



Art Academy of Cincinnati  
Catalog 2022-2023



## ACADEMIC CALENDAR 2022 – 2023

**Summer 2022** June 6 – July 29, 2022

**Fall 2022** August 29, 2022 – December 9, 2022

Residence Hall Move-in Dates August 20 – 21

Orientation .....August 22 – 26

Classes Begin .....August 29

Midterm Grades Due .....October 14 by 12:00 Noon

Advising for Spring .....October 24 – November 4

Online Registration .....November 7 – 18

Last Date to Withdraw .....November 11

Classes End .....December 9

Final Grades Due .....December 14 by 12:00 Noon

**Spring 2023** January 17, 2023 – May 5, 2023

Residence Hall Move-in Day ...January 12

Orientation .....January 13

Classes Begin .....January 17

Senior Winter Expo .....TBA

Midterm Grades Due .....March 3, by 12:00 Noon

Spring Break .....March 13 – 17

Advising for Fall .....March 27 – April 7

Last Date to Drop .....April 7

Online Registration .....April 10 – 21

Classes End .....April 28

Reviews .....May 1 – May 5

Final Grades Due .....May 6 by 5:00 p.m.

Commencement Rehearsal ...TBD

Commencement Ceremony ...TBD

## Holidays

Juneteenth (Emancipation Day)  
..... June 19, 2022

Juneteenth (Observed) ... June 20, 2022

Independence Day ..... July 4, 2022

Labor Day ..... September 5, 2022

Thanksgiving Break ..... November 23 – 25, 2022

Staff Winter Break (Campus Closed)  
..... December 26, 2022 – January 2, 2023

Martin Luther King Day ... January 16, 2023

Presidents Day ..... February 20, 2023

Memorial Day ..... May 29, 2023

Cover Artwork: BFA Student

↑ Artwork: BFA Student

Back Cover Artwork:

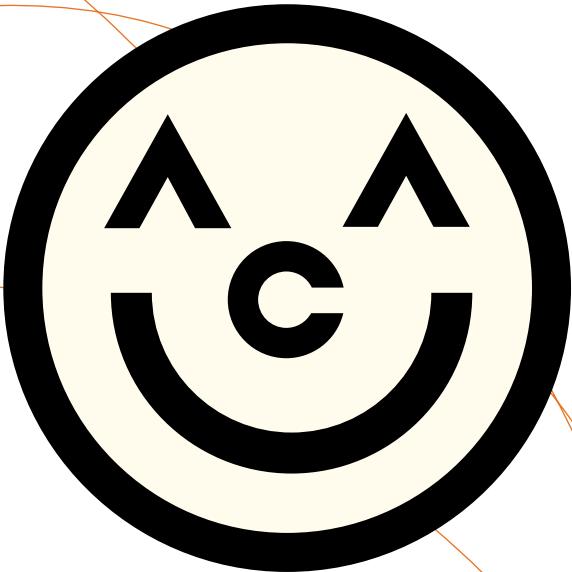
BFA Student



# STOP

Read this Catalog.

Sign and Send Right Now!



I have received the 2022-2023 edition of the AAC Academic Catalog, and I understand that it contains important information pertaining to the academic programs, rules, policies, and procedures for academic and student life at the Art Academy of Cincinnati and that this catalog is provided for guidance.

---

Student's Name \*Please Print

---

Student's Signature      Date

Email, Text or Give this signed Receipt of Acknowledgment to:



**Ricky Pleasant, MBA**

Dean of Students

[ricky.pleasant@artacademy.edu](mailto:ricky.pleasant@artacademy.edu)

513-562-6273

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## FINE PRINT

The Academic Catalog provides basic information for students enrolled in the Art Academy of Cincinnati's (AAC) academic programs. All students must read it carefully to become familiar with its content and discuss any questions with a faculty advisor, program advisor, or the Academic Dean. Consult the Catalog regularly, particularly for policy and procedural matters and/or program requirements.

### Catalog of Entry Policy

Graduation requirements of the Art Academy of Cincinnati may change while a student is enrolled. It is expected that each student will meet the graduation requirements outlined in the Academic Catalog that is in effect at the time they/he/she enrolled in the Art Academy. The "catalog of entry" policy is applicable to all students who matriculate, including students who leave the college and whose course of study is no longer than five years. Each student may choose to adopt a more recent catalog edition but may not adopt a catalog edition that predates the student's catalog of entry. Once a student adopts a more recent catalog edition, they/he/she is unable to revert to a previous edition.

### Catalog Changes

The Academic Catalog is a general summary of programs, rules, policies, and procedures for academic and student life. It is provided to each student as a resource for guidance. However, this catalog edition does not constitute a comprehensive or complete statement of all programs, rules, policies, and procedures in effect at the AAC. Moreover, the Art Academy of Cincinnati reserves the right to change, without notice, content regarding any program, rule, policy, or procedure under the purview of the AAC that appears in this catalog edition. The 2022-2023 edition of the Academic Catalog was published August 15, 2022. Anyone seeking clarification for any of the information appearing herein should consult with the Academic Dean.

### Non-Discrimination Statement

The Art Academy of Cincinnati is committed to policies of equal opportunity and non-discrimination on the basis of race, color, national origin, religion, sex, gender, sexual orientation, gender identity, gender expression, age, ability, disability, and/or veteran status, as protected by law, in any and all educational programs and activities, admission of students, advertisements, and/or conditions of employment. This policy is consistent with relevant governmental statutes and regulations, including those pursuant to Title IX of the Education Amendment Act of 1972 and Section 504 of the Rehabilitation Act of 1973. Students who have learning disabilities should contact the Associate Director of Academic Success or visit the Collaborative Learning Studio, located in S270, for assistance.

### Publicity Waiver

Unless otherwise specified, enrollment indicates that students and/or their parents/guardians grant the AAC permission to use any visual record of students and/or their artwork for educational or publicity purposes with attribution whenever possible.

### Matriculation Agreement

Matriculation is an agreement between the Art Academy and each student as to the steps both will take to help ensure that the student attains their/his/her educational goals. The matriculation process begins when one applies for admission, and it continues throughout the student's tenure while advancing toward a

degree at AAC. Enrollment, course registration, orientation, assessment, and class attendance are all components of matriculation, as are participation in mandatory End-of-Year Reviews, Culminating Capstone Reviews, and other curricular processes. A matriculated student is one who enrolls in courses at the Art Academy and progresses toward a degree.

The Art Academy agrees to provide each student the resources necessary to succeed in their/his/her chosen disciplines, including an orientation to the practices and procedures of the college; academic advising; learning assistance; financial aid advising, counseling services; assessment of artistic development; assessment of writing; quality instruction that provokes independent thought and development; career counseling, internships, exhibitions, and competitions; resources for safety and hazard awareness, resources for conflict resolution, and studio/workshop spaces that are conducive to a wide range of art disciplines and in accordance with the Mission and Educational Objectives of the college. Only students who are currently enrolled may have access to Art Academy facilities.

