 3

PREREQUISITES: DIN 311

DIN-331 JUNIOR INTERIOR DESIGN STUDIO I

This comprehensive design studio incorporates the specialized attributes of lighting while creating design solutions for a large-scale project. Students apply AutoCad technology and knowledge of building codes, universal and inclusive design principles in presenting design solutions.

CREDITS: 3

PREREQUISITES: DIN 232, DIN 270

DIN-332 JUNIOR INTERIOR DESIGN STUDIO II

The focus of this course is a comprehensive studio design problem that involves a large-scale commercial space. Projects require the application of concepts of programming space analysis, inclusive design, planning and creative problem solving. A set of plans, working sketches and models, presentation materials and research, as well as verbal presentations may be required. Design issues to be resolved challenge students to develop innovative solutions for the built environment, while providing for the health, safety and welfare of the public.

CREDITS: 3

PREREQUISITES: DIN 331, DIN 351 DIN 363

DIN-335 PORTFOLIO PREPARATION

In this course, students develop the ability to package their collective body of work into a family of marketing tools representing their abilities as a designer. The course focuses on the review, analysis, preparation, and/or improvement of the student's portfolio. Based on personal goals and faculty assessment, students develop mechanisms to market their skills. These include developing a resume, looking at format and layout, research for website design, print, communications, and other appropriate personal marketing material.

CREDITS: 1.5

PREREQUISITES: DIN 232

DIN-351 LAWS, CODES AND STANDARDS

This course reviews the legal standards employed by professional interior designers to determine code requirements in primarily commercial settings. Students develop an understanding of the use of reference materials and research procedures as they apply to interior design. BOCA, NFPA, ADA and ADAAG are referenced, as well as the International Building Codes.

CREDITS: 3

PREREQUISITES:

DIN-363 LIGHTING TECHNOLOGY AND APPLICATIONS

In this course, students learn about the appropriate selection of lighting for specification in interior environment applications. Lighting principles and technologies are facilitated through the design problems created in the studios.

CREDITS: 3

PREREQUISITES: DIN 232

DIN-431 SENIOR INTERIOR DESIGN STUDIO I

In this course, a professional project encompassing knowledge and skills gained in previous years, is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student's portfolio.

CREDITS: 3

PREREQUISITES: DIN 332, DIN 351

DIN-432 SENIOR INTERIOR DESIGN STUDIO II

In this course, a professional project encompassing knowledge and skills of previous years is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student's portfolio. The project uses parallel requirements to the NCIDQ (National Certification for Interior Design Qualification) exam in order to prepare students for this certification examination.

CREDITS: 3

PREREQUISITES: DIN 431

DIN-434 BUSINESS PRACTICES SEMINAR

In this course, fundamentals of the business of interior design are covered including operations, communications and the ethical, legal and financial responsibilities of the practitioner. NCIDQ standards are followed through practice examinations. Students are given the opportunity to review their portfolios. Emphasis is placed on effective design presentation for interviewing and communicating with industry professionals and prospective clients. All aspects of a design practice are explored from the initial client contact and include the business practices specific to the industry.

CREDITS: 1.5

PREREQUISITES: DIN 332

DIN-475 INTERIOR DESIGN INTERNSHIP

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible

to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

CREDITS: 3

PREREQUISITES:

DIN-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DIN-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DIN-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 1.5

PREREQUISITES:

DIN-505 AICAD EXCHANGE

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

CREDITS: 12

PREREQUISITES:

DIN-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Liberal Arts

The Liberal Arts Department at the College for Creative Studies is dedicated to the academic and professional success and enrichment of CCS students. Faculty represent a wide variety of disciplines within the liberal arts including: English language and literature, composition, history, art history, the social sciences, the natural sciences, philosophy and critical theory. Also offered are minors in art history, visual culture, art therapy, critical theory, sustainability and social responsibility, creative writing, and creative entrepreneurship. Course offerings within the Liberal Arts Department are specifically designed to serve the personal and professional needs of emerging artists and designers. The curriculum sensitively balances classical academic training with cutting edge, innovative pedagogy in subject areas such as the social responsibilities and engagement of art/ design practice, global issues and diversity awareness. Courses encourage expressive, thoughtful writing, confident presentation delivery, logical reasoning, process-oriented and team-oriented projects and varied, creative responses to both written and visual texts.

Art History

DAH-200 WESTERN ART HISTORY/VISUAL CULTURE

This course is a survey of Western Art and visual culture from the late Middle Ages to the twentieth-century. Other than to present an outline history of Western art, this course seeks to introduce students cumulatively to the critical concepts and vocabulary in the study of art history, visual culture, art appreciation and historiography of art, that is, the study of the writing about art and its history. The course will seek to introduce students to historically relevant accounts of the philosophical, religious, poetic and technological contexts of art as well as to introduce new forms of historical thinking on the relevance of the recognition of social, political and economic, (race, class and gender) in the understanding of both the making of art and its audience.

CREDITS: 3

PREREQUISITES:

DAH-201 VISUAL NARRATION: ASIA

This course is an introduction to Asian visual culture through a series of case studies in visual narration in a wide variety of media and formats from India, Southeast Asia, China and Japan. At the same time, the course seeks to locate individual narratives in the larger narrative traditions and the socio-political contexts from which they emerge including, but not limited to, issues of cultural appropriation and the impact of cultural diversity. The focal narratives range from painted and sculpted cycles in the architectural space of public monuments, to individual hand scrolls and manuscripts that have more limited and private audiences and viewing protocols. This course examines each work of art in its particular cultural contexts, including its patron, maker, and original consumers. Students study the use of visual narratives in the construction of ideals by emperors, religious devotees and scholars construct. In this light we will study visual narratives that have accompanying verbal texts as well as those that stand alone.

CREDITS: 3

PREREQUISITES:

DAH-201 VISUAL NARRATION: AFRICA/AMERICA

This course is an introduction to the visual cultures of Africa and its Diasporas, through a series of case studies in visual narration in a wide variety of media and formats from Africa, the Caribbean, the US,

Brazil, and indeed throughout the Black Atlantic. The case studies range from altar-making to filmmaking, and from sculpture to pageantrics of carnival. The course seeks to locate these individual images-texts-objects in the larger narrative and performance traditions, as well as the socio-political and historical contexts, from which they emerge including, but not limited to, examples of cultural appropriation and the impact of cultural diversity. . But the course also asks where these forms are going, and how historical memory works now, always in motion. What, then, are the theoretical and practical implications for establishing origins, authenticity, and the future?

CREDITS: 3

PREREQUISITES:

DAH-218 CONTEMPORARY ART AND VISUAL CULTURE

This course examines the various approaches that build the foundation for an emerging field of Visual Culture and emphasizes its parallel development with discussions about the gaze as a historical and culturally constructed phenomenon. This course satisfies the General Education requirement.

CREDITS: 3

PREREQUISITES: DAH 200, DAH 201

DAH-301 CLASSICAL ART AND EARLY MEDIEVAL

Students explore the roots of Western civilization in the classical Greco-Roman tradition. Since architecture and sculpture are the hallmarks of this period, major Greek and Roman monuments will be highlighted. The course will also discuss this classical tradition as the source of early Christian art, Byzantine art and early medieval art, including Romanesque.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-306 HISTORY OF AMERICAN ILLUSTRATION

This course focuses on printed art in America from pre-1890 through the 1950's. The influence of illustrators on the attitudes and customs of their times is the focus. Using a format of study by decade, the course explores the making of pictures to tell a story regardless of medium. A more theoretical approach is used in discussions of the great teachers and of women in illustration. This course satisfies the General Education requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-307 20TH CENTURY ART IN EUROPE

This course focuses on artists' response to the sweeping social, philosophical and political changes that began in the late nineteenth century, including Expressionism, Cubism and Futurism. Students explore the work of modernists who affronted their audiences in order to bring about changes in perception, including the artists of the Dada movement, who mocked art and society, and the Surrealists, who explored the unconscious as a resource for art. Artists studied include Henri Matisse, Wassily Kandinsky, Franz Marc, Pablo Picasso, Marcel Duchamp, Salvador Dali and Max Ernst.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-310 RENAISSANCE AND MANNERIST ART

In the sixteenth century, as ancient manuscripts began to be rediscovered, translated and made available to European humanists such as Petrarch, society turned in a more worldly direction. Artists

began adding classical themes to their devotional repertoires and more frequently directed their attention to the problems of life on earth. This class covers painters, architects and sculptors, including Botticelli, Leonardo da Vinci and Michelangelo in Italy, and Jan Van Eyck, Hieronymous Bosch, Albrecht Durer and Hans Holbein in northern Europe. Mannerism as an outgrowth of the Renaissance is also discussed.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-313 HISTORY OF PHOTOGRAPHY

This course concentrates on significant movements within the field of photography and accompanying historical and political events that occurred from the invention of photography in 1839 through its many stages of development to the present day. The course further reflects on how photography continues to influence cultures globally. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-314 HISTORY OF ANIMATION AND DIGITAL MEDIA

This two-part course includes seven weeks devoted to animation and seven weeks to digital media. The animation portion covers the origins, history and techniques of traditional, puppet, 3D and experimental animation. All genres are explored with an emphasis on the creators and their innovations in their particular political and professional context. The digital media portion covers the emergence of digital media as an innovative means of expression, reviews the work of major artists working in the field today and illustrates how the digital media are influencing the social and the cultural character of our society. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-315 HISTORY OF FILM

This course offers a focused yet wide-ranging overview of the history of film. Students will develop a historical understanding of film based on a survey of cinematic traditions and movements contained within narrative, documentary, and experimental forms, and acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices and structures, including the impact of technological developments on film production, the formation of genre, the legacy of auteurism and the ways in which meaning in films is conditioned by the uses of camera, editing, lighting, sound and acting. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-316 HISTORY OF VIDEO GAMES

This course will examine the history and roots of video games as an industry and as an artistic medium by observing the advancements made in the visual art and theories of game design. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-318 CONTEMPORARY ART HISTORY

This course is a broad survey of current issues in painting, sculpture, performance art, film, poetry,

photography, music and other crossover art forms. Artists and their works are presented through slides, tape recordings, films, videos, and readings. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-321 HISTORY OF INTERIOR DESIGN

This course is a comprehensive survey of the historical development of interior design with emphasis on furniture and the decorative arts. The course explores the designs and materials of Egypt, the Classical Mediterranean, the Medieval World and Tudor-Elizabethan England. Students examine the influence of Islam on Spanish design and that of the French monarchy on Baroque, Rococo, and Neoclassical styles. The course concludes with the technological developments and their impact on designs of the late 19th and 20th centuries. Lectures and on-site study of museum collections provide direct experience of the decorative arts. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-341 HISTORY OF MODERN DESIGN

This course examines the social, economic, political, and cultural forces that influence modern design. Beginning with the Industrial Revolution and continuing to present day, this course introduces the prominent designers, their ideas, their influences, and the historical context in which they worked. The course covers a variety of media and discusses design in the United States, Europe, and Asia. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH-201

DAH-344 WOMEN IN THE VISUAL ARTS

This course explores the various roles of women in the art world, both as artists and subjects, from 1550 to the present. Figures studied include Artemisia Gentileschi, Elisabeth Vigee-Lebrun, Angelica Kauffmann, Mary Cassatt, Georgia O'Keeffe, Louise Nevelson and Judy Chicago. Topics include feminist imagery, politics and contemporary feminist criticism.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-347 HISTORY OF GRAPHIC DESIGN

This course surveys the historical and nonhistorical innovations that have taken place in graphic design from 1850 to the present. Students discuss the impact of various technologies and their influence on the resulting forms and functions of the objects/images presented. The social and political climate of past cultures and their contextual relationship with design are considered. Thus, students come to understand design as visual communication that speaks of its time and place. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-351 HISTORY OF CRAFTS

This course surveys the major developments within the craft tradition that have influenced contemporary studio practices and cultural acceptance. Emphasis is on the many social and cultural contexts that have shaped the path of artistic production. Particular focus will center on nineteenth and

twentieth century innovations and their impact on today's craft, craftsman and culture. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-352 HISTORY OF FASHION

This course explores the history of fashion from the earliest periods of human development to modern industrial, digital society as it influences the Western style of dress, garment production, fashion in the wider culture, and the marketing of fashion. Detailed focus on individual designers, trends and processes will illuminate the many ways fashion represents a profound anthropological study of humanity. Organized field trips to local artisan studios for presentations and discussions will be provided to enhance the understanding of process and artifact. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-357 ICONOGRAPHY AND MYTHOLOGY

In this course, students explore world mythology and the works of art they have inspired. Western artists historically have drawn inspiration from Christian beliefs and symbols as well as from the myths of ancient Egypt, Greece and Rome. Contemporary artists have also been influenced by the beliefs and symbols of Asia, India, Native America, Africa and other cultures. These are the basis for most animated stories, video games, films and many other forms of literature and works of art. The course will explore the beliefs, meanings and symbols of many cultures as they are used in art both historically and today.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-361 HISTORY OF ADVERTISING

This course explores the evolution of advertising throughout the 20th century. From the creative revolution in the 60's to the proliferation of alternative media and the World Wide Web, students study the trends, technology, agencies and people in this creative industry. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DAH 200 OR DAH 201

DAH-401 ART PRACTICE, SOCIAL THEORY & THE CITY

Art is not created in a vacuum. It exists within contexts that are historical, cultural, political, economic, technological, and physical. This course uses social theory to explore the relationship between art and practice and the urban environment. The class will examine the perspectives of important thinkers in course modules organized around major themes. Case studies of specific art practices will also be examined. These case studies will demonstrate a diverse set of cultural viewpoints and strategies. Ultimately, this course offers students an opportunity to study art as an aspect of personal identity, a mode of social organization, and a source of critical and imaginative power within the city. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-410 EARLY ITALIAN RENAISSANCE

This course is a survey of the architecture, sculpture and painting in Tuscany during the 13th, 14th and 15th Centuries, with particular attention to the works produced in Pisa, Lucca, Siena and Florence. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAH-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DAH-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

Entrepreneurial Studies

DAS-213 BUSINESS PRACTICES

This course prepares students to function as professional artists and/or designers. It provides an introduction to contemporary business theories, trend analysis, and branding techniques and practices. As well, students learn and use basic project management principles, project costing models, and the elements of business plan design. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102

DAS-303 PROFESSIONAL PRACTICE FOR ARTISTS

This course addresses the skills and knowledge needed to succeed as a contemporary artist while sustaining a professional studio practice. Topics include creating and organizing your professional profile, documentation and marketing, applications for field related opportunities, and basic small business skills. Students will learn how to develop a resource database, create valuable professional networks, and consider marketing and exhibiting from a broad range of commercial and alternative contexts. Guest lecturers, and visiting-artist presentations connect course information with real-world experience.

CREDITS: 3

PREREQUISITES: DEN-102

DAS-313 CREATIVE ENTREPRENEUR: BRANDING ESSENTIALS

This course prepares students to connect their creative practice with prospective customers and clients through the study of contemporary marketing techniques. The course builds on knowledge gained in DAS-213 Business Practices to deepen student understanding of fundamental business concepts and methods. The primary concepts in the course include: 1) the development of a branded self to build a distinctive image and to establish the basis for the market value of creative work for use in an entrepreneurial or corporate environment and 2) an exploration of social media strategies to communicate that image and corresponding value proposition to potential customers. Understanding branding and image management is essential for professional artists and designers to effectively translate their talents into an economy where markets offer a wide variety of competing choices. Students in this course will complete a personal branding project and a marketing plan to incorporate into their overall business plan and career development strategy. This course is taught by Walsh College faculty. It is an 11 week hybrid course (in class and online) that may be used for Liberal Arts or General Elective credit.

CREDITS: 3

PREREQUISITES: DAS 213 OR DAS 303

DAS-314 CREATIVE ENTREPRENEUR: FINANCIAL ESSENTIALS

This course instructs students in principles of financial management specifically related to the needs of artists and designers. It builds on knowledge gained in DAS 213, Business Practices, to deepened understanding of fundamental business concepts and methods. Through coursework and practice, students develop a set of skills and tools relevant to operating a small or growing start-up company, working in an independent freelance practice, or working in a corporate design studio or other creative environment. This course will examine such topics as: measuring cash flow; working with budgets and forecasts; evaluating financial performance; managing working capital; allocating resources; identifying sources of funding for entrepreneurial ventures; presenting business cases to investors and corporate managements; understanding business related taxes, including tax planning and legal considerations; selecting an accountant or other financial advisor using sound financial criteria; recognizing the advantages and disadvantages of ownership such as sole proprietor and LLC. This course may count towards liberal arts or general elective credit.

CREDITS: 3

PREREQUISITES: DAS 313

DAS-315 CREATIVE ENTREPRENEUR: STRUCTURAL ESSENTIALS

This course is offered for students enrolled in the CCS Minor in Creative Entrepreneurship. It is taught as a cohort and is followed by the final capstone business class, DAS-485. After successfully completing these two capstone courses, students are prepared as entrepreneurial thought and action leaders and have been trained to launch their own creative industry venture. Students are first introduced to different organizational structures including leadership, cultural, and behavioral options and select those most compatible with their mission and values. Using research, students evaluate their venture's competitive landscape, and then create and defend their strategic brand platform, brand name, product/service offerings, and core customer base. This leads to the creation of behaviorally motivating brand content, applied to an integrated set of customer attraction, conversion, retention and sales programs. Students also learn to refine their soft skills, including engaging, listening and selling. This course culminates with students' intensive interaction with actual business owners and creative industry experts in formal presentations.

CREDITS: 3

PREREQUISITES: DAS 313 DAS 314

DAS-316 PRE-LAUNCH ESSENTIALS

DAS-316 follows DAS-315 to form the capstone experience of the Minor in Creative Entrepreneurship. Students will focus on operational and oversight aspects of their venture, including studying, selecting and integrating information analysis and business software into a customized enterprise reporting platform. This review will include accounting information, project management and team communication, search engine optimization, customer acquisition and retention, digital marketing optimization, and enterprise resource planning. Interpersonal skills training will include internal team and business partner management, customer service and satisfaction, and business development, sales and presentation training. Finally students will secure a mini-internship with an appropriate entity. Mini-internships must be approved in advance. As needed, Design Core Detroit will help through their Design Network. This course can be used for Liberal Arts or General Elective credit.

CREDITS: 3

PREREQUISITES: DAS 313 DAS 314 DAS 315

DAS-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DAS-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

English

DEN-101 COMPOSITION I

An introductory composition course, DEN-101 Composition I challenges students to read and assess a variety of written and visual texts and respond in a college-level essay incorporating carefully crafted research and argumentation. This course stresses important academic skills including essay planning and organization, researching, citing sources in the MLA (Modern Language Association) style, composing introductions and conclusions, revising, and presenting before a group. This class satisfied the General Education requirement.

CREDITS: 3

PREREQUISITES:

DEN-102 COMPOSITION II

DEN-102 Composition II, the second class in a series, builds upon the research, writing, and editing skills mastered in DEN-101 Composition I. The writing assignments center on four concepts: visuality, the aesthetic, representation, and identity. Composition II provides the college student with the necessary writing skills to discover the pleasure and challenge of inquiry (asking compelling questions) research (investigating answers from many varied sources) and inter-relationship (discovering all knowledge may be intricately connected in a balanced synthesis) This course satisfied the General Education requirement.

CREDITS: 3

PREREQUISITES: DEN-101

DEN-239 SURVEY OF WORLD LITERATURE

This course offers a rich, multicultural perspective on literature - from classic American and European texts, to important works from Asian, African, and Middle Eastern cultures. Students are challenged to read and analyze for content, style, and form, investigate texts through library research, learn to apply literary terminology, and compose critical essays utilizing primary and secondary sources. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102

DEN-303 POETRY WRITING WORKSHOP

This workshop focuses primarily on the art and craft of generating strong poems. Students review each others' work with revision and ultimately publication as a goal. The course also includes discussion of the current poetry market, literary journals etc., and how the new poet can break into the market.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-307 INTRO TO CREATIVE WRITING

This course introduces students to fiction, poetry, creative nonfiction and drama and presents an opportunity to produce written work in those genres for review by the instructor and peers. DEN 307 offers student writers an opportunity to improve their writing. The works of published writers, like the exhibits of artists, are used as models and resources. This course is open to the general student population, but is required for all Creative Writing Minors.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-310 THE FAIRY TALE: ART, LITERATURE & FILM

The fairy tale is a distinct genre of literature, with its own set of characteristics and audience expectations. In this course, students will study numerous classic examples of the fairy tale, such as those collected by the Brothers Grimm and salon tales written by Charles Perrault for members of the French court, as well as modern revisionist adaptations. The origins of fairy tales from saga and certain Renaissance collections such as the Pentamerone by Giambattista Basile and The Arabian Nights will also be explored. Students can expect to study saga, classic Marchen, and global examples of

diffusionism. Some attention is paid to art from the tradition of fairy tale illustration as well as filmic adaptations.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-311 SHAKESPEARE

This upper-level course on Shakespeare and the Emergence of the Early Modern Self seeks to explore the ways in which the language of Shakespeare - in sonnet sequence, in comedy and tragedy - allows a site for the study of the struggles, conflicts and anxieties in the emergence of what may be called early modern subjection. Through close attention to the language and conventions of Elizabethan writing and staging, students are encouraged to formulate their own historical yet creative reading of self and subjectivity in Shakespeare's art and work. A special section on Shakespeare and Film is used to open discussion on the uses and re-interpretation of Shakespeare's works for modern and contemporary audiences (in terms of gender, race and class).

CREDITS: 3

PREREQUISITES: DEN 239

DEN-312 FICTION WRITING WORKSHOP

The purpose of this workshop is to create and refine new fiction in the form of flash or short stories, novellas and/or novel chapters. Since good writing rarely occurs in a vacuum, in addition to providing critiques on student story and chapter drafts, we will also discuss materials from professional writers to help deepen our own understanding of the craft of fiction and the interplay between form and content.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-314 CREATIVE NONFICTION WORKSHOP

Creative nonfiction is a type of writing that uses literary styles and techniques to construct narratives that have their foundation in fact. Examples include: memoir, travelogue, the personal essay, and cultural observation. As opposed to journalism and technical writing, which are also based in fact, creative nonfiction projects a dramatic, literary framework onto everyday existence, rendering it enlightening and potentially meaningful to the reader. We will study examples of creative nonfiction in order to determine some of the structures and methods of this relatively open genre, and in turn, apply them to students' own work. As a workshop class, the primary focus is student writing of manuscripts to be critiqued and improved. The class requires students to share their writing, questions, and opinions. As an online workshop class, we will interact almost entirely through the medium of Blackboard, posting work and responses weekly or bi-weekly. On a deeper level, we will consider the sometimes slippery nature of truth as it applies to this writing form, looking for consensus on the boundaries we can push, vs. those we must maintain in order for this genre to preserve its claim to authority.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-316 THE GRAPHIC NOVEL

At once literary and visual, graphic novels challenge the traditional boundaries of literature. In recent years, graphic novels have explored important social and political themes, retold ancient stories, and carved new territory in story-telling. This course will explore the graphic novel as a cultural artifact asking several key questions: What stories have been told in graphic novel format, and why those stories? What do graphic novels mean for our understanding of storytelling, particularly literature? How

and why do the stories differ from traditional literature? What do graphic novels tell us about the moment in which they are produced? What is the relationship between text and image? Must they be of equal importance? How do they function differently from texts and images found in picture books and other text/image platforms? The answers inspired by these questions are put into practice with the completion of a small, original graphic novella of an original story.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-317 SCI FI AND HORROR WRITING

Science Fiction and Horror may transport readers to a planet light years away or usher them through fiend filled graveyards and crypts. Whether extrapolating futuristic technology from contemporary science or conjuring novel survival strategies, these genres imagine what might have been or what might be, creating a platform for rich possibility. In this course, we will explore the nature of both genres by reading and discussing a diverse selection of works drawn from text, film, television, radio and comics before students generate writing of their own. Concepts will be reinforced through group workshop and discussion. In this multi-genre course, we will focus on those elements that make for vivid, effective, memorable writing in science fiction and horror: original detail, memorable image, inventive language and authentic setting. Both critical thinking and artistic sensibility will be emphasized.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-318 SCRIPT WRITING WORKSHOP

The Scriptwriting Workshop offers art and design students an opportunity to read scripted texts within the contemporary professional canon prepared for radio broadcast, theater, television and film. Scripting mechanics will be emphasized, including voice and character development, three-act structure, plot points, sequencing and stage and shot direction. Students will compose an original short form work and critique the work of colleagues. Concepts will be reinforced through group workshop and discussion. Both critical reading and artistic sensibility will be emphasized.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-325 WOMEN'S LITERATURE

This course looks at some of the sexual, social, and cultural dilemmas facing women as writers, artists and individuals, based upon the literature written both by and about them. Readings include novels and a series of short fiction, essays, poetry, etc.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-401 WONDROUS MACHINE: CARS IN AM LIT & FILM

This course explores the myriad and changing roles of the automobile in American culture. Through numerous examples of car culture in literature and film, this course interrogates, celebrates and ponders both the past and future of one of modern technology's most remarkable and influential inventions. A survey of literary and cinematic case studies are used in the course to establish an ongoing, theoretically geared discussion of the Wondrous Machine.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-402 THE AMERICAN NOVEL

We orient ourselves, we define ourselves, in emotional, temporal, physical space. This course explores important American texts which convey a strong sense of place, or, in other words, emotional, political and/or cultural environments, from the early urbanism and social realism of Sister Carrie, to the rise of modernism, urban anonymity, and apocalyptic fantasies in The Day of the Locust, and ultimately, to post modern experiments, including the graphic novel, which test the boundaries of our accepted notions of time and space and identity.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-410 AFRICAN AMERICAN AUTHORS

This course introduces students to major African American authors of the 20th and 21st centuries, including Morrison, Ellison, Wright, Hurston, Mosley, and Gaines. The course surveys an extensive collection of social and cultural viewpoints present in American authors of African descent.