Each student agrees to abide by the policies and procedures of the Art Academy; participate in classes consistently; be prepared with the required materials, laptop, tools, and textbooks; complete and submit class assignments and projects on time; participate in extra-curricular events that enhance the educational experience; seek support services for assistance in comprehending and completing coursework; seek counseling services, as needed; maintain steady progress toward their/his/her educational pursuits according to standards set by the Art Academy of Cincinnati; consult with their/his/her advisor; and participate in all required assessment components, including, but not limited to, annual End-of-Year Reviews, and writing assessments.

### Liberal Arts Department Philosophy:

The Liberal Arts Department at the Art Academy of Cincinnati provides challenging, provocative, and compelling Liberal Arts courses, which emphasize the artfulness in history, critical thinking, the natural and social sciences, and the humanities. Through reading, writing, discussion and critical analysis, such courses help expand the possibilities for applying creative problem-solving in any context and in ways that are radically imaginative and visionary. We want AAC graduates to make art, make a difference, and change the world. To understand creative possibilities and production, one must understand not a subject, but a diverse and ever-shifting set of contexts: history, society, scientific innovation and discovery, the self and others. Understanding these contexts shows us not simply how we do live, but how we might live.

With this in mind, AAC Liberal Arts courses help to provide solid ground upon which students can locate themselves as creative people in our time. For art to matter in the 21st century, it must evolve beyond the walls and pedestals of galleries and museums – and also beyond the spot illustrations and package design of more commercial applications. The idea of what it means to be an artist—to make, and live, and be in art—is radically readjusted and expanded at the AAC to accommodate new visions for creative living and problem-solving. In other words, one way to make a work of art is to make a video or a sculpture or a painting, but another way is



to become the art in everything one does. And this requires seeing the potential for creative problem-solving and beauty in every aspect of one's life. The Art Academy of Cincinnati, including its Department of Liberal Arts, recognizes this and strives to provide students with the resources to make the connections and critical judgments necessary for seeing both the world in their art and their art in the world.

Liberal Arts courses at the AAC are not in addition to a student's study of art and design; they are an integral extension of it. The Liberal Arts really are arts after all. Our courses are tailor-made for the artists we serve. Psychology, English, and Art History are examples of courses that are geared to our students and their needs, not one-size-fits-all hoops to jump through on the way to a student's real field of interest. In the 21st Century, artists need to realize that their field of interest is human existence itself. Nothing is off limits; nothing is impossible. Everything—every problem, every material, every career, every person—benefits from surprising and visionary thoughtfulness. Imagination makes the world, and Liberal Arts courses are where imagination is unpacked, interrogated, and connected to the stars. We want our students to live artfully, as variously and meaningfully as possible. Whether they ultimately pursue careers in illustration, community planning, arts administration, cocktail invention, rocket ship design, or social justice activism, creativity and artistic problem-solving will always be the hottest commodity. Being able to connect that in a variety of contexts will make all the difference, not only for the students themselves, but in all the lives they touch.

#### AAC Official Communication

The AAC email program, Campus Cafe email function, and the AAC's Emergency Notification System through DialMyCalls are the only official means by which AAC constituencies communicate with each other. Students, staff, and faculty are required to check their [@artacademy.edu](mailto:@artacademy.edu) email on a regular basis. Social media platforms are not official AAC means of communication. As a supplement to the three official AAC communication channels named above – not in lieu of these channels – some offices and course faculty utilize the Teams messaging platforms for two-way communication with students. Students may opt out of any texting communication such as the ENS service by updating their contact information with the Registrar's Office.

## CORE COMMUNITY PRINCIPLE

### The AAC's Commitment to Diversity, Equity and Inclusion

The Art Academy of Cincinnati stands for justice, truth, empathy, and the belief that life should be honored and respected. We want our students to understand that the Art Academy of Cincinnati acknowledges that structural, systemic, historical, and intersecting forms of oppression require our ongoing attention, action, innovation, and leadership for positive change. The AAC is committed to protecting the rights of all students, alumni, faculty, and staff.

We believe that a diverse community of students, faculty, and staff enriches the tapestry and strengthens our creativity, practices, and culture. Diversity and inclusion create a safe place where all feel valued and heard. We welcome all persons, and our diversity definition includes — but is not limited to — race, ethnicity, color, nationality, sex, sexual orientation, gender identity and expression, religion, disability, age, military status, visa status, and socioeconomic status. Diversity and inclusion are ever-evolving concepts. At the AAC, we will continue to address policy and procedures through thoughtful engagement, critique, and change.



**Anissa Lewis, MFA**  
Director of Diversity, Equity, Inclusion, and Belonging  
513-562-6260  
[anissa.lewis@artacademy.edu](mailto:anissa.lewis@artacademy.edu)

### CORRINA MEHIEL FELLOWSHIP

In November of 2019, the Art Academy of Cincinnati established the [Corrina Mehiel Fellowship](#) in collaboration with Mel Chin's [S.O.U.R.C.E. STUDIO](#). This initiative supports woman-identified, transgender, and non-binary artists engaged in pressing social issues — specifically those who offer alternate visions and meaningful interactions through their creative practices. Given in the name and spirit of the late artist Corrina Mehiel, the purpose of the Fellowship is to allow time and space for artists to reflect, evolve their creative practice, develop ideas, and offer engagement opportunities. The Art Academy of Cincinnati extends an invitation to Fellowship recipients to continue their residencies and share their work with the AAC community and the City of Cincinnati. The AAC's first Corrina Mehiel resident was [Muse Dodd](#), who engaged with the AAC community and the city in spring 2022. In fall 2022, AAC will host jackie sumell, who will install a [Solidarity Garden](#) as part of her body of work, [The Prisoner's Apothecary](#).

### Mission Statement

To create and sustain radical, forward-thinking, contemporary visual artists and designers whose creative contributions make a substantial difference in all the lives they touch.

### Vision Statement

To be the most celebrated, relentless, rebellious, cutting-edge and radiant community of artists and designers anywhere, at any time—the seers, the radicals, the innovators, and creative professionals who establish the rules that the future will follow.

### Core Values -

Radical **CREATIVITY** *imagination, invention, risk-taking, unpredictability, openness, surprise*

Relentless **CURIOSITY** *research, inquiry, exploration, experimentation, commitment*

Rebellious **INDIVIDUALITY** *originality, uniqueness, independence, vision, entrepreneurship, DIY work ethic*

Cutting-edge **EDUCATION** *collaboration, contemporary practice, scholarship, interactivity, student-centered learning, visual literacy*

Celebrated **HISTORY** *heritage, lineage, culture, community,*

Radiant **COMMUNITY** *outreach, stewardship, involvement, partnership, contribution, connection*





## ART ACADEMY OF CINCINNATI EDUCATIONAL GOAL AND EDUCATIONAL OBJECTIVES

### AAC Educational Goal

To empower students with the intellectual and technical tools they will need to navigate a life of creativity, curiosity, individuality, education, history, and community.

### AAC Educational Objectives

#### Creativity

Students engage their imagination, invent new forms, take risks, and solve visual problems in unpredictable, surprising ways.

#### Curiosity

Through their commitment to inquiry, research, and experimentation, students define the formal and conceptual interests related to their own artistic process and vision.

#### Individuality

Students articulate a unique and rebellious voice in their work in relation to the past, present, and future of art and design.

#### Education

Students employ and integrate the technical skills, strategies, and critical thinking necessary to create cutting-edge works of art and design.

#### History

Students determine and defend the role of art and design history in relation to their work and contemporary culture.

#### Community

Through their creative practice, students make meaningful connections with the diverse communities in which they live and work.

↑ Artwork: BFA STUDENT

# WELCOME TO THE ART ACADEMY COMMUNITY

The Art Academy of Cincinnati welcomes you to our collaborative community of creative game changers! As the 153rd year of the AAC begins, it goes without saying that these past two and a half years have been stressful. Fortunately, creatives thrive when confronted with difficult challenges and the AAC's faculty and staff have been instrumental in navigating safely the values and commitment to our mission. RESILIENCY has enabled the college to thrive. RELIANCE on shared values of equitability and empathy is embedded in our DNA. RISK TAKING is required to chart new pathways toward cultural capital. Approaching the start of the new academic year, our faculty and staff have been instrumental in guiding a curricular plan with the utmost care and concern for your success, health, and safety. As a community, and humbly as your President, I welcome your decision to be the boldest creatives on the planet...especially in these unprecedented times. I will support each one of you, as your voice will be REQUIRED in this rapidly changing and technologically advancing world.

In 2014, Werner Herzog published *A Guide for the Perplexed: Conversations with Paul Cronin*. In this book, Herzog listed, 24 pieces of film and life advice. As President of the AAC, I have found that many of the 24 pieces of advice have played inspirational roles in my development as an artist, mentor, and administrator in our global, creative economy.

## No. 1:

Always take the initiative. Much of my artistic and academic practice relies on a collaborative notion of innovation. Prior to arrival to the Art Academy of Cincinnati, my creative and professional practice was driven by a preparation for unexpected challenges in life. Embracing the role of a problem-solver in many situations enabled me to succeed in the non-profit arts world, as well as in academia. I welcome each of you to experience the Art Academy of Cincinnati as an integral part of this amazing city. You are now part of a family that will always be there to support you. As the world requires your talent, my goal is to assist you to achieve goals you have not thought of yet. Equipped with truth, empathy, and a passion to succeed, your support of every member of the community is essential.

## No. 14:

Ignite the fire within and explore unknown territory.

## No. 22:

Guerrilla tactics are best. The faculty and staff at the AAC are the most incredible, caring, and knowledgeable problem-solvers in the city, and each of them is here to partner with you in this journey. Use their knowledge to embolden your visions of yourselves. The mission of the AAC is to create and sustain radical, forward-thinking, contemporary visual artists and designers whose creative contributions make a substantial difference in all the lives they touch. We are committed to assisting you on the path to fulfill that mission.

*Werner Herzog, A Guide for the Perplexed: Conversations with Paul Cronin. Faber & Faber; Main Edition (August 5, 2014).*

## No. 10:

Thwart institutional cowardice.

## No. 24:

Get used to the bear behind you. Metaphorically, doors must be opened to become an effective educator and leader in the field of fine arts and design. I am looking forward to the growth of each of you as creatives, and I am honored to be working with so many talented students, faculty, and staff.

## No. 9:

Carry bolt cutters everywhere. My role here as President is to "unlock" often times "chained doors" in our rapidly connected digital world. In the years to come, our community and world require creative problem-solvers, and you have chosen the right time to be here at the Art Academy of Cincinnati. You are needed now more than ever. I welcome the challenge to be a part of the solution and discover with you all that we can achieve.



Joe Girandola, President



# WELCOME BACK

We hope that your summer was both fun and productive. Welcome back to our sophomore, junior, and senior classes and to our new class of 2026, the largest incoming class in AAC history.

We are a creative community of visual and literary artists that values everyone's ideas and contributions — students, faculty, and staff alike.

We have been working hard over the summer in anticipation of your return with many new changes. We are excited for you to meet new staff and faculty who have joined the AAC team to make your college experience unique and meaningful.

We have added new programs such as the Digital Arts Animation Major, new classes in ceramics, Creative Writing, and Painting and Drawing.

Media Services is in a new and larger space with improved printing facilities and new equipment for use in your creative work.

With the concerns of the pandemic easing, we are returning to a campus that allows us to interact and engage in our work and community with less restriction.

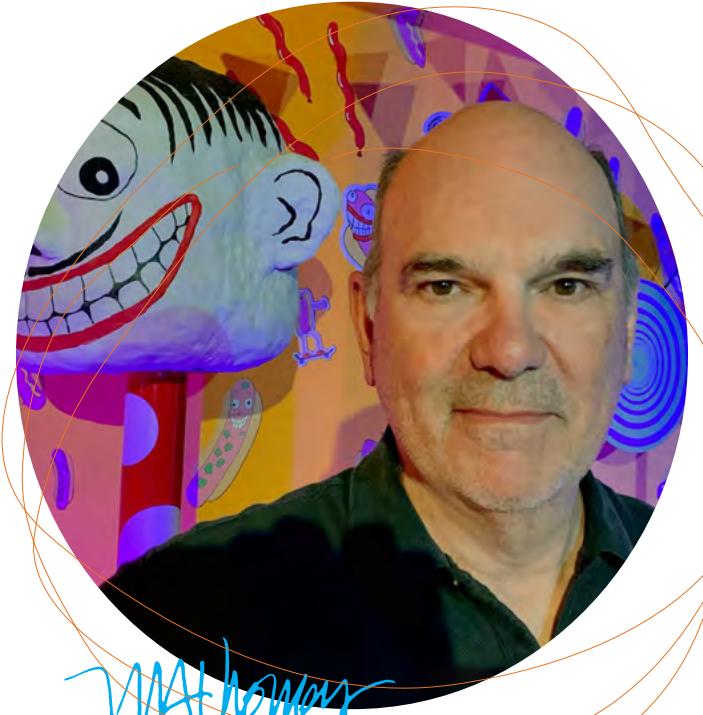
We will be participating in gallery events, creative professional visits, creative collaborations with community partners, internships, and involvement with majority events such as BLINK CINCINNATI, a festival of light and art that will occur this October.

We try hard every day to live up to our Core Values of being a community that is radical, diverse, creative, and resourceful in the face of any and all obstacles that we may encounter. We look forward to working with you to help you achieve your goal of becoming artists, designers, and writers who will make a difference in the world. Be prepared to work hard, explore new ideas, help each other succeed, and participate in an amazing process of creative discovery. We are here to help you in this unique journey.

There is support everywhere from faculty, administrators, counselors, advisors, tutors, mentors, facility personnel, security, resident advisors, and professional development. We are here to help you succeed. Get to know us if you haven't already. We support you in your creative journey!



**Paige Williams, MFA**  
Academic Dean



**Mark Thomas, MFA**  
Associate Dean

## ABOUT THE COLLEGE

### History of the Art Academy of Cincinnati

In 2019, the Art Academy of Cincinnati celebrated its sesquicentennial and its rich heritage of the visual arts, art and design education, and history of acclaimed artists. Since its earliest beginnings, the Art Academy has educated many accomplished artists and designers; has worked with students to create personalized, meaningful educational experience; and has enriched the lives of children, teens, and adults in Greater Cincinnati through its Office of Engagement.