CREDITS: 3

PREREQUISITES: DEN 239

DEN-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DEN-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

ELS-101 COMP I FOR NON-NATIVE ENGLISH SPEAKERS

An introductory composition course, ELS 107 Composition I for Non-Native Speakers of English challenges students to write a well-planned, cogent, college-level essay in Standard English. This course stresses basic foundational skills in writing with an integrated focus on strengthening English reading, listening and speaking skills. Students must pass ELS-101 with a grade of C or higher. This course satisfies the General Education requirement.

CREDITS: 4

PREREQUISITES:

History

DHS-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DHS-301 AMERICAN POPULAR MUSIC AND CULTURE

This course focuses on the interdisciplinary study of aspects of American culture through its music. We will explore the cultural interrelationship of the social, political, economic, historical and aesthetic influences that have formed the context and development of American music genres. Throughout we emphasize popular, innovative and sometimes experimental musical forms and their basis in individual communities. In that process we explore what seems to have made musical forms "speak" to our ancestors and to us. We also explore how the rise of mass-market music and the music industry has affected this history. Classes combine discussion of reading materials, discussion of films, presentations from guest musicians and music historians, and, above all, listening to music.

CREDITS: 3

PREREQUISITES: DEN 239

DHS-302 WAR TO END ALL WARS

This course will focus on the causes and aftermath of World War I. While the war itself was fought between 1914-1918, consideration of the causes and aftermath widens our exploration from 1848 (the "year of revolutions") to 1939 (the Spanish Civil War). Sometimes called "The War to End all Wars" or "The Great War", the catastrophic events of WWI changed the modern world. These causes and changes extend from the middle of the 19th to the middle of the 20th century, and into our own 21st century. This is why this war can be considered an endless war. World War I affected virtually every field discipline - from the arts and science, politics and ideology, geography and anthropology, finance and popular culture, and, the ways we consider the process of History itself.

CREDITS: 3

PREREQUISITES: DEN 239

DHS-305 SAY YOU WANT A REVOLUTION?

Throughout history the term revolution has been applied broadly to political, social, cultural, and intellectual change. This course will examine the anatomy of a revolution and ask how far social protest must go before it can be considered a revolution. By using the French, American, and Russian Revolutions as examples of "real" revolutions, students will explore pre-revolutionary engines of social and political change, how these revolutions unfolded, and their lasting effects. Also, students will explore whether other popular protests such as movements in civil rights, labor rights, art, might be considered revolutions.

CREDITS: 3

PREREQUISITES: DEN 239

DHS-306 DETROIT: PAST AND PRESENT

This course is designed to meet two broad objectives: 1) to provide a comprehensive introduction to the historical narrative of the city of Detroit and the American urban experience; and 2) to practice skills of critical analysis in research, writing and presentation. We will accomplish these objectives by

researching primary documents and artifacts; reading personal narratives; viewing select documentaries and film clips; listening to guest speakers representing multiple cultural and racial viewpoints and visiting a site of historical significance.

CREDITS: 3

PREREQUISITES: DEN 239

DHS-338 SHOPPERS, ADVERTISERS AND RETAILERS: CONSUMPTION AND AMERICAN CULTURE

This course offers students an introductory survey to the cultural, intellectual, social, and institutional histories of consumption in the United States. In particular students focus on four issues: the development of the mass market at the end of the nineteenth century, the cultural and institutional histories of advertising and marketing, consumption and the construction of gender, race and sexuality and the long-running debate over the social effects of consumption.

CREDITS: 3

PREREQUISITES: DEN 239

DHS-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DHS-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

Liberal Arts Electives

DLE-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DLE-305 HOMER'S ODYSSEY, SCI-FI AND AFRO-FUTURISM

Homer's Odyssey, Sci-Fi, and Afro-Futurism is a class in Critical Theory, Visual Culture/Film Studies that explores the impact of The Odyssey in Sci-Fi, Critical Theory, and Post-Colonial discourse in experimental film, poetry, and the novel. The class explores why The Odyssey has become the source text for the Sci-

Fi genre in which seas are replaced by space, in which the journey home is the means of encounter with the strange and the alien, and where the migration of a people becomes existential. The class is also an introduction to Homer's *Odyssey*, to the philosophical interpretation of film/Sci-Fi, and to the movement known as Afro-Futurism, a transnational Black avant-garde that uses music, film, art, and poetics to explore the future in terms of the place of space. In this class there is a deliberate juxtaposition of mainstream and experimental Sci-Fi to elicit a new critical thinking.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DLE-307 ART AND PEDAGOGY FROM SOCRATES TO JOSEPH BEUYS

Socrates famously said to his student, Meno: "I don't know that I can teach you, and I don't even know that you can learn! The best I can be is a midwife to ideas." At first, Socrates is talking about Virtue, but also, Justice, Beauty, Art. Joseph Beuys declared that "To be a teacher is my greatest work of art." If we do not know that we can learn, and do not know that we can teach, why, then, do we talk so much about Art, as a society spend so much on Art, and go into debt to "learn" about something that we are not even sure can be learned? What are the implications of making pedagogy - and with it dialogue and a changed relationship between "teacher" and "student" - the subject of art? Art + Pedagogy from Socrates to Joseph Beuys looks at why teaching / pedagogy (BFA/MFA/PhD; Paulo Freire, Jacques Rancière, Lygia Clark, etc.) along with dialogue / conversation and the meal as a vehicle of self-learning and new strategies of inter-subjectivity (Plato's *The Banquet / Symposium*, Dante's *The Banquet*, Theaster Gates, Rirkrit Tiravanija, Michael Rakowitz, InCubate, *Detroit Soup*, etc.) have become such prominent, troubling, and exciting subjects in contemporary art practices precisely at the moment when there is recognition that the democratization of art and its institutions begun in the Twentieth Century is over and the techniques for transmitting / teaching this "art" have become obsolete. Students are invited to conclude the semester with a student-curated meal and conversation or Banquet of friends.

CREDITS: 3

PREREQUISITES: DEN 239, DAH 200, DAH 201

DLE-310 INTRODUCTION TO CRITICAL THEORY

The seminar will proceed through close reading of key texts of philosophy in relation to competing readings of literary works - for example, Beckett's *Endgame* as interpreted by Cavell and Adorno. The course will also pay attention to the role of film in the development of avant-garde and feminist critical theory - Debord's *The Society of the Spectacle* and Akerman's *Jeanne Dielman*. (There will be screenings of *Endgame* and *The Society of the Spectacle* in class, and *In girum nocte et consumimur igni*, and *Jeanne Dielman* will be outside class at MOCAD.) The course is not a survey, but an introduction, and so seeks to provide students with a vocabulary historically situated to enable independent work; to this end the emphasis will be upon close attention to texts and works.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-311 BIOPOLITICS: WASTE & VIOLENCE

Biopolitics is one of the most significant developments in Critical Theory. Using the topics of waste and violence, this class offers an introduction to the main concepts, strategies, and pre-occupations of Biopolitical thinking and its relevance to understanding the contemporary world and violence of globalization. A significant aspect of the course is the use and role of film as critical theory.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-322 CONSCIOUSNESS, CREATIVITY AND IDENTITY

Drawing inspiration from filmmaker David Lynch, this innovative course offers students an opportunity to dive within discovering and exploring their own boundless creative potential. Consider this course an experimental incubator for the creation of ideas, images and artistic motivation. Emphasis will be placed on process with students journaling, discussing and meditating together. This unique course will investigate new methods of inquiry, pushing students to re-integrate their own creativity and imagination. All students will have the opportunity to be trained by professional transcendental meditation teachers during the first week of class and have an opportunity to submit work to David Lynch Television.

CREDITS: 3

PREREQUISITES: DEN-239

DLE-345 ART, LANGUAGE AND LITERATURE

Will explore the various links between the visual and literary arts through readings of plays, poems, stories, novels, letters, manifestos, etc. that have been written by and/or about artists and designers.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-400 WHAT MAKES MODERN ART MODERN

This seminar explores the following: (i) art becomes modern when art is rejected; (ii) there is no modern art without poetry, philosophy, ethics or the political; (iii) art becomes modern when the poet Charles Baudelaire realizes the city as an active subject in art; (iv) the city and anti-art produce an avant-garde which claims to refuse art. Broadly speaking, the course is not concerned with the claim of a particular movement or artist as the beginning of modern and/or avant-garde activity; instead the course is concerned with the practices, attitudes and values that make for distinctively modern conceptions of artistic activities, of which the following are emphasized: the city, poetry, spectacle and performance. There is a special section in the course devoted to the city and film. Students will be encouraged to devise creative responses in film, photography, digital media, drawing, painting, sculpture etc. to their environment.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-401 ART & MADNESS IN MODERN CULTURE

Madness has been of interest to philosophers, psychologists, social scientists - as well as to artists. The history of art, culture and literature is filled with "mad or romantic geniuses." This course proposes a comparative examination of the transition of "marginalized" forms of representation from "insanity" into the field of aesthetic and cultural practice by a consideration of the art and drawing of the insane (from asylums), short story (Edgar Allen Poe), poetry (Sylvia Plath), painting (Van Gogh, Surrealism, de Kooning), and film (Ingmar Berman's "Through a Glass Darkly"). The course seeks a balance between critical theory (Plato, Romanticism, Avant-Garde, Feminism), close reading (engaging each person's affective response), and developments in the changing status of the scientific, social and intellectual situation of works. Course credit may be used as English or Philosophy.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-402 COMPARATIVE RELIGION: AN INTRODUCTION

This interdisciplinary course is an examination of the cultural systems, history, and art of human beings

who espouse the world's great religions: Hinduism, Islam, Judaism, and Christianity. The broad course objective is to introduce students to the differing ways that humans organize and express their culture and beliefs, their relationship to nature and the cosmos, and to each other, through the making and use of religious concepts, ideologies, art and architecture.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-410 PHILOSOPHY AND POETRY

Since classical antiquity in the Western tradition there has been a central dialogue between philosophy and poetry on the question of genre: What is philosophy? What is poetry? In what way might philosophy and poetry be related? Do philosophy and poetry point to different kinds of experience or different kinds of knowledge? Through a selection of texts from Plato and Aristotle to Heidegger, Derrida, Lacoue-Labarthe along with the poetry of Surrealism, Paul Celan, J.H. Prynne and Anne Carson, this course will look at the way in which the mutual interrogation of poetry and philosophy has been central to the thinking about modernity and the nature of experience as social or resistant to the claims of the social.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-411 CARE OF THE CITY: DETROIT, ART, AND THE PRACTICE OF REINVENTION

Care of the City explores new ways of thinking about the philosophy and poetics of the late modern city, concentrating on contemporary Detroit. Through an exploration of new art practice, along with the development of urban gardening as a form for what Mary Caroline Richards called the renewal of art through architecture, this class will explore contemporary art in the city of Detroit as part of a developing ethics of care. Readings in philosophy, theology and psychology will complement cultural, historical and aesthetic texts in an attempt to develop a critical vocabulary distinctive to the new art experiences emerging in Detroit. This course may apply toward the upper level Visual Arts requirement as well as English, Art History and Social Science.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-485 SPECIAL PROJECT

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

FALL 2022 - Introduction to Art Writing

Thierry de Duve, the Belgian philosopher, art critic, and art historian, famously observed that art schools have not always existed and there is no reason to believe that art schools will continue to exist. The same could be said of Art History as an academic discipline. The English term Art History (rather than History of Art) is a translation of the German Kunstgeschichte. Kant's Critique of Judgment (1790) is the formalization of this tendency, whilst Winckelmann's (1717-1768) work in archeology and the history of classical Greek sculpture is generally taken as the foundation of Art History as an academic discipline. Art History soon came to be contrasted with art criticism. In the past three decades, Art History has been subject to many challenges: most effectively from Visual Culture, but also from an assortment of -isms: feminism, post-structuralism, various forms of New Historicism and Social Histories of Art, Post-Colonial Studies, Queer Studies, and more. More recently, Curatorial Practice and Art Writing have emerged as alternative means of organizing the visibility and transmission of knowledge of Art under globalization. What is to be understood by Art Writing? Art Writing has emerged as the umbrella term encompassing

aspects of Art Criticism, Art History (grasped as one methodological source amongst others), Curatorial Practice, and Creative Writing. Art Writing may be characterized as a form of writing about Art in the Age of Globalization. Art, Self, and Practice: An Introduction to Art Writing investigates the processes, practices, and historical tensions that have led to new forms of (creative) writing and conceptualizing Art beyond conventional Art History. Maybe Art History is nearing its end but there has always been writing about art.

WINTER 2023 - The Society of the Spectacle

The Society of the Spectacle (Book, 1967; film, 1974) by Guy Debord is one of the most influential works of Critical Theory. (Its first English-language translation was made in Detroit by the anarchist Black and Red Press in 1970.) The ideas and practices of the Situationist International have entered international art culture and even aspects of mainstream culture: psycho-geography, the construction of situations, the *dérive*, *détournement*, mapping, are all examples of Situationist practices that have become art school staples. In recent years, new approaches to the Situationists and Guy Debord have emerged and it is timely to re-consider this central work, The Society of the Spectacle, and its creator, Guy Debord, both historically and as a model for continued critical practice. This class on The Society of the Spectacle is an introduction to the book, the film, and the world(s) of the book, the film, and its author Guy Debord.