The Art Academy of Cincinnati's roots are in the School of Drawing and Design, founded at the University of Cincinnati in 1869. The School of Drawing and Design became one of the first established departments of the University of Cincinnati. In 1884, Joseph Longworth, a Cincinnati philanthropist, was instrumental in the founding of the Cincinnati Art Museum and the Art Academy of Cincinnati. The School of Drawing and Design separated from the University of Cincinnati and became part of the Cincinnati Museum Association. The change of association culminated in an official name change to the Art Academy of Cincinnati accompanied by a move to a new facility, built adjacent to the Cincinnati Art Museum in Eden Park in November of 1887.

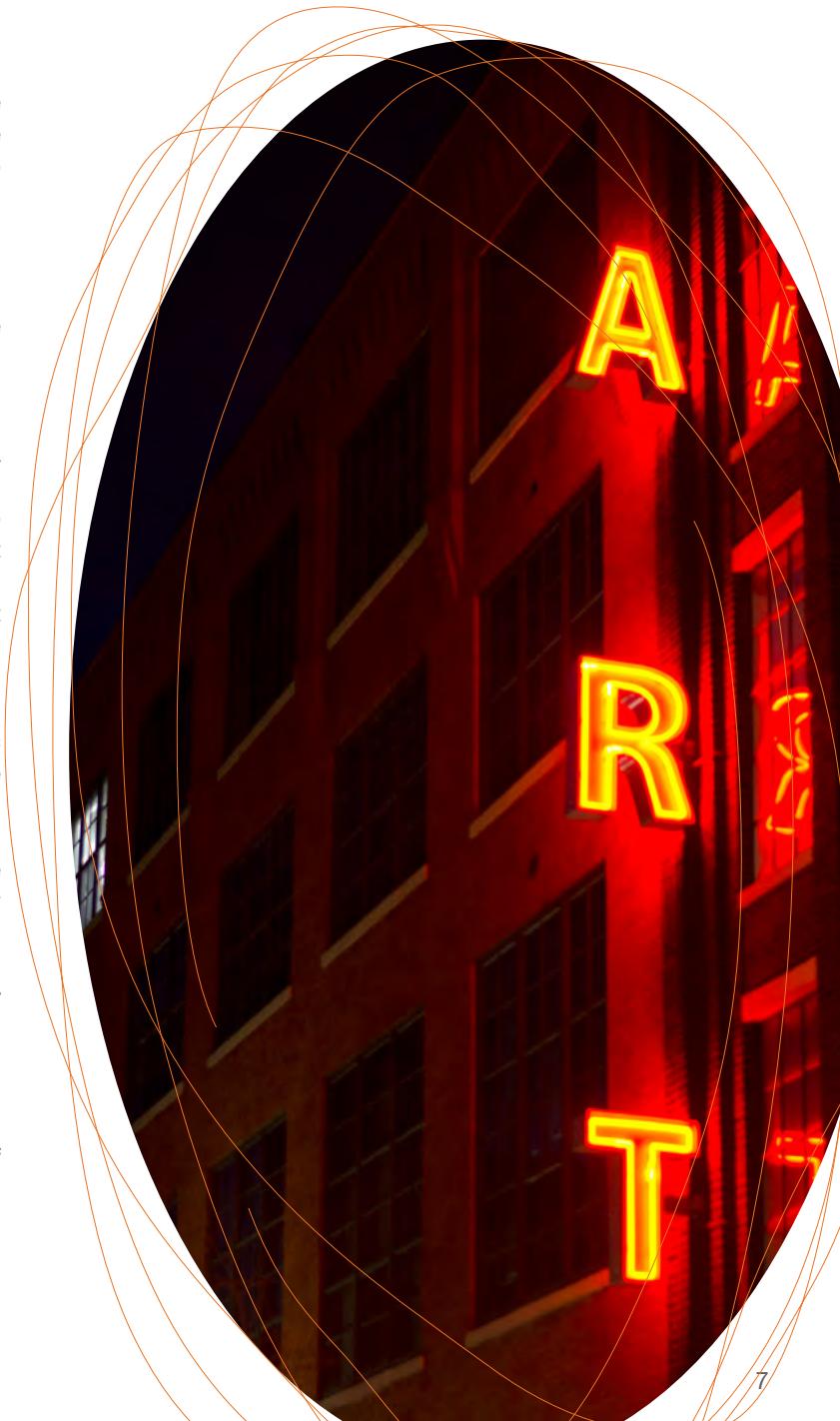
From 1884 to 1998, the Art Academy operated as a museum school, providing quality education to students. The Art Academy became a charter member of the National Association of Schools of Art and Design (NASAD) in 1948. In 1950, a four-year curriculum was introduced, and students earned Certificates. In 1979, the Art Academy established a Bachelor of Fine Arts degree program, which was approved by the Ohio Board of Regents (now known as the Ohio Department of Higher Education) and NASAD. In 1998, the Art Academy separated from the Cincinnati Museum Association, and the Art Academy of Cincinnati became a fully independent college of art and design.

In 2005, the Art Academy moved from its Eden Park and Mount Adams locations to its current campus in historic Over-the-Rhine, a move that enabled the college to provide students 24-hour access to over 100 studio spaces, improved instructional studios, and many updated campus facilities. The Art Academy was awarded numerous awards for the development, design, and construction of the new facility and achieved LEED Certification by the U.S. Green Building Council in 2008. Now located in Over-the-Rhine, this private, not-for-profit institution of higher education is an anchor for the creative artistic community in a vibrant and burgeoning arts district. Accreditation, Authorizations, and Affiliations

The Art Academy of Cincinnati is a private, not-for profit, independent college of art and design. The Art Academy of Cincinnati is accredited by the Higher Learning Commission (HLC) and the National Association of Schools of Art and Design (NASAD), of which it is a charter member.

In accordance with Ohio Rev. Code § 1713.03, the Ohio Department of Higher Education has issued to the Art Academy of Cincinnati a certificate to grant the Associate of Science degree in Graphic Design, the Bachelor of Fine Arts degree, and the Master of Arts degree in Art Education.

The Art Academy of Cincinnati is authorized under federal law to enroll non-immigrant/alien students and is approved for the training of veterans. The Art Academy of Cincinnati is also a charter member of the Association of Independent Colleges of Art and Design (AICAD), a consortium of over 40 professional colleges of art and design dedicated to the exchange of information and programs beneficial to students, faculty, and staff. The Art Academy is a member of the Greater Cincinnati Collegiate Connection (GC3).



## LAPTOP PARTNERSHIP

As an AAC student, you are required to provide your own laptop computer for the 2022-2023 academic year.