CREDITS: 3

PREREQUISITES: DEN 239

DLE-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

Natural Science

DNS-230 MATH SKILLS

This course offers art and design students an understanding of algebra (proportions, ratios, equations), calculator use in problem-solving, and fundamentals of trigonometry and statistical analysis. This course of topics are designed to develop students' mathematical reasoning skills with an emphasis on problem solving. Course content may be applied to analysis of data in the social sciences, business, K-12 education arenas, and throughout the art and design fields. This course satisfies the general education requirement for the BFA as well as the mathematics requirement for Art Education students.

CREDITS: 3

PREREQUISITES:

DNS-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DNS-320 MEMORY, SLEEP, AND DREAMS

In this course, students study topics that include differing memory abilities, the importance placed on dreams by other cultures, and how artists are influenced by sleep and dreams. Memory studies include theories of brain activity and computer simulation, including their application to personal memory habits. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102 OR DEN 108

DNS-321 THE BRAIN: PSYCHOLOGY, ART & BEHAVIOR

Does it matter how your brain produces the rich sensory array of the world surrounding you? As an artist, what can you control of the visual activities that seem so automatic? This course examines the experimental steps leading up to the most recent model of brain function, including information from MRI imaging, questions about brain plasticity (the ability to reprogram cell functions), and the ways experience changes the brain. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102 OR DEN 108

DNS-322 PSYCHOLOGY OF PERCEPTION

How do we see and what are we seeing? What are the mechanics of the eye, the activities of the brain, the roles of illusion, and the function of images in the mind and in communication? This course uses the neurobiological model of the brain to explore discoveries in perception and to explore the complexities of visual imagery. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 108 OR DEN 102

DNS-326 TECHNOCULTURE

In this course, students follow the history of technology as it emerges from scientific discoveries such as quantum and subatomic particle changes and capitalizes on the new means they have made available. These include aleatory and electronic music and the new combination of sounds made possible by sampling. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102 OR DEN 108

DNS-345 EARTH AND ENVIRONMENTAL SCIENCE

Earth, though a very small part of a vast universe, provides the resources that support all global societies and the ingredients necessary to maintain life. This course is designed to introduce students to the basic principles and contemporary advances in Earth Science through units that emphasize broad and up-to-date coverage of basic topics and principles in geology, oceanography, meteorology and astronomy, and environmental science. The course will also investigate the role of humans in their environment. Students will explore human dependence on, technological control over, and interactions with the

environment in terms of sustaining resources and making informed choices. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 102 OR DEN 108

DNS-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DNS-490 INDEPENDENT STUDY

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

CREDITS: 3

PREREQUISITES: DEN 102 OR DEN 108

Philosophy

DPL-331 PHILOSOPHY OF THE ARTS

The purpose of this course is to take the student on an in-depth tour of some of the major philosophical issues concerning art. Students examine and criticize theories about the nature of art and about its role in human society. Students gain new insights about art, an understanding of philosophical method, and especially, an appreciation for how and why art is a proper object of philosophical inquiry. No prior background in either philosophy or art is presupposed.

CREDITS: 3

PREREQUISITES: DEN 239

DPL-350 MORAL ISSUES IN ART & DESIGN

The course first examines such important theoretical questions in ethics as: Is morality objective or relativistic? Are there real moral truths and are they knowable to us? What, if anything, justifies our moral judgments? Students also investigate normative theories including Utilitarianism, Egoism and other Consequentialist views along with the relationship of art to society.

CREDITS: 3

PREREQUISITES: DEN 239

DPL-355 ART, DESIGN & SOCIAL JUSTICE

What is the artist's role and responsibility in an historic moment of critical transition in the environment and in society as a whole? This class creates the space for a thoughtful examination of various theories of ethics and justice as they apply to the visual arts in relation to the environment. Students will explore

the writing of diverse theorists in justice and ethics and the practical response of artists to the rapidly changing world around them. Attention will be given to all popular mediums that provide the visual text in our evolving world.

CREDITS: 3

PREREQUISITES: DEN 239

DPL-430 POLITICS AND POPULAR CULTURE

Political and social movements are often represented in symbols and images. The course examines these symbols in art, film and literature and determines their impact in political action and attitudes.

CREDITS: 3

PREREQUISITES: DEN 239

DPL-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: DEN 239

DPL-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

Social Science

DSS-211 INTRODUCTION TO SOCIOLOGY

This course introduces basic issues in the study of human groups such as socialization and the family, social mobility and stratification, the effects of technology and revolution, and the functioning of political systems.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-221 INTRODUCTION TO PSYCHOLOGY

This course introduces students to basic principles and theories of human growth, motivation, action, cognition, personality, and social interaction.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES: DEN-239

DSS-310 ART THERAPY MODELS

In this course, students explore theoretical approaches to art therapy historically and the role of the art therapist in assisting others to reach their highest potentials. Visual and diagnostic components, levels of expression and influences of imagery are addressed through case studies and art therapy.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-314 GENDER, IDENTITY, SEXUALITY AND SOCIETY

This course is an introduction to an intersecting range of theories, issues, and topics within the field of gender and sexuality studies. The class will explore the historical context of feminist responses to patriarchal structures and a number of sexual identities beyond the historical male/female division, including lesbian, gay, queer, transgender, inter-, and asexuality. These frameworks of understanding will be used to deeply consider a wide range of issues in terms of relationships, social practice, political policies, and art and culture.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-319 ANTHROPOLOGY: PEOPLE & RESOURCES

This anthropology class explores the issue of resource distribution, acquisition and use across the world from historical to contemporary perspectives. Specifically, the class looks at all the variables that impact, create and/or shape inequality in the world. There will be an overview of the field of anthropology and the concept of "the economy." To better understand how people have created wealth and power over time various theoretical and empirical works will be utilized. Capitalism, colonialism, slavery, genocide, decolonization, environmentalism, and creative entrepreneurship will be studied, including how people make a living. The tension between different perspectives on the economy and what/who influences/shapes/controls it will be explored. Finally, how people reduce, reuse, and recycle materials in their personal and professional lives will be studied.

CREDITS: 3

PREREQUISITES:

DSS-320 PSYCHOLOGY OF PERCEPTION

How do we see and what are we seeing? What are the mechanics of the eye, the activities of the brain, the roles of illusion, and the function of images in the mind and in communication? This course uses the neurobiological model of the brain to explore discoveries in perception and to explore the complexities of visual imagery.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-324 PSYCHOLOGY OF CREATIVITY

In this course, students explore the psychology of the creative process, the psychology of the creative artist, and the interaction between the two.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-330 PSYCHOLOGY OF ADJUSTMENT

In this course, students explore what psychologists have learned about issues including stress, anxiety, self-esteem, problem-solving, and decision-making. Emphasis is placed on an accurate perception of reality and a positive self-concept.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-337 ABNORMAL PSYCHOLOGY

In this course, students explore the nature of abnormal psychology and human behavior. Students examine the major psychological disorders, their symptomatic criteria and treatment.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-350 DEVELOPMENTAL PSYCHOLOGY

This course covers physical, intellectual, emotional and social patterns of human development throughout the lifespan. It includes the study of the full breadth of human experience from infancy to old age and the major psychological theories for describing, explaining, and predicting developmental changes.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-351 MEDIA STUDIES

In this course, students are exposed to theories, philosophies, aesthetics, techniques, historical issues and contemporary conditions influencing film, video and digital motion message making.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-420 ART THERAPY EXPERIENTIALS

This course includes a survey of varied populations and art therapy applications. Defined art therapy processes are experienced to expand self-awareness on an individual and group basis. Each student develops and implements an art therapy intervention with the class. This course develops the student's ability to incorporate new ideas into their chosen art field, as well as an understanding of individual group roles.

CREDITS: 3

PREREQUISITES: DEN 239

DSS-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DSS-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative

grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3
PREREQUISITES: DEN 239

Visual Culture

DVC-200 CONCEPTS AND METHODS OF VISUAL CULTURE

This course examines the role of the visual in theory and practice. The approach taken is both structural and historical, presenting various critical frameworks and then using them to analyze specific examples of visual culture and their time periods including, but not limited to, examples of cultural appropriation and the impact of cultural diversity. The course considers the visual through multiple dimensions--aesthetics, economics, politics, sociology, etc. It also reflects on the development of visual culture studies as an interdisciplinary field. A range of visual media--painting, photography, design, digital, etc.--and their cultural environments are examined. Heavy emphasis is placed on the student's ability to absorb visual culture theory and apply it to written assignments and other research. This course may be used for Social Science credit. This course satisfies the General Elective requirement.

CREDITS: 3
PREREQUISITES:

DVC-301 IMAGINED WORLDS: UTOPIAS & DYSTOPIAS

Imagined World: Utopia and Dystopia in Visual Culture is an upper level Visual Culture seminar. It uses an interdisciplinary approach that requires students to apply methodologies learned in Visual Culture, Critical Thought, and Literary and Film Studies, as well as a number of studio based disciplines, to analyze the utopian/dystopian genre. The class will examine Western utopian and dystopian philosophies and how they are manifested in the visual mediums of literature, architecture, film, fine art, video games and the internet community.

CREDITS: 3
PREREQUISITES: DEN 239

DVC-306 INTRODUCTION TO FILM

This course is designed to give students an introduction to film as an art worthy of critical attention. Students develop the ability to think, discuss and write about film in an academic context.

CREDITS: 3
PREREQUISITES: DEN 239

DVC-401 FILM NOIR AND BEYOND

Film Noir, with roots in German Expressionism and American hard-boiled fiction, is an enduring cinematic phenomenon. Beginning in the 1940's, Hollywood-produced stories of ill-fated protagonists

seduced by femmes fatales, dirty deals, and double-crossing partners, struck a nerve with American audiences (and soon after World War II with French critics who named and defined the "Noir" style). These dark tales reflected a 20th century malaise spawned by the Great Depression, WWII, and a contemporary shift in gender roles. Our course will examine the origins of Noir. This course may also be applied to an upper level English or Liberal Arts Elective. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DVC 200 OR DVC 306

DVC-402 FILM STUDIES: SCIENCE FICTION

In this course students will explore the ways in which science fiction films have represented contemporary culture trends such as fear of the other and cold-war paranoia in *Invasion of the Body Snatchers*, the terror of the body in *Aliens* and the transhumanism in *District 9*. Course readings will examine the development of the science fiction film as a distinct genre from a variety of viewpoints including historical analysis, race and gender studies, and critical theory. This course may apply as an upper level English and Liberal Arts elective. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DVC 200 OR DVC 306

DVC-406 DOC FILM: (RE)PRESENTING THE REAL

Beginning with the idea that "all representation is transformation," students in this course will examine the ways in which documentary films both (re)present the sociohistorical world-the "real"-- and shape our perceptions of that reality. Films drawn from a wide range of eras, cultures, and perspectives will provide the opportunity to explore concepts such as authenticity, identity, evidence, authority, and argument while course readings will analyze and critique documentary films from a variety of viewpoints including historical analysis, race and gender studies, and critical theory. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DVC 200 OR DVC 306

DVC-407 EXPERIMENTAL FILM

Film is an inherently exploratory medium. From the earliest "movies" of the 1890s to present-day digital technology, its evolution as an art form has paralleled developments in its means of production. However, outside the control of the major studios, an alternative cinema, called "avant-garde" or "experimental," has appropriated the most economical means to create a visionary, challenging, often disruptive body of work. And alternate systems of distribution have arisen to make possible its appreciation by small but devoted audiences. Our course will examine a phenomenon that the British Film Institute has called "almost indefinable. It is in a constant state of change and redefinition." Yet our task will be precisely to trace its history, give definition to its various facets, and engage with the concepts and issues they raise. This course satisfies the General Elective requirement.

CREDITS: 3

PREREQUISITES: DEN 239, DVC 200 OR DVC 306

DVC-408 EAST ASIAN FILM

The socio-political aftermath of World War II in Japan, China and Korea led to an explosion of film culture in those countries, one inspired by the commercial and art cinemas of the West, but one that has rivaled them in terms of innovation. While addressing the histories and present-day climates of

their mother countries, East Asian films since 1945 have developed unique approaches to narrative and culturally specific imagery, and furthered a dialogue between the three neighbors that reflects their centuries old interrelations. This course will trace the evolution of film language from the master directors of post-war Japan (Ozu, Mizoguchi, Ichikawa and Kurosawa) to the various filmic modes in post-revolutionary China (Ang Lee, Wong kar-wai, Zhang Yimou and Hou Hsiao-hsien) to the radical transformations of contemporary Korean cinema (Park Chan-wook, Bong Joon-ho and Na Hong-jin).