### OVERVIEW

The AAC maintains three integrated computer labs, a general lab for basic computing equipped with large-format Wacom tablets, an illustration lab also equipped with large-format Wacom tablets, and a motion graphics lab for high-end animation and video. Widespread access to a range of personal devices across various platforms has prompted the college to embrace a campus technology model that requires that all students provide their own devices for the 2022-2023 academic year. Key components of the Laptop Partnership include students' in-depth engagement with curricular projects via their chosen devices; students' in-class access to the AAC's evolving hardware and software options; access to integrative output options through the Derrick Dankwa Sound Studio, the Art Academy's full-time IT Administrator, and Adobe Creative Cloud subscriptions, which the AAC provides to all enrolled students. Creative Cloud includes many Adobe software including, but not limited to, Photoshop, Illustrator, InDesign, Premiere, and others with ability to install on up to two devices for each student, as well as 100GB of cloud storage space per student. The AAC provides each student a Microsoft Office 365 account that includes an internal email account, the current Microsoft Office software suite (Word, Excel, PowerPoint, and Outlook), up to 1TB of OneDrive cloud storage space, and continual, seamless software and security updates.

To complete the required coursework, you need to provide your own Apple or Windows laptop. Recommendations and specifications for these computers are given below. Campus computer labs are outfitted with up to 16 computers each for student use. The following are the minimum and recommended system requirements for your own device:

### APPLE

#### Minimum

- MacBook Air
  - 256 GB or higher of hard drive space
  - 1024x768 display
  - 1 GB of VRAM
- OS X 10.10 or higher
- 4 GB of RAM

#### Recommended

- MacBook Pro
  - 500 GB - 1 TB of hard drive space
  - 1280x800 or higher display
  - 2 GB of VRAM
- Intel i5 or higher multicore processor
- Latest OS release (currently Mac OS 10.13)
- 8GB of RAM or higher

### WINDOWS

#### Minimum

- Intel Pentium 4 or AMD Athlon 64-bit pro
- Windows 7 w/Service Pack 1 or Windows 8 & 8.1
  - 4 GB of RAM
  - 256 GB of hard drive space
  - 1024x768 display
  - 1 GB of VRAM

#### Recommended

- Intel i5 or higher multicore processor
  - 1280x800 or higher display
  - 2 GB or more of VRAM
  - Internet connectivity
- Windows 10
- 8 GB of RAM
- 500 GB – 1TB of hard drive space
- 

### VENDORS

Many vendors offer student discounts. Be sure to check with them to see what is available. While your computer may be purchased at any location that suits your personal preference, here is a list of possible vendors:

**Apple Vendors:** Apple, SellYourMAC, Micro Center

**Windows Vendors:** Dell, HP, Lenovo, Toshiba, Micro Center

### Economy End/Used

**Mac:** \$1200 for a good MacBook Air / Used models vary widely but typically hover around \$700-\$800

**PC:** Usually around \$500

### High End

**Mac:** \$2000 - \$2500 MacBook Pro

**PC:** Models vary in price but expect to pay anywhere from \$900 - \$1500



## ASSOCIATE OF SCIENCE IN GRAPHIC DESIGN

The Art Academy of Cincinnati grants an Associate of Science in Graphic Design. This two-year program provides students with a combination of Liberal Arts and Studio Arts courses to become confident in the practice of graphic design. Acceptance into the program involves the same requirements as those for the Bachelor of Fine Arts program. Students can advance seamlessly beyond the Associate of Science in Graphic Design directly into the BFA in Design track (two additional years) to further their design foundation and to increase their competitive advantage in the field. The A.S. degree in Graphic Design is ideal for students who already hold a bachelor's degree or have studied in related fields such as marketing, psychology, humanities, business, or natural sciences. During the two-year period, students working toward the A.S. in Graphic Design take classes alongside students in the BFA program.

### A.S. in Graphic Design Curriculum

FYE: STUDIO ARTS	DRxxx	Drawing Elective	3
DESIGN	FY101	Communication	3
	FY102	Ideation	3
	FY105	Digital Literacy	3
	FY106	Discovery & Voice	3
LIBERAL ARTS	DS201	Typographic Design	3
	DS202	Communication Design	3
	DS311	Academy Design Service	3
	DSxxx	Design Elective	3
<b>STUDIO ELECTIVES</b>			<b>9</b>
	AH104	Global Art Histories (replaces AH110)	3
	AH105	Issues and Ideas in Modern and Contemporary Art	3
	AH225	Designed and Illustrated: A Curious History of Graphic Arts	3
	HU101	Artist as Writer Workshop	3
	HU102	Artist as Reader Workshop	3
	LAE100	Liberal Arts Elective	3
	LAE100	Liberal Arts Elective	3
	LAE100	Liberal Arts Elective	3

### A.S. Degree in Graphic Design | Sample Schedule

First Year			
Fall Semester		Spring Semester	
Communication	3	Ideation	3
Discovery & Voice	3	Drawing Elective	3
Digital Literacy	3	Communication Design or Typography	3
Artist as Writer Workshop	3	Art and Design History	3
Global Art Histories	3	Artist as Reader Workshop	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Second Year			
Fall Semester		Spring Semester	
Typographic Design or Communication Design	3	Design Methods	3
Systems Design	3	Web Design	3
Design Elective	3	Design Elective	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts Elective	3
Liberal Arts Elective	3	Art History	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

TOTAL CREDIT HOURS

**60**  
hrs

## **Associate of Science in Graphic Design Graduation Requirements**

The following criteria must be met in order for students to be eligible for graduation:

1. All 60 credit hours must be completed in required areas. Students receiving grades of "Incomplete" have a 25-day grace period to complete those requirements, unless otherwise stated in their Incomplete Contract. If not completed within the stated grace period, the student's graduation date will be postponed until all outstanding requirements are completed.
2. A minimum cumulative grade point average (CGPA) of 2.00 must be achieved.
3. Tuition and fees must be paid in full.
4. Completed exit counseling with the Office of Financial Aid (student loan recipients only).
5. Official high school and college transcripts (if applicable) must be on file in the Registrar's Office.
6. Complete and submit an Application for Graduation to the Registrar. Three graduation dates are available each year, occurring after the end of each semester. The Application for Graduation must be submitted by the published deadline occurring during the semester after which graduation is anticipated. The application is available from your advisor, the Registrar, or the [Registrar's web page](#).
7. Students should have completed the mandatory reviews at each year level before graduation. If, for a legitimate, serious reason such as illness or death in the family, a student misses a scheduled review during the review week for freshmen and sophomores, it is the student's responsibility to coordinate with their/his/her Department Chair to schedule a make-up review as soon as possible. **Students will be charged a fee to reschedule a Faculty Review Team to conduct a make-up review.**
8. Students should have completed all Student Self-Evaluations (SSE) required for reviews.
9. Candidates for the A.S. degree are required to take their final 30 credit hours in residence at the Art Academy of Cincinnati. Any student requesting an exception should appeal to the Academic Dean in writing.

## **Petition to Process in Commencement**

A student who has fulfilled nearly all of the established criteria for graduation and who wishes to process in the next AAC Commencement Ceremony must complete a Petition to Process in Commencement. This completed request must be filed with the Office of the Registrar no later than May 1. Once the student files the Petition, this document shall become a part of the student's Permanent Academic Record, whether or not the Petition is granted. Both the Registrar and the Academic Dean will review each Petition on a case-by-case basis, and the ultimate authority to grant or to deny any Petition to Process in Commencement rests solely with the Academic Dean.

**The "Petition to Process in Commencement" must:**

1. Specify any and all remaining graduation criteria;
2. Specify a projected date of completion of such remaining graduation criteria;
3. Include a clear plan that demonstrates how the petitioning student intends to fulfill the remaining graduation criteria;
4. Show evidence that the plan is attainable; and
5. Bear the signature of the Petitioning Student and indicate the date the Petition was filed.



→ Artwork: BFA Student



## BACHELOR OF FINE ARTS DEGREE

The Art Academy of Cincinnati grants the Bachelor of Fine Arts degree with majors in Creative Writing, Design, Digital Arts Animation, Illustration, Painting and Drawing, Photography, Print Media, and Sculpture upon satisfactory completion of all degree requirements. The AAC maintains a unique 1:2:1 curriculum that optimizes our carefully curated enrollment size to offer the greatest possibility of breadth, depth, collaboration, and personal engagement in art and design throughout the four-year program. Each first-year BFA student begins with the First Year Experience (FYE), which consists of two semesters of courses in Art History, English, and Studio Arts. The Studio Arts component of the FYE provides sufficient breadth to allow students opportunities to investigate various media and personal expression while providing depth as they prepare for their chosen majors.

The second and third years provide in-depth learning within a specific discipline accompanied by a wide range of Studio Arts and Liberal Arts electives. Professional Practice coursework at both the Sophomore and Junior levels are hallmarks of the second and third years of the program.

In the fourth year, students from all majors come together in the Senior Pathways Studio experiences to focus on the work that defines them as artists, designers, and writers. Faculty from the major disciplines work with all the students in a collaborative and trans-disciplinary environment. Each student is required to successfully complete the Senior Capstone Experience in order to demonstrate achievement of the AAC Educational Goal, the AAC Educational Objectives, and the Educational Outcomes for the chosen major. The Senior Thesis is comprised of three essential components: 1.) a comprehensive written statement articulating pertinent issues and concerns in the culminating body of work; 2.) Formal Capstone Project, and 3.) a Culminating Capstone Review.

↑ Artwork: Paige Williams, *Half Full*, Ceramic, Ink and Wood, Installation Size Variable, 2022

# AAC FIRST YEAR EXPERIENCE (FYE)

## Mission of the First Year Experience

The Mission of the AAC First Year Experience (FYE) is to empower all students to develop the use of tools, skills, methods, and voice needed to engage in contemporary art and design processes. The curriculum focuses on the development of a set of 21st Century essential literacies and competencies that future thought leaders will need in order to innovate and effect change. These include creative thinking, critical thinking, problem-solving, design thinking, communication, collaboration, and integrative literacies in verbal, visual, cultural, civic, and digital practices.

The structure is modular and flexible, allowing students to establish a solid base for upper-level work while beginning a major course of study. FYE courses are characterized by a combination of co-teaching, solo teaching, and student-centered learning in FYE class experiences.

In the First Year Experience, students complete the following courses, Communication, Discovery and Voice, Ideation, Digital Literacy; one Major course or Studio Elective and one Drawing Elective. Each required module is offered both Fall and Spring. Completion of two required courses, each in Art History and English, rounds out the First Year Experience.

## AAC First Year Experience Curriculum Educational Objectives | FYE

### Creativity

FYE students use their imagination as a catalyst for innovating strategies for visual problem-solving; utilize a range of diverse processes in surprising ways; and become more comfortable taking risks in their studio practice.

### Curiosity

Through Discovery and Voice and Ideation, FYE students inquire, experiment, investigate, and engage with process and media exploration as they work beyond comfortable levels of achievement.

### Individuality

FYE students explore the relationship among subject, form, and content as they begin to pursue a personal voice and vision in their art and design work.

### Education

Through FYE courses, including Art History, Communication, Digital Literacy, and English, students learn basic principles, elements, visual and verbal vocabularies, and concepts of art and design as they develop critique skills and other competencies necessary to prepare for their majors.

### History

FYE students engage in research of historical and contemporary artists, designers, and writers and learn to articulate the relevance of references to their own art and design through the full FYE curriculum, especially Art History, Communication, Discovery, and Ideation.

### Community

The synergy within FYE courses encourages the formation of a community of artists and designers; highlights the value of self-discipline and self-motivation within a collaborative environment; and supports adjustment to college life at the Art Academy of Cincinnati.

### Educational Outcomes

- Apply a variety of research methods and sources to make critical discoveries in relation to materials, form, and content
- Identify, articulate, and define influences and sources in relation to the student's work
- Employ research methods inherent in particular materials, processes, and content
- Utilize the elements and principles of visual organization.
- Articulate critical responses about visual imagery through description, analysis, and interpretation
- Apply professional visual arts vocabulary in discussion of work
- Work in a variety of media
- Demonstrate a working knowledge of color
- Employ the use of different types of ideation
- Define, articulate, and utilize design thinking processes, including, collaboration, ideation, and prototyping
- Employ the use of Adobe Creative Cloud software and digital processes and digital literacy
- Explore an individual creative voice
- Use reflective writing to process memories and experiences

## COURSE DESCRIPTIONS | FIRST YEAR EXPERIENCE

### AH104 Global Art Histories (3)

Global Art Histories is a broad survey of histories of art from antiquity through the nineteenth century across the globe. Major developments in the arts and visual cultures of the African, American, Asian, Australian, and European continents are considered in terms of their social contexts. Functions and definitions of patronage, gender, politics, religion, and ethnicity are considered. Students are introduced to the historical contexts of art production and interpretation and the processes of critical analysis and art historical research. Knowledge of history, geography, politics, religion, and languages are expanded. Replaces AH110 Introduction to 20th and 21st Century Art and Design History: Media to meet the Art History requirement. (Required for all First-Year Students)

### AH105 Issues and Ideas in Modern and Contemporary Art (3)

In Issues and Ideas in Modern and Contemporary Art, students explore the wild and sometimes difficult plethora of issues and ideas employed (and deployed!) by artists and designers from both western and nonwestern cultures in the 20th and 21st centuries. Race, class, gender, sexuality, and socio-political trends and upheaval are some of the concepts and themes to be investigated. Class lectures and discussions establish connections between modern and contemporary art and design, while contextualizing them in terms of artwork created prior to the 20th century. (Required for all First-Year Students)

### DR203 Digital Form and Space (3)

Digital Form and Space focuses on the planning and construction of two and three-dimensional forms, spaces, and figures through digital media. These processes include digital drawing techniques, 3D modeling, photography, and other drawing/painting-based software. Students will learn to convincingly render objects and environments in space for digital and print media output. This course explores a combination of tools and skills to aid students in an

iterative drawing process from rapid visualization to fully realized spatial renderings. Point of view, perspective, proportion, color, and value will be fundamental topics throughout the course.

### DR204 Drawing as Representation (3)

Students will explore the visual language of drawing through observation and critical examination of contemporary and historical practices in order to facilitate technical and conceptual development. Topics include still life, environmental structure, and the human form. These subjects are explored using multiple media and surfaces. Additionally, students will explore gesture and mark-making using inks and acrylic.

### DR205 Expanded Drawing (3)

Expanded Drawing encourages students to explore, adapt, and invent observational processes across a broad range of media and experiences. Students apply the essential drawing elements of line, value, texture, shape, color, composition, and perspective to a variety of interdisciplinary media to embody contemporary methods of production. Students will engage these topics across conventional as well as innovative media, such as: graphite, charcoal, digital drawing and collage.