CREDITS: 3

PREREQUISITES: DEN 239

DVC-485 SPECIAL PROJECT 300/400

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

WINTER 2023 - THE ART OF RESEARCH

This course examines the tenants of art as research while engaging theory through the practice of exploratory visualization. Participatory in nature, the course content is designed to prepare and guide undergraduate artist/researchers through philosophical personal examinations of the creative process in order to uncover intersections with contemporary research practices. Topics for robust investigation include: Theory as a conceptual tool, Research with human subjects in art and design fields, Ethics, and Research Design.

WINTER 2023 - TECHNIQUES OF THE OBSERVER

This class is a research and writing intensive course that investigates and applies higher-level methods of visual culture analysis, including, among others, the reception theory of Stuart Hall, the mediology of Régis Debray, and the remediation theory of Jay David Bolter and Richard Grusin, to a wide range of topics and examples, some of which will be chosen by the instructor and others which students will choose. The class will consider the ways in which perceptions of the visual have evolved over time, from humankind's earliest representational expressions up to the latest digital media and the social interactions they enable. Each week a pair of students will prepare a précis of the assigned readings to present to the class and lead the discussion. Students will also be called upon to apply the concepts and methods presented in class to an independent research project and present their findings orally in class and in a written report.

CREDITS: 3

PREREQUISITES: DEN 239

DVC-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES: DEN 239

Photography

Photography

First Year

First Semester = 15-16 Credit Hours

| Course # | Course Title | Credits |
|----------|----------------------------------|---------|
| SLP 007 | CCS First Year Experience | 1 |
| DFN 135 | Image Concepts I | 3 |
| DFN 137 | 2D & 3D Integrated Design Studio | 3 |
| DFN 139 | Color & Light Studies | 3 |
| DPH 151 | Black & White Photography | 3 |
| DEN 101 | Composition I | 3 |

Second Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|---|---------|
| DFN 136 | Image Concepts II | 3 |
| DFN 138 | 4D Design Studio | 3 |
| DFN 142 | Performative Spaces | 3 |
| DPH 155 | Basic Digital Imaging for Photographers | 3 |
| DEN 102 | Composition II | 3 |

Second Year

Third Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------------|---------|
| DPH --- | Photo Elective | 3 |
| DPH 209 | Intermediate Photo Digital Methods* | 3 |
| DPH 211 | Studio Lighting I | 3 |
| DPH 214 | Color Theory & Practices I | 3 |
| DAH 200 | Western Art History/Visual Culture | 3 |
| DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DPH 210 | Photo Fine Arts Concepts* | 3 |
| DPH 251 | Studio Lighting II | 3 |
| DPH 254 | Color Theory & Practices II | 3 |
| DAS 213 | Business Practices | 3 |
| Choose One | DAH 201 Visual Narration: Asia Visual Narration: Africa/America | 3 |
| DLE --- | General Education Elective | 3 |

*Students may alternate between DPH 209 and DPH 210 in the Fall/Winter semesters

Third Year

Fifth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-----------------------------------|---------|
| DPH 311 | Advanced Studio Lighting I | 3 |
| DPH 353 | Advanced Photo Fine Art Forms | 3 |
| DPH --- | Photo Elective | 3 |
| DAH 313 | History of Photography | 3 |
| DVC 200 | Concepts & Methods/Visual Culture | 3 |

Sixth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-----------------------------------|---------|
| DPH 351 | Advanced Studio: Art and Commerce | 3 |
| DPH 313 | Advanced Photo Fine Arts Concepts | 3 |
| DPH 358 | Advanced Digital Photo Media | 3 |
| DNS 300 | Natural Science | 3 |
| DLE --- | General Education Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DPH 411 | Photo Thesis Project I | 3 |
| DPH --- | Photo Elective | 3 |
| DPH --- | Photo Elective | 3 |
| Choose One | DAH** --- Art History DVC** --- Visual Culture Elective | 3 |
| D - - - - | Elective | 3 |

Eighth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|----------------------------|---------|
| DPH 451 | Photo Thesis Project II | 3 |
| DPH --- | Photo Elective | 3 |
| DLE --- | General Education Elective | 3 |
| DLE --- | General Education Elective | 3 |
| D- - - - | Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Photography

DPH-111 PHOTOGRAPHIC PRACTICE: FROM HALIDE TO PIXEL

The course addresses the historical, cultural and artistic significance of photography as a medium. It also examines the many roles that photography plays in mass media, both in art and commerce. It introduces students to the technology of photography, from traditional to digital processes. Through lectures, demonstrations, field trips, shooting assignments and critiques, this course addresses both the complexity of, and opportunities in, the field of photography.

CREDITS: 3

PREREQUISITES:

DPH-151 BLACK AND WHITE PHOTOGRAPHY

This course emphasizes visual communication through creative black and white photography. Camera technique, composition and darkroom skills are addressed. Attention on the interrelationship of subject, technique and intent is stressed.

CREDITS: 3

PREREQUISITES:

DPH-155 BASIC DIGITAL IMAGING FOR PHOTOGRAPHERS

Using the computer as a tool, students develop an understanding of digital photographic imaging capabilities and related outsourcing options.

CREDITS: 3

PREREQUISITES:

DPH-209 INTERMEDIATE PHOTOGRAPHIC DIGITAL METHODS

This course explores more advanced applications of Photoshop, as well as more creative options for output of digital images. The expressive possibilities of digital photo-manipulation are emphasized, and technical problem solving regarding scanning and output are addressed.

CREDITS: 3

PREREQUISITES: DPH 151, DPH 155

DPH-210 PHOTOGRAPHIC FINE ART CONCEPTS

Through assignments, readings, discussions and critiques, the student is encouraged to explore and experiment with image making strategies that derive from a personal perspective. Readings introduce the student to issues and ideas surrounding the practice and critical understanding of fine art photography.

CREDITS: 3

PREREQUISITES: DPH 155

DPH-211 STUDIO LIGHTING I

This course addresses the fundamentals of photography using controlled lighting both within a studio context and on location. Students are introduced to aesthetic, technical and creative problem solving strategies, within a controlled lighting context. This is accomplished through intensive hands-on experience, the history of applied and fine art photography, lectures, demonstrations, shooting assignments and critiques.

CREDITS: 3

PREREQUISITES: DPH 155

DPH-214 COLOR THEORY & PRACTICES I

This course introduces students to theories of color use and the practical applications as it is related to traditional and digital photography. Through readings, lectures, and discussions the history of color theory and color photography are addressed, including subjective color, biases, and equity in image-making. Assignments are based on digital input, digital printing and traditional RA-4 printing, to illustrate the principles of color theory.

CREDITS: 3

PREREQUISITES: DPH 151, DPH 155

DPH-251 STUDIO LIGHTING II

This course is a continuation of Studio Lighting I, which utilizes controlled lighting both in the studio and on location. Students perfect view-camera techniques and continue their exploration of controlled studio lighting techniques. Emphasis is on achieving a high level of technical, aesthetic and conceptual excellence. Note: Students are required to use a 4X5 camera for this course.

CREDITS: 3

PREREQUISITES: DPH 151, DPH 155, DPH 211

DPH-254 COLOR THEORY & PRACTICES II

This course, a continuation of DPH 214, focuses on color management and color output as related to the digital print. Assignments continue to deepen the students' understanding of aesthetics as it applies to the color image. Additional assignments emphasize 4x5 transparency film and its role in commercial photography.

CREDITS: 3

PREREQUISITES: DPH 214

DPH-285 SPECIAL PROJECT 100/200

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

WINTER 2023

BLACK & WHITE PHOTOGRAPHY II

This course furthers the student's exploration of black and white photography through expanded practices in the darkroom. Students are introduced to larger film formats, produce larger prints, experiment with alternative developers, learn more advanced toning methods, and professionally present final images. Technical proficiency is expected in creating a more advanced visual voice through analog images.

CREDITS: 3

PREREQUISITES: DPH 151

DPH-308 PLATINUM/PALLADIUM PRINTING

The image produced by this non-silver technique has unparalleled beauty and offers infinite control over image characteristics. The course also covers the process of making enlarged negatives and the use of highlight/shadow masks for a wide range of contact printing processes.

CREDITS: 3

PREREQUISITES: DPH 251

DPH-311 ADVANCED STUDIO LIGHTING I

This course emphasizes the commercial and conceptual issues related to making images in a controlled

lighting context. Advanced creative problem-solving strategies are introduced to foster consistency in terms of style, lighting, craft, camera, technique, etc. Lectures, studio and location demonstrations, shooting assignments and critiques are included.

CREDITS: 3

PREREQUISITES: DPH 251

DPH-313 ADVANCED PHOTOGRAPHIC FINE ART CONCEPTS

This course continues the student's concentrated study in personal fine art photography. A greater emphasis is placed on the development of a personal perspective and philosophy as it relates to the student's work. Through lectures, readings, discussions and field trips the student is encouraged to develop a greater understanding of the creative, conceptual and technical characteristics of their work, and to place that work within a contemporary context of art and cultural literacy. The required readings focus on Postmodernism and other contemporary movements and concerns in photography and art, and their relation to local and global communities.

CREDITS: 3

PREREQUISITES: DPH 210

DPH-323 CONTEMPORARY COMMERCIAL PORTRAITURE

This course explores the creation of photographic portraits in a variety of environments using various imaging tools for use in commercial applications. The class will explore the techniques used that connect the photographer with the subject to produce images that reveal the most about the subject's true character with identifiable emotional appeal to the viewer. The course is structured to emulate real world business expectations and practices of estimating, budgeting, deadline delivery and billing of photographic projects.

CREDITS: 3

PREREQUISITES: DPH 251

DPH-326 LANDSCAPE AS FICTION

A cross-disciplinary course examining ideas of landscape: internal, external, imagined, dreamt of, and longed for. The classroom functions as a studio laboratory for field trips, critiques, and workshops. Students will investigate a site that will become their studio for an installation, with consideration for the cultural use, history, and implications of the site.

CREDITS: 3

PREREQUISITES: DPH 210, DPH 251

DPH-327 FASHION PHOTOGRAPHY AND NARRATIVE

This course examines the history of fashion photography from the late 19th Century to the present day and its relationship to narrative structures and representing global cultures, social constructs, and differently abled bodies. Through lectures, discussions, and assignments, students learn how to orchestrate a fashion shoot and implement the latest strategies in creating fashion stories and spreads.

CREDITS: 3

PREREQUISITES:

DPH-351 ADVANCED STUDIO: ART AND COMMERCE

In this course, students are introduced to advanced applied photography problem-solving strategies to foster consistency in terms of style, lighting, craft camera technique, etc. Lectures, studio and location

demonstrations, shooting assignments and critiques are utilized to foster the student's ability to assemble a professional applied photography portfolio.

CREDITS: 3

PREREQUISITES: DPH 311

DPH-353 ADVANCED PHOTOGRAPHIC FINE ART FORMS

This course continues the student's development in personal fine art photography through lectures, field trips and critiques. An emphasis is placed on the development of a personal artistic language through the introduction to photo sculpture, performance, installation, etc. Students are encouraged to explore nontraditional approaches to photography outside the two dimensional format.

CREDITS: 3

PREREQUISITES: DPH 210, DPH 251

DPH-358 ADVANCED DIGITAL PHOTO MEDIA

This course emphasizes creative image making using Photoshop, and other image-making software. Image output and an introduction to interactive environments including websites and CD-ROM are covered.

CREDITS: 3

PREREQUISITES: DPH 209

DPH-411 PHOTOGRAPHY THESIS PROJECT I

In this course, students must demonstrate proficiency in their specific area of photography by producing a cohesive portfolio. Each student works under the guidance of his or her chosen faculty mentor. A comprehensive description of the intended work schedule must be submitted by the student and approved by the mentor and the department chair. It is the student's responsibility to adhere to the agreed upon work schedule and meet with his/her mentor on a regular basis and to attend all group meetings and seminars.

CREDITS: 3

PREREQUISITES: DPH 313, DPH 351, DPH 353

DPH-451 PHOTOGRAPHY THESIS PROJECT II

This course is a continuation of DPH 411, Photography Thesis Project I. Students must demonstrate proficiency in a specific area of photography by producing a cohesive body of work. It is the student's responsibility to strictly adhere to the agreed upon work schedule and meet with his or her advisor on a regular basis and attend all group meetings and seminars which the advisor or department chair schedules.

CREDITS: 3

PREREQUISITES: DPH 411

DPH-475 PHOTOGRAPHY INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DPH-485 SPECIAL PROJECT 300/400

The Special Project class is offered on an occasional basis, with course content specific to Photo majors.

WINTER 2023 - ADVANCED FASHION PHOTOGRAPHY

This course is an intermediate level design course focused on Advanced UX interior automotive design. We will demystify the automotive interior by breaking down the components and paradigms that make up the interior environment. We will familiarize ourselves with the landscape of technology and provide a process to create provocative new interior experiences.

CREDITS: 3

PREREQUISITES: DPH 327

DPH-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DPH-505 AICAD EXCHANGE

Through the College's affiliation with the Association of Independent Colleges of Art and Design, junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or full year studying at another member institution in the United States or abroad.

Application information is available in the Academic Advising and Registration Office.

CREDITS: 12

PREREQUISITES:

DPH-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Product Design

Product Design

First Year

First Semester = 15-16 Credit Hours

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

Second Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|----------|---------------------------|---------|
| DFN 117 | 2D Design Principles | 3 |
| DFN 112 | Drawing II: Style & Skill | 3 |
| DFN 119 | Digital Techniques | 3 |
| DPR 126 | Product Design I | 3 |
| DPR 161 | 3D Modeling & Rendering I | 3 |
| DEN 102 | Composition II | 3 |

Second Year

Third Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-------------------------------------|---------|
| DGD 201 | Communication Design for Non-Majors | 3 |
| DPR 213 | Visual Communication for Product | 3 |
| DPR 225 | Product Design II | 3 |
| DAH 200 | Western Art History/Visual Culture | 3 |
| DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DPR 214 | Advanced Visual Communication | 3 |
| DPR 220 | Design Research | 3 |
| DPR 226 | Product Design III | 3 |
| DPR 270 | Sustainable Design Strategies | 3 |
| Choose One | DAH 201 Visual Narration: Asia Visual Narration: Africa/America | 3 |
| DLE --- | General Education Elective | 3 |

Third Year

Fifth Semester = 18 Credit Hours

| Course # | Course Title | Credits |
|----------|----------------------------|---------|
| DPR 325 | Advanced Product Design I | 3 |
| DPR 333 | Presentation Techniques | 3 |
| DPR 371 | Materials and Processes | 3 |
| DPR 361 | 3D Modeling & Rendering II | 3 |
| DAS 213 | Business Practices | 3 |
| DLE --- | General Education Elective | 3 |

Sixth Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|----------------------------|---------|
| DPR 357 | Human Factors | 3 |
| DPR 326 | Advanced Product Design II | 3 |
| DAH 341 | History of Modern Design | 3 |
| DNS 300 | Natural Science | 3 |
| DLE --- | General Education Elective | 3 |

Fourth Year

Seventh Semester = 15 Credit Hours

| Course # | Course Title | Credits |
|----------|-----------------------------------|---------|
| DPR 425 | Professional Development Studio I | 3 |
| DPR --- | Product Design Elective | 3 |
| DLE --- | General Education Elective | 3 |
| DLE --- | General Education Elective | 3 |
| D -- --- | Elective | 3 |

Eighth Semester = 12 Credit Hours

| Course # | Course Title | Credits |
|------------|--|---------|
| DPR 426 | Professional Development Studio II | 3 |
| DPR --- | Product Design Elective | 3 |
| Choose One | DAH** --- Art History DVC** --- Visual Culture Elective | 3 |
| D -- --- | Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=60; Gen Ed=42; Elective=6

Product Design

DPR-125 INTRODUCTION TO PRODUCT DESIGN

This course introduces students to the fundamentals of the four phases of the design process. Students should demonstrate a basic understanding of problem solving, user needs, and if applicable the elements of diversity, equity, and inclusive design.

CREDITS: 3

PREREQUISITES:

DPR-126 PRODUCT DESIGN I

This course orients students to the fundamentals of the design process. Students develop projects focused on the product's aesthetic, function, and branding.

CREDITS: 3

PREREQUISITES: DPR 125

DPR-161 3D MODELING & RENDERING I

This course is an introduction to computer modeling. Students learn to translate their designs from a 2D form into a 3D digital environment.

CREDITS: 3

PREREQUISITES: DPR 125

DPR-213 VISUAL COMMUNICATION FOR PRODUCT DESIGNERS

In this course, students learn to communicate their design work in a clear and effective manner. Advanced drawing techniques are explored with a focus on complex composition, design and storytelling. In this course students will explore manual and digital sketching and rendering techniques.

CREDITS: 3

PREREQUISITES: DFN 119

DPR-214 ADVANCED VISUAL COMMUNICATION

This advanced visual communication course covers design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas through renderings and animations in a compelling way using various digital methods.

CREDITS: 3

PREREQUISITES: DFN 119, DPR 213

DPR-214 VISUAL COMMUNICATION III

This advanced visual communication course covers design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a compelling way using various analog and digital methods.

CREDITS: 3

PREREQUISITES: DPR 113, DPR 213

DPR-220 DESIGN RESEARCH

This course develops student's understanding of the innovation process by highlighting the value of research/analysis and the importance of organizing and presenting information.

CREDITS: 3

PREREQUISITES: DPR 125, DPR 126

DPR-221 DESIGN THEORY

This course helps students understand the complexity of the design process with exploration and ideation methodologies. Written, verbal, and graphic presentation techniques are used to develop design concepts. Emphasis is placed on the generation of ideas and concepts. Students then focus on a design problem or opportunity and communicate a solution.

CREDITS: 3

PREREQUISITES:

DPR-225 PRODUCT DESIGN II

This course covers the product development process based on exploring creative solutions to consumer and/or social needs. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models.

CREDITS: 3

PREREQUISITES: DPR 125, DPR 126

DPR-226 PRODUCT DESIGN III

This course covers the product development process based on exploring creative solutions to consumer and/or social needs. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models, and finished models.

CREDITS: 3

PREREQUISITES: DPR 125, DPR 126, DPR 225

DPR-270 SUSTAINABLE DESIGN STRATEGIES

This course is designed to give students a holistic view of the product life cycle system and its impact upon our ecosystem. Students will be introduced to various phases and opportunities to design and or ask appropriate questions of the development team to drive sustainable concepts through the development process.

CREDITS: 3

PREREQUISITES: DPR 126

DPR-280 ADVANCED DIGITAL TOOLS

Unlock the true potential of Rhino using the algorithmic based plugin Grasshopper 3D. Students learn how to use Grasshopper to create robust parametric forms as well as complex and intricate patterns.

CREDITS: 3

PREREQUISITES: DPR 161

DPR-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DPR-308 CROWD SOURCE TECHNOLOGY

This course is an introduction to the application of modern technologies, in the practical execution of disruptive product design. With a focus on project organization, open-source electronics platform (Arduino), community code forums, sensors, rapid prototyping techniques with lasers, and process documentation.

CREDITS: 3

PREREQUISITES: DPR 225, DPR 226

DPR-309 INTERFACE DESIGN FOR SMART PRODUCTS

In this course, students will develop an understanding of the user interface design process as it relates to product design. The focus of the class will be on physical systems that require digital interfaces. Students will examine best practices and constraints for mobile applications, smart objects, mobility solutions, and wearable controls.

CREDITS: 3

PREREQUISITES: DPR 225, DPR 226

DPR-321 DESIGN SEMINAR

In this course, students develop a deep understanding of the creative design process through exposure to relevant case studies. Students learn from a diverse historical context and their influence on end products. Introduction to the principles of diversity, equity and inclusion.

CREDITS: 3

PREREQUISITES: DPR 214, DPR 226

DPR-325 ADVANCED PRODUCT DESIGN I

This course reinforces earlier teachings on the product development process and applies them to the major social and/or economic issues (such as ADA Americans with Disabilities Act), which are heavily dependent upon research.

CREDITS: 3

PREREQUISITES: DPR 214, DPR 225, DPR 226

DPR-326 ADVANCED PRODUCT DESIGN II

This course reinforces earlier teachings on the product development process and applies the methodology to projects that emphasize the investigation of ergonomics and manufacturing methods. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models, digital models and renderings.

CREDITS: 3

PREREQUISITES: DPR 214, DPR 225, DPR 226

DPR-333 PRESENTATION TECHNIQUES

This course teaches students to build strategies for compelling presentation and self-branding. Students learn a variety of digital tools and utilize them to communicate concepts and skills through presentations and marketing collateral, which may include a resume, portfolio, website, blog, and videos.

CREDITS: 3

PREREQUISITES: DPR 214, DPR 226

DPR-336 PRODUCT DEVELOPMENT AND PROMOTION

This course teaches students the professional design and enhanced skills needed to fully develop, package, and promote products for corporate clients.

CREDITS: 3

PREREQUISITES: DPR-214 DPR 225, DPR 226

DPR-338 SOLEOLOGY: FOOTWEAR DESIGN

In this course, students will develop a deep understanding of the footwear design process through multiple footwear projects during the semester. This course will teach the essential footwear design skills and the industry techniques.

CREDITS: 3

PREREQUISITES: DPR 214

DPR-357 HUMAN FACTORS

This course covers research methods applied to human physical and behavioral characteristics with the objective of designing effective and safe products and environments.

CREDITS: 3

PREREQUISITES: DPR 225, DPR 226

DPR-361 3D MODELING & RENDERING II

This course teaches students the tools and processes involved in creating complex 3D digital models.

CREDITS: 3

PREREQUISITES: DPR 261 or DPR 161

DPR-371 MATERIALS & PROCESSES

This course covers the fundamentals of materials and manufacturing processes relevant to mass production. Emphasis is placed on eco-design, and the adoption of sustainable materials and processes.

CREDITS: 3

PREREQUISITES: DPR 225, DPR 226

DPR-425 PROFESSIONAL DEVELOPMENT STUDIO I

This course is structured as an advanced concept studio. Students pursue a project in which they are required to explore ideas and produce advanced solutions and systems that push the boundaries of traditional product design. Recommended themes include sustainability, inclusivity, and equitable design.

CREDITS: 3

PREREQUISITES: PREREQUISITES: DPR 325, DPR 326

DPR-426 PROFESSIONAL DEVELOPMENT STUDIO II

This course allows students to reinforce the product development process and apply it to projects and methodologies.

CREDITS: 3

PREREQUISITES: DPR 325, DPR 326

DPR-475 PRODUCT DESIGN INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DPR-475 PRODUCT DESIGN INTERNSHIP

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

CREDITS: 6

PREREQUISITES:

DPR-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES:

DPR-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 3

PREREQUISITES:

DPR-505 AICAD EXCHANGE

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

Application information is available in the Academic Advising and Registration Office.

CREDITS: 12

PREREQUISITES:

DPR-515 STUDY ABROAD

Four weeks of creative work in an environment rich in history, beauty and design. Participants will be exposed to a learning experience and understanding of a different culture through a rigorous program of study and a daily immersion in a unique cultural setting. Open to Sophomores, Juniors and Seniors in good academic standing

CREDITS: 12

PREREQUISITES:

Transportation Design

Transportation Design

First Year

First Semester = 15-16 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|--------------------------------|---------|
| | SLP 007 | CCS First Year Experience | 1 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 132 | Process & Making | 3 |
| Choose One** | DFN 117 | 2D Design Principles | 3 |
| | DFN 118 | 3D Design-Form & Space | 3 |
| | DTR 125 | Freshman Trans Design Studio I | 3 |
| | DEN 101 | Composition I | 3 |

Second Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--------------|----------|---------------------------------|---------|
| | DFN 112 | Drawing II: Style & Skill | 3 |
| Choose One** | DFN 117 | 2D Design Principles | 3 |
| | DFN 118 | 3D Design-Form & Space | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DTR 113 | Visual Communication I | 3 |
| | DTR 126 | Freshman Trans Design Studio II | 3 |
| | DEN 102 | Composition II | 3 |

**Students should alternate DFN 117 and DFN 118 between the Fall/Winter semesters

Second Year

Third Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|--|----------|------------------------------------|---------|
| | DTR 201 | Visual Communication II | 3 |
| | DTR 221 | Design Theory I | 3 |
| | DTR 231 | Digital Modeling I | 3 |
| | DTR 232 | Sophomore Trans Design Studio | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | DEN 239 | Survey of World Literature | 3 |

Fourth Semester = 18 Credit Hours

| | Course # | Course Title | Credits |
|------------|----------|----------------------------------|---------|
| | DTR 202 | Visual Communication III | 3 |
| | DTR 222 | Design Theory II: Mobility | 3 |
| | DTR 233 | Sophomore Trans Design Studio | 3 |
| | DTR 241 | Digital Modeling II | 3 |
| | DTR 257 | Human Factors | 3 |
| Choose One | DAH 201 | Visual Narration: Africa/America | 3 |
| | | Visual Narration: Asia | 3 |

Third Year

Fifth Semester = 16.5 Credit Hours

| | Course # | Course Title | Credits |
|----------------|----------|---------------------------------|---------|
| Placed by Dept | DTR 331 | Junior Interior Design Studio | 3 |
| | DTR 333 | Junior Exterior Design Studio | |
| | DTR 335 | Junior Mobility Design Studio | |
| | DTR 337 | Junior Vehicle Design Studio | |
| | DTR 302 | Visual Communication IV | 1.5 |
| @ | DTR 362 | Digital Modeling III | 3 |
| | DTR 304 | Portfolio & Presentation Design | 3 |
| | DTR 305 | Vehicle Systems & Packaging | 3 |
| | DLE --- | General Education Elective | 3 |