### FY101 Communication (3)

Communication is a team-taught studio experience that introduces and reinforces the tools used in the exploration of visual literacy and organization. These tools include the visual elements and principles, color, and a variety of 2D and 3D media and processes. Visual explorations are supported through critique, the study of visual arts criticism, and the application of relevant vocabulary and theory. (Required for all First-Year Students)

### FY102 Ideation (3)

Ideation is a team-taught course that explores how artists navigate the relationships among concepts, processes, and outcomes. Students

work collaboratively in workshop sessions to practice types of ideation that are later applied to more complex, multi-layered projects. The course addresses ideation-related topics (including storytelling, research, semiotic analysis, chance operations, rapid prototyping, and verbal expression) in terms of the roles they play in an artist's work. Students utilize self-selected media such as drawing, performance, video, design, sculpture, writing, and digital arts in relation to project goals and strategic outcomes. (Required for all First-Year Students)

### FY105 Digital Literacy (3)

Digital Literacy introduces a variety of graphic software programs, including Adobe Creative Cloud. Through a diverse series of projects, the course covers key technologies related to image capture, preparation, and printing. Students learn, in relation to their personal visual communication and expression goals, professional file management and workflow techniques, efficient and practical digital documentation, image presentation, and systems. Through a series of studio projects, students explore online research techniques and best practices. In the process, they acquire a working knowledge of digital skills and applications that benefit both visual creativity and communication. (Required for all First-Year Students. Recommended to take in fall semester.)

### FY106 Discovery and Voice (3)

Discovery and Voice examines the roles of individuality and research in the creative process. Students research the world around them and look inward to identify personal values, influences, and biases. As an introduction to aesthetics, research strategies, and goal-setting exercises, Discovery and Voice enables students to find unique solutions to open-ended assignment prompts. The focus is on searching and researching as ways to expand creative possibilities and to explore the potential impact of creative output on contemporary culture. (Required for all First-Year Students)



### **HU101 Artist as Writer Workshop (3)**

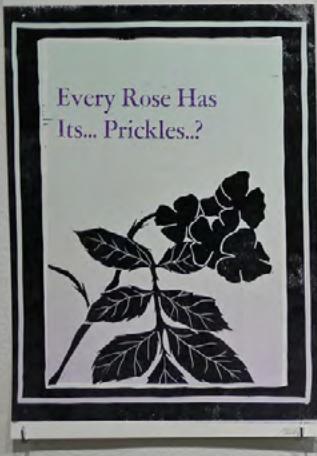
Artist as Writer Workshop is designed to assist the developing visual artist through four major areas of writing pertinent to the field: 1) thinking and writing about art; 2) journaling; 3) argumentation and persuasion; and 4) self-analysis and promotion. The rules of grammar and style are reviewed. (Required for all First-Year Students)

### **HU102 Artist as Reader Workshop (3)**

In Artist as Reader Workshop, students read a variety of literary forms (short stories, poetry, plays, or a novel) as well as critical essays that reflect widely diverse cultures and time periods. During the process of this study, each student will present an oral report, write reading-response papers, and review the MLA form of documentation in preparation for writing a research paper. (Required for all First-Year Students)

← Artwork: BFA Student

↗ Artwork: BFA Student



## BACHELOR OF FINE ARTS IN CREATIVE WRITING

The AAC's Creative Writing major gives students the opportunity to engage with language as a fundamental artistic medium – one that is not only relevant in multiple contexts, but one that is multiple contexts. Through poetry, short stories, creative non-fiction, and hybrid/interdisciplinary forms, students explore and explode not only the narrative possibilities of the written and spoken word, but expressive and formal ones as well. At the AAC, Creative Writers are artists who use the written and spoken word as their primary artistic material; they are not merely writers among artists in a college of art and design; they are artists whose medium is language. Reading becomes writing; writing becomes drawing, and words become means for getting at the limits of the word and the world, which are the limits of being itself. Through active reading, creative writing, critical writing, and research in relation to the artistic process, students hone their craft and learn to undermine preconceptions and rules in favor of generative unpredictable outcomes, declarations, and gestures. The study of literature and a variety of traditional and experimental workshop approaches support students as they develop their own radical vision and voice.

Creative Writing majors at the AAC learn from writers who are active in writing, editing, and publishing at the national level, as well as from practicing contemporary visual artists such as painters, sculptors, designers, photographers, and performance artists. Upon graduation, students are prepared to creatively articulate, to critically examine, and to reinvent the world in their image via the spoken word and the written word. As creative writers and readers, adept at using the fundamental conceptual framework we have for making meaning and making the world, they are prepared to do anything they put their minds to with depth, beauty, and transformative strangeness.

### **Creative Writing Curriculum Educational Objectives | Creative Writing Major**

#### **Creativity**

Creative Writing majors engage in a range of diverse processes and produce creative and unpredictable outcomes that contribute to the dynamic, eclectic practice, and innovative definition of contemporary writing and literature.

#### **Curiosity**

Through their commitment to inquiry, research, reading, and experimentation, Creative Writing majors define the formal and conceptual interests related to their own process, vision, and voice.

#### **Individuality**

Creative Writing majors articulate a unique and rebellious voice in their work; one that establishes a connection to the past while embracing the present and future expansiveness in multiple genres.

#### **Education**

Through exposure to traditional, experimental, and hybrid forms and processes, Creative Writing majors employ and integrate the technical skills, strategies, and critical thinking necessary to create relevant, surprising contemporary work.

#### **History**

Students determine and defend the role of Creative Writing in relation to their deepening cultural and intellectual understanding of contemporary writing and publishing and the role of each in their own work.

#### **Community**

Through their pursuit of meaning/fullness via the written, spoken, and otherwise articulated word, Creative Writing majors make meaningful connections with the diverse communities within and beyond their chosen disciplines.

## Introductory to Intermediate

- Develop a working knowledge of traditional and experimental modes in fiction, poetry, and creative non-fiction
- Utilize research, reading, material generation, and revision to develop the tools for a sustainable creative writing practice
- Describe, analyze, and interpret the world and the work as they find it with generosity, intelligence, recklessness, inclusiveness, and awe
- Create work in a variety of received poetic and narrative forms
- Comprehend the history of literary innovation through literature courses that emphasize close reading and critical writing about diverse sources of poetry, fiction, and works of creative non-fiction, including hybrid and non-Western forms
- Write in a variety of contexts with a variety of media from handwriting to word processing to manual typewriting and writing as a form of drawing
- Understand language as a material artistic medium and the fundamental conceptual framework by which we make sense of the self, other people, experience, and the world
- Connect word to image, image to word
- Embrace failure, risk, and experimentation as necessary to artistic growth
- Create short collections of work, such as linked short stories, essays, or serial poems
- Identify key strategies and concepts that form the basis of their process in the development of their work
- Create original work that demonstrates their voice and vision

## Intermediate to Advanced

- Read widely, wildly, and actively with an eye and ear toward establishing one's familiars, expanding one's horizons, and diversifying in as inclusive a way as possible the sources, influences, and direction of their work
- Engage in writing as performance
- Understand and utilize advanced methods for producing original works of written art, such as collage, translation, erasure, collaboration, appropriation, and other radical forms of deliberate linguistic mismanagement/engagement
- Accumulate knowledge and experience writing and reading imaginative, expressive, and descriptive poetry and prose related to their own literary ideas and interests
- Describe, analyze, and interpret relevant historical and contemporary criticism and readings
- Articulate a personal voice and an understanding of their place in the contemporary literary conversation
- Give public readings, which include commentary on the work itself—the poetics and sources that inform it, as well as its historical and formal basis
- Send out work for publication
- Apply for a writing grant, fellowship, or residency
- Create and publish an online portfolio, blog, or website
- Create a body of original work—a collection of poetry, fiction, or long form hybrid work—that demonstrates their voice and vision
- Write a statement of poetics/aesthetics, articulating the historical, formal, and conceptual basis of their creative writing thesis
- Articulate problems/concerns and areas for improvement in their writing and propose/execute new possibilities and procedures for addressing them
- Create self-driven work in an interdisciplinary and conceptually depth-charged atmosphere
- Demonstrate learning at the Art Academy by completing the creative writing capstone experience, involving the written senior thesis, creative writing thesis, and poetics statement



**Matt Hart, MFA**  
Associate Professor,  
Head of Creative Writing

## Bachelor of Fine Arts in Creative Writing

CREATIVE WRITING MAJOR	FYE: STUDIO ARTS		
	DRxxx	Drawing Elective	3
	FY101	Communication	3
	FY102	Ideation	3
	FY105	Digital Literacy	3
	FY106	Discovery & Voice	3
LIBERAL ARTS	AH104	Global Art Histories (formerly AH110)	3
	AH105	Issues and Ideas in Modern and Contemporary Art History	3
	HU101	Artist as Writer Workshop	3
	HU102	Artist as Reader Workshop	3
	HU211	Creative Writing: Poetry	3
	HU212	Creative Writing: Short Stories	3
PROFESSIONAL PRACTICE	HU213	Creative Writing: Multi-Genre	3
	FA313	Experimental Publications	3
	HU313	Advanced Creative Writing Seminar: Poetics & Aesthetics	3
	HU314	Creative Writing: Experimental Approaches to the Book-Length Project	3
	HU301	The Personal is Political	3
	HU315	Dueling Literary Avant-Gardes	3
STUDIO ELECTIVES	HU316	African American Studies in Music, Literature, and Art: 1965 to Present	3
	HU317	GIANT Books	3
	PC201	Going Big: Professionalism Workshop	3
	AH303	Museums, Knowledge, and Power	3
	DS311	Academy Design Service	3
	FA390	Exhibition Studio	3

ART HISTORY	CRITICAL THINKING	LIBERAL ARTS	SENIOR YEAR EXPERIENCE	Required
				Choose One
AH2xx		Any 200-level Art History Elective		Intermediate to Advanced
AH3xx		Any 300-level Art History Elective		
AH304		Doing It In the Dark: New Approaches to Visual Culture		
HU201		Aesthetics		
HU210		Introduction to Philosophy		
Natural Science Elective				
Social Science Elective				
Humanities Elective				
Liberal Arts Electives				
LA481		Senior Thesis		
SA482		Senior Seminar		
SA491		Senior Pathway Studio 1		
SA492		Senior Pathway Studio 2		

TOTAL CREDIT HOURS

120 HRS

STUDIO ELECTIVES

27

## **Course Descriptions, Creative Writing Major**

### **Required Courses, Creative Writing Major:**

#### **HU211 Creative Writing: Poetry (3)**

Creative Writing: Poetry is an introduction to the launch pad, electric grid, and weird beauty of poetry. The fundamentals of poetry are presented, but more importantly poetic possibilities are explored. Through writing and revising their own poems, discussing the works of their peers, collaborating, and reading, students are provided with opportunities to think about language as an artistic material and activate its associative, figurative, and expressive depths. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102)

#### **HU212 Creative Writing: Short Stories (3)**

In Creative Writing: Short Stories, the fundamentals of the short story are presented. By writing their own stories and discussing others' work, students develop the ability to express aesthetic ideas through written and spoken exercises. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102)

#### **HU213 Creative Writing: Multi-Genre (Fiction, Poetry & Creative Non-Fiction) (3)**

Students learn the fundamentals of writing in several genres in a workshop format. By reading and discussing established writers' work, as well as writing by their peers, students will form their own aesthetic for creating in a variety of literary genres. It is suggested that three genres be chosen from the following: poetry, short stories, drama, screenplays, and creative non-fiction. Genres covered may vary based on the expertise of the course faculty. A portfolio of writing created throughout the semester and the performance of a public reading are requirements for completion of Creative Writing: Multi-Genre. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102)

### **Complementary Courses, Creative Writing Major:**

#### **FA313 Experimental Publications (3)**

In Experimental Publications, students will reinvent the process of "publishing" as an active, multi- that serves as a catalyst for discovering alternative ways of being public with our work that exist outside of the art institution (galleries / museums). Students will explore limitless possibilities of dissemination through creative exercises involving reprographics (photography, xerography, and hybrids), writing, video, performance, and lecture. We will read and discuss essays regarding theory and practice, meet with visiting artists, and examine how our work relates to the world, untethered to the art institution and the community it takes to sustain it. (Prerequisite: Junior Status or Permission of Course Faculty & Registrar)

#### **HU301 The Personal is Political (3)**

The phrase "The Personal Is Political" originated in Notes from the Second Year: Women's Liberation in 1970. In this course, we'll look at texts by a variety of contemporary authors who explore the intersection among one's personal, everyday life, larger social and political issues of race, class, gender, the environment, and other issues. Some questions we'll consider include: how do larger social and political issues impact our personal lives? How does/can writing about the self create political change or empowerment? We'll look at texts from the Women's Movement, the Black Arts Movement, and think about what it means to write about the larger world as we write about ourselves. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102, or with Course Faculty permission.)

#### **HU313 Advanced Creative Writing Seminar: Poetics / Aesthetics (3)**

This Advanced Creative Writing Seminar is an upper-level Creative Writing course for students working in any genre who want to further develop their engagement with language through the exploration of poetics, aesthetics, and philosophical inquiry. The course is part seminar and part workshop, and students are given opportunities to collide with language as a set of poetic limitations and possibilities simultaneously. Emphasis is placed on both language as an artistic material of charged possibility and as the

fundamental conceptual framework we have for describing experience, imagining wildly and re/making the world in our ever-changing image. Seminar topics may include radical revision, translation, language as a social construct, deconstruction and other methods of interpretation, linguistic materiality, the political nature of language, collage, etc. (Prerequisites: AH104 or AH105 or AH110, and HU101 and HU102, and HU211 or HU212 or HU213, or with Course Faculty permission.)

#### **HU314 Creative Writing: Experimental Approaches to the Book-Length Project (3)**

In Creative Writing: Experimental Approaches to the Book-Length Project, students work to conceptualize, propose, and craft a book-length work of fiction, poetry, creative non-fiction, or cross/hybrid-genre work. Early in the semester, we'll look at a variety of experimental texts as we consider the possibilities