Sixth Semester = 16.5 Credit Hours

| | Course # | Course Title | Credits |
|----------------|----------|-------------------------------------|---------|
| Placed by Dept | DTR 332 | Junior Interior Design Studio | 3 |
| | DTR 334 | Junior Exterior Design Studio | |
| | DTR 336 | Junior Mobility Design Studio | |
| | DTR 338 | Junior Vehicle Design Studio | |
| | DTR 371 | Materials & Manufacturing Processes | 3 |
| | DTR 303 | Visual Communication V | 1.5 |
| | DTR 461 | Digital Modeling IV | 3 |
| | DAH 341 | History of Modern Design | 3 |
| | DAS 213 | Business Practices | 3 |

Fourth Year

Seventh Semester = 12 Credit Hours

| | Course # | Course Title | Credits |
|----------------|-----------|-------------------------------|---------|
| Placed by Dept | DTR 431 | Senior Interior Design Studio | 3 |
| | DTR 433 | Senior Exterior Design Studio | |
| | DTR 435 | Senior Mobility Design Studio | |
| | DTR 437 | Senior Vehicle Design Studio | |
| Choose One | DAH** --- | Art History | 3 |
| | DVC** --- | Visual Culture Elective | 3 |
| | DLE --- | General Education Elective | 3 |
| | D--- --- | Elective | 3 |

Eighth Semester = 12 Credit Hours

| | Course # | Course Title | Credits |
|----------------|----------|-------------------------------|---------|
| Placed by Dept | DTR 432 | Senior Interior Design Studio | 3 |
| | DTR 434 | Senior Exterior Design Studio | |
| | DTR 436 | Senior Mobility Design Studio | |
| | DTR 438 | Senior Vehicle Design Studio | |
| | DNS 300 | Natural Science | 3 |
| | DLE --- | General Education Elective | 3 |
| | DLE --- | General Education Elective | 3 |

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

Catalog Year 22/23

Total Credits

126-127

(International students that require ELS-101 total credits 127/128)

Total credits: 127: First Year Experience=1; Foundations=18; Major=66; Gen ED=39; Elective=3

Transportation Design

DTR-113 VISUAL COMMUNICATION I

In this introductory course, students learn how to express their design ideas in a concise, compelling and efficient way. Emphasis is on analog media such as pen, markers and colored pencils. Instructors stress the importance of accurate perspective drawing and clear rendering of form as a lead up to professional visual communication techniques.

CREDITS: 3

PREREQUISITES: DTR 125

DTR-125 FRESHMAN TRANSPORTATION DESIGN STUDIO I

As an introduction to design methodologies, students will develop and practice a basic understanding of methods used to translate 2-D sketch ideas into 3-D volumes and surfaces. This will be accomplished by practicing fundamental drafting methods, practical ideation techniques, and basic mock-up construction. Course content may be reinforced through field trips to local design studios and factories.

CREDITS: 3

PREREQUISITES:

DTR-126 FRESHMAN TRANS DESIGN STUDIO II

Building on the 2-D drawing and 3-D translation methods learned in DTR 125 this course introduces students to the fundamental design process used by transportation designers. Through this introduction, students will develop a basic understanding of each phase in the process: problem identification, concept development and model building. Research with an eye toward inclusive design opportunities, as well as packaging for a variety of end users with diverse needs will be explored. Course content may be reinforced through field trips to local design studios and factories.

CREDITS: 3

PREREQUISITES: DTR 125

DTR-201 VISUAL COMMUNICATION II

In this course, sophomore transportation students expand upon the basic drawing skills learned in Visual Communication I. Convincing description of original designs via multiple perspective views and tonal modeling to describe form is stressed. Through group analysis of work, students learn how to improve their skills, as well as how to professionally give and receive constructive criticism.

CREDITS: 3

PREREQUISITES: DTR 113

DTR-202 VISUAL COMMUNICATION III

In this course, students will begin making the important transition from analog rendering to digital visualization. This transition will involve an introduction to popular digital resources, an emphasis on color theory, and constant reinforcement of the essential skills learned in Visual Communication I & II.

CREDITS: 3

PREREQUISITES: DTR 201

DTR-221 DESIGN THEORY I

This course helps students understand the complexity of the design process with exploration and ideation methodologies. Written, verbal and graphic presentation techniques are used to develop design concepts. Emphasis is placed on aesthetic considerations and the generation of user-centered

design ideas and concepts. Students then focus on a design problem or opportunity and communicate a solution.

CREDITS: 3

PREREQUISITES: DTR 125, DTR 126 COREQUISITE: DTR 113

DTR-222 DESIGN THEORY II: MOBILITY

Building on concepts introduced in Design Theory I, students will begin to understand transportation design solutions in the broader context of our diverse and multicultural public sphere. Emphasis will be placed on the research and understanding of complex systems of various mobility scenarios including and in addition to the automobile. Building on this research, students will be encouraged to identify sustainable design opportunities in terms of materials, energy sources, systems and logistical factors. Written, verbal and graphic presentation techniques are used to develop design concepts. Students will then focus on a design problem or opportunity and communicate a solution.

CREDITS: 3

PREREQUISITES: DTR 221

DTR-231 DIGITAL MODELING I

This digital modeling course builds on the basic orthographic drawing skills learned at the freshman transportation design level. Students are introduced to digital orthographic drawing, leading to basic 3-D digital modeling and rendering.

CREDITS: 3

PREREQUISITES: DTR 126

DTR-232 SOPHOMORE TRANS DESIGN STUDIO

The sophomore-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-center design approach. Building on the skills learned at the freshman level, sophomore students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories.

CREDITS: 3

PREREQUISITES: DTR 126

DTR-233 SOPHOMORE TRANSPORTATION DESIGN STUDIO

The sophomore-year transportation design experience is divided into two semester-length studios: one interior-focused, one exterior-focused. Students taking an interior-focused studio in the fall semester will then take an exterior focused studio in the winter semester, and vice versa. In both interior and exterior studios, students will be encouraged to pursue a user-center design approach. Building on the skills learned at the freshman level, sophomore students will be introduced to rendering and modeling techniques integral to the transportation design process. Course content may be reinforced through field trips to local design studios and factories.

CREDITS: 3

PREREQUISITES: DTR 232

DTR-241 DIGITAL MODELING II

This course builds upon the skills learned in Digital Modeling & Rendering I; students are introduced to more complex surfaces, shapes and building techniques. Skills such as modeling to a package, dimensional accuracy and maintaining surface continuity are stressed.

CREDITS: 3

PREREQUISITES: DTR 113, DTR 221, DTR 231

DTR-257 HUMAN FACTORS

This course explores the areas of human factors and ergonomics as applied to transportation, product and industrial design. The importance of user-centered design as a basis for a successful design solution is stressed. Areas covered include the research and proper utilization of human dimensional data, cognitive functions, environmental considerations, and the human machine interface.

CREDITS: 3

PREREQUISITES: DTR 221

DTR-285 SPECIAL PROJECT

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

CREDITS: 3

PREREQUISITES:

DTR-302 VISUAL COMMUNICATION IV

In this class, students will build on the digital visualization techniques learned in Visual Communication III. A series of initial assignments will focus on using lighting, reflections and color to define the forms with digital tools. The second series of assignments will involve rendering increasingly more complex forms. The final half of the semester will be spent completing renderings to support the student's studio class.

CREDITS: 1.5

PREREQUISITES: DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

DTR-302/INT VISUAL COMMUNICATION IV INTERIOR OR EXTERIOR

CHOOSE ONE COURSE-3 CREDITS DMA 202, ANIMATION II DMA 228, STOP MOTION I DMA 256, LIGHTING AND RENDERING DMA 347, COMPUTER CHARACTER ANIMATION II

CREDITS: 3

PREREQUISITES:

DTR-302VC4 VISUAL COMMUNICATION IV INTERIOR OR EXTERIOR

CHOOSE ONE - 1.5 CREDITS DTR 302, VISUAL COMM IV INTERIOR DTR 302, VISUAL COMM IV EXTERIOR

CREDITS: 1.5

PREREQUISITES: DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

DTR-303 VISUAL COMMUNICATION V

In this advanced course, students will hone a concise, yet impactful digital visualization of their design proposals. Environmental rendering and sequential storyboarding will be emphasized, as well as the presence of the human figure to indicate scale and user interaction. In addition, students will strive to depict solutions that promote inclusivity and equitability for potential users. Student work will showcase these skills with a high level of continuity and clarity.

CREDITS: 1.5

PREREQUISITES: DTR 302

DTR-304 PORTFOLIO AND PRESENTATION DESIGN

This course develops a student's ability to package their collective body of work into a set of self-marketing tools representing their abilities as a designer. Students will focus on the review, editing, analysis, preparation improvement and potential social impact of their portfolio content. Based on faculty assessment and personal goals, students will develop individual strategies to pursue employment in the professional market. These will include resumes, business card, websites, print communications and other relevant marketing materials.

CREDITS: 3

PREREQUISITES: DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

DTR-305 VEHICLE SYSTEMS AND PACKAGING

This course introduces students to the application of Vehicle Packaging and Systems Design as an important element of modern vehicle design work. Topics covered include applied vehicle packaging, occupant packaging, safety and electrical systems, powertrain, chassis, as well as the engineering sciences of aerodynamics and manufacturing/assembly.

CREDITS: 3

PREREQUISITES:

DTR-320 JUNIOR TRANS DESIGN STUDIO I

This course covers design principles, drawing, rendering techniques and model construction for students concentrating on pursuing a career in transportation design or the design of transportation industry related products. Projects sponsored by transportation industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

CREDITS: 3

PREREQUISITES: DTR 202, DTR 231, DTR 257, DTR 233

DTR-321 JUNIOR TRANS DESIGN STUDIO II

This course covers design principles, drawing, rendering techniques and model construction for students concentrating on pursuing a career in transportation design or the design of automotive industry related products. Projects sponsored by transportation industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

CREDITS: 3

PREREQUISITES: DTR 320

DTR-331 JUNIOR INTERIOR DESIGN STUDIO

The junior-year interior design studio expands on the process of immersion experienced at the sophomore level. The importance of a compelling, customer-driven design story as the basis for interior work is stressed. Students are expected to employ advanced thinking in terms of aesthetics, primary research, inclusive human factors, design theory and brand experience. The presence of corporate sponsors along the way will promote a process that has real-world career relevance. The use of virtual reality and animation will further ensure the students' understanding of the interior space and the interaction of a diverse cross section of users with their design solutions. Occasionally, course content may be reinforced through field trips to professional design studios or factories.

CREDITS: 3

PREREQUISITES: DTR202,DTR231,DTR257,DTR233

DTR-332 JUNIOR INTERIOR DESIGN STUDIO II

The junior-year interior design studio expands on the process of immersion experienced at the sophomore level. The importance of a compelling, customer-driven design story as the basis for interior work is stressed. Students are expected to employ advanced thinking in terms of aesthetics, primary research, inclusive human factors, design theory and brand experience. The presence of corporate sponsors along the way will promote a process that has real-world career relevance. The use of virtual reality and animation will further ensure the students' understanding of the interior space and the interaction of a diverse cross section of users with their design solutions. Occasionally, course content may be reinforced through field trips to professional design studios or factories.

CREDITS: 3

PREREQUISITES: DTR 331, DTR 333, DTR 335, DTR 337

DTR-333 JUNIOR EXTERIOR DESIGN STUDIO

The junior-year exterior design studio expands on the process of immersion experienced during the sophomore year. Students must generate a compelling, customer-driven design story as the basis for their work. Advanced thinking in the areas of aesthetics, primary research, inclusive human factors, design theory and branding are expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR202,DTR231,DTR257,DTR233

DTR-334 JUNIOR EXTERIOR DESIGN STUDIO II

The junior-year exterior design studio expands on the process of immersion experienced during the sophomore year. Students must generate a compelling, customer-driven design story as the basis for their work. Advanced thinking in the areas of aesthetics, primary research, inclusive human factors, design theory and branding are expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR 331, DTR 333, DTR 335, DTR 337

DTR-335 JUNIOR MOBILITY DESIGN STUDIO

The junior-year mobility studio expands on the interior, exterior and Design Theory II Mobility courses taken in the sophomore year. Students are expected to embrace not only a diverse set of shared user experiences, but also the urban planning implications of a fleet of vehicles for public use. Advanced thinking in the areas of primary and secondary research, design theory, sustainable materials and production methods, inclusive human factors and user-focused ergonomics are all expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR202,DTR231,DTR257,DTR233

DTR-336 JUNIOR MOBILITY DESIGN STUDIO II

The junior-year mobility studio expands on the interior, exterior and Design Theory II Mobility courses taken in the sophomore year. Students are expected to embrace not only a diverse set of shared user

experiences, but also the urban planning implications of a fleet of vehicles for public use. Advanced thinking in the areas of primary and secondary research, design theory, sustainable materials and production methods, inclusive human factors and user-focused ergonomics are all expected. The presence of corporate sponsors along the way and the possibility of field trips to professional design studios or factories will further ensure the process has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR 331, DTR 333, DTR 335, DTR 337

DTR-337 JUNIOR VEHICLES DESIGN STUDIO

The junior-year vehicle design studio expands on the interior and exterior design skills learned at the sophomore level. Students are expected to generate compelling product and user stories as the basis for recreational or vocational vehicle design work. Advanced thinking in terms of primary research, problem-solving, inclusive human factors, the pursuit of sustainable solutions and working within technical parameters are all expected. The involvement of corporate sponsors and the possibility of field trips to professional design studios or factories will help yield a process that has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR202,DTR231,DTR257,DTR233

DTR-338 JUNIOR VEHICLES DESIGN STUDIO II

The junior-year vehicle design studio expands on the interior and exterior design skills learned at the sophomore level. Students are expected to generate compelling product and user stories as the basis for recreational or vocational vehicle design work. Advanced thinking in terms of primary research, problem-solving, inclusive human factors, the pursuit of sustainable solutions and working within technical parameters are all expected. The involvement of corporate sponsors and the possibility of field trips to professional design studios or factories will help yield a process that has real-world career relevance.

CREDITS: 3

PREREQUISITES: DTR 331, DTR 333, DTR 335, DTR 337

DTR-362 DIGITAL MODELING III

In this course, students learn complex modeling and rendering techniques using the latest 3-D computer modeling industry software. This course builds on a student's accumulated knowledge of nurb and/or polygonal tools, extrusions, patches, skinning and surface treatments. Models are rendered using full-color palettes, multi-source lighting and texture mapping. Basic animation is covered to prepare the student for advanced skills.

CREDITS: 3

PREREQUISITES: DTR 241

DTR-366 CLAY MODELING I

In this course, students learn the foundation skills, techniques and related tools to effectively make a clay model through the model making process. Orthographic drawings and templates are also utilized. Students are expected to complete a sketch interpretation project where they will build a 3D clay model from a 2D sketch. To take this course, students must get permission from Precollege and Continuing Studies.

CREDITS: 3

PREREQUISITES:

DTR-367 CLAY MODELING II

Using techniques already learned in Clay Modeling I, with additional training in methods and techniques, students will create a 1/4 scale automobile. They will work from images/diagrams and will be required to create their own orthographic drawings and templates. Students are expected to work through the designer directive process and learn to effectively make changes to their model. To take this course, students must get permission from Precollege and Continuing Studies.

CREDITS: 3

PREREQUISITES:

DTR-371 MATERIALS AND MANUFACTURING PROCESSES

This course covers the fundamentals of materials and manufacturing processes. Mass-production methods in metals and plastics are the focus, including the fabrication of individual parts and assembly of completed products. A basic understanding of the limitations and possibilities of both modern and emerging manufacturing methods will be stressed, including how these methods can be leveraged to create designs with sustainable life cycles. Vehicle size, weight, frontal area, ownership, maintenance and other critical factors will be discussed as they pertain to materials and manufacturing.

CREDITS: 3

PREREQUISITES: DTR 202, DTR 221, DTR 231, DTR 233, DTR 257

DTR-420 SENIOR TRANS DESIGN STUDIO I

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by transportation companies and transportation component suppliers are a regular part of this class.

CREDITS: 3

PREREQUISITES: DTR 321

DTR-421 SENIOR TRANS DESIGN STUDIO II

This course undertakes major projects lasting one semester each. The design development process involves a product plan, technical specification, sketches and a finished model. Sponsored projects by transportation companies and transportation component suppliers are a regular part of this class.

CREDITS: 3

PREREQUISITES: DTR 420

DTR-431 SENIOR INTERIOR DESIGN STUDIO

The senior interior design studio places a strong emphasis on research influencing fresh design decisions. Students will look for user experience design opportunities by investigating sustainable materials and processes, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will illustrate the user-focused nature of their interior designs, and their readiness to join the transportation design community. Industry sponsors are a regular part of this course. Occasionally, course content may be reinforced through field trips to professional design studio or factories.

CREDITS: 3

PREREQUISITES: DTR 332, DTR 334, DTR 336, DTR 338

DTR-432 SENIOR INTERIOR DESIGN STUDIO II

The senior interior design studio places a strong emphasis on research influencing fresh design

decisions. Students will look for user experience design opportunities by investigating sustainable materials and processes, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will illustrate the user-focused nature of their interior designs, and their readiness to join the transportation design community. Industry sponsors are a regular part of this course. Occasionally, course content may be reinforced through field trips to professional design studio or factories.

CREDITS: 3

PREREQUISITES: DTR 431, DTR 433, DTR 435, DTR 437

DTR-433 SENIOR EXTERIOR DESIGN STUDIO

The senior exterior studio emphasizes the role research plays in creating original design ideas. Students will look for design opportunities via the investigation of sustainable materials and processes, varying aesthetic tastes, packaging for a diverse cross section of users, as well as emerging cultural and technical trends. Advanced presentations to sponsors will show the students' user-focused approach, as well as their readiness to join the transportation design community.

CREDITS: 3

PREREQUISITES: DTR 332, DTR 334, DTR 336, DTR 338

DTR-434 SENIOR EXTERIOR DESIGN STUDIO II

The senior exterior studio emphasizes the role research plays in creating original design ideas. Students will look for design opportunities via the investigation of sustainable materials and processes, varying aesthetic tastes, packaging for a diverse cross section of users, as well as emerging cultural and technical trends. Advanced presentations to sponsors will show the students' user-focused approach, as well as their readiness to join the transportation design community.

CREDITS: 3

PREREQUISITES: DTR 431, DTR 433, DTR 435, DTR 437

DTR-435 SENIOR MOBILITY DESIGN STUDIO

The senior mobility studio will stress the consideration of user experience and social impact in designing fleets of vehicles for public use. Students will explore these facets by researching the communities and larger regional populations their designs are intended for. Sustainable materials and processes will be investigated, as well as emerging cultural and technical trends. Advanced presentations to sponsors will illustrate the user-focused nature of the students' concepts, as well as the students' readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studio or factories.

CREDITS: 3

PREREQUISITES: DTR 332, DTR 334, DTR 336, DTR 338

DTR-436 SENIOR MOBILITY DESIGN STUDIO II

The senior mobility studio will stress the consideration of user experience and social impact in designing fleets of vehicles for public use. Students will explore these facets by researching the communities and larger regional populations their designs are intended for. Sustainable materials and processes will be investigated, as well as emerging cultural and technical trends. Advanced presentations to sponsors will illustrate the user-focused nature of the students' concepts, as well as the students' readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studio or factories.

CREDITS: 3

PREREQUISITES: DTR 431, DTR 433, DTR 435, DTR 437

DTR-437 SENIOR VEHICLES DESIGN STUDIO

The senior vehicle studio places emphasis on the role research plays in creating vocational and recreational design ideas. Students will work to identify vehicle design opportunities with an emphasis on sustainable materials and processes, packaging and UX/UI (Interaction Design) considerations for a diverse cross section of users, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will show their attention to user needs, the social impact of their design solutions, and their readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.

CREDITS: 3

PREREQUISITES: DTR 332, DTR 334, DTR 336, DTR 338

DTR-438 SENIOR VEHICLES DESIGN STUDIO II

The senior vehicle studio places emphasis on the role research plays in creating vocational and recreational design ideas. Students will work to identify vehicle design opportunities with an emphasis on sustainable materials and processes, packaging and UX/UI (Interaction Design) considerations for a diverse cross section of users, as well as emerging cultural and technical trends. Through advanced presentations to sponsors, students will show their attention to user needs, the social impact of their design solutions, and their readiness to transition to the professional world. Occasionally, course content may be reinforced through field trips to professional design studios or factories.

CREDITS: 3

PREREQUISITES: DTR 431, DTR 433, DTR 435, DTR 437

DTR-461 DIGITAL MODELING IV

This course strengthens a transportation design student's digital modeling skills to a professional level, while at the same time fostering advanced conceptual thinking. Mastery of previously learned techniques will be stressed throughout. Advanced virtual reality presentations from this course will be an important part of the students' portfolios.

CREDITS: 3

PREREQUISITES: DTR 362

DTR-475 TRANSPORTATION DESIGN INTERNSHIP

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

CREDITS: 3

PREREQUISITES:

DTR-475 TRANSPORTATION DESIGN INTERNSHIP

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Seniors may not be eligible

to participate in an internship during their final semester. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

CREDITS: 6

PREREQUISITES:

DTR-485 SPECIAL PROJECT 300/400

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

CREDITS: 3

PREREQUISITES: DTR 232, DTR 233

DTR-490 INDEPENDENT STUDY

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

CREDITS: 3

PREREQUISITES:

DTR-490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. An Independent Study should include opportunities for individual student voice and provide a space for diverse perspectives. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates. Art Education candidates must pass DAE 490 with a grade of 'C' (2.00) or higher to qualify for certification.

CREDITS: 1.5

PREREQUISITES:

DTR-505 AICAD EXCHANGE

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

Application information is available in the Academic Advising and Registration Office.

CREDITS: 12

PREREQUISITES:

DTR-515 STUDY ABROAD

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

CREDITS: 12

PREREQUISITES:

Undeclared

COLLEGE FOR CREATIVE STUDIES UNDECLARED - 2022/23

Potential Transfer Credit Evaluation based on Official College Transcripts

*Transfer credit evaluation is not official until credits are placed by Registration Office and students receive an official degree audit report.

NOTE-Students must declare their Major by the 14th week of their First Semester!

| | |
|------------------------------------|-------------------------|
| Name _____ | Evaluated By/Date _____ |
| ID # _____ For Enrollment of _____ | College(s) _____ |
| Advisor _____ | _____ |

FOR MAJORS; EA/ANIMATION, EA/CONCEPT, EA/GAME, ILLUSTRATION, PRODUCT, TRANSPORTATION Freshman/1st Semester = 16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---------------------------|---------|
| | DFN 117 | 2D Design Principles | 3 |
| | DFN 101 | Drawing I: Rapid Concept | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | DFN 150 | Discovering Your Practice | 3 |
| | DEN 101 | Composition I | 3 |
| | SLP 007 | CCS First Year Experience | 1 |

Freshman/2nd Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|---------------------------|---------|
| | DFN 118 | 3D Design: Form & Space | 3 |
| | DFN 112 | Drawing II: Style & Skill | 3 |
| | DFN 132 | Process & Making | 3 |
| | D-- --- | Department Major Studio | 3 |
| | DEN 102 | Composition II | 3 |

FOR MAJORS; ADVERTISING, COMMUNICATION DESIGN, FILM, INTERIORS, PHOTO Freshman/1st Semester = 16 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|--------------------------------|---------|
| | DFN 135 | Image Concepts I | 3 |
| | DFN 137 | 2D/3D Integrated Design Studio | 3 |
| | DFN 139 | Color & Light Studies | 3 |
| | DFN 150 | Discovering Your Practice | 3 |
| | DEN 101 | Composition I | 3 |
| | SLP 007 | CCS First Year Experience | 1 |

Freshman/2nd Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|--------|----------|-------------------------|---------|
| | DFN 136 | Image Concepts II | 3 |
| | DFN 138 | 4D Design Studio | 3 |
| | DFN 142 | Performative Spaces | 3 |
| | D-- --- | Department Major Studio | 3 |
| | DEN 102 | Composition II | 3 |

FOR MAJORS; ART PRACTICE, CRAFT & MATERIAL STUDIES Freshman/1st Semester = 16 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|-----------------------------------|---------|
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| | DFN 116 | 3D Techniques | 3 |
| Choose One | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestations | 3 |
| | DFN 150 | Discovering Your Practice | 3 |
| | DEN 101 | Composition I | 3 |
| | SLP 007 | CCS First Year Experience | 1 |

Freshman/2nd Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| Choose One | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestations | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | D-- --- | Department Major Studio | 3 |
| | DEN 102 | Composition II | 3 |

FOR MAJORS; FASHION DESIGN/ACCESSORIES Freshman/1st Semester = 16 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|------------------------------------|---------|
| | DFN 103 | Drawing I: Materials & Methods | 3 |
| Choose One | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestations | 3 |
| | DFN 150 | Discovering Your Practice | 3 |
| | DEN 101 | Composition I | 3 |
| | DAH 200 | Western Art History/Visual Culture | 3 |
| | SLP 007 | CCS First Year Experience | 1 |

Freshman/2nd Semester = 15 Credit Hours

| Earned | Course # | Course Title | Credits |
|------------|----------|--|---------|
| | DFN 104 | Drawing II: Drawing as Studio Practice | 3 |
| Choose One | DFN 120 | Design Color & Context | 3 |
| | DFN 121 | 3D Design Material Manifestations | 3 |
| | DFN 119 | Digital Techniques | 3 |
| | D-- --- | Department Major Studio | 3 |
| | DEN 102 | Composition II | 3 |

Student Life Programs

SLP-007 CCS FIRST YEAR EXPERIENCE

This course is designed to help acclimate new students to campus culture, academic expectations and life as a college student. The course strives to equip new students with the skills needed to be successful students and artists/designers while providing the support needed to meet the challenges set before them by CCS. Students are expected to participate in class, set goals for their semester, experience campus and city life. Topics for this course will include career exploration, transitioning into college life, technology on campus, and presentation skills. The course will also strive to assess student strengths and weaknesses relative to college success and to act as a support system.

CREDITS: 1

PREREQUISITES:

Faculty & Administration

ADVERTISING DESIGN

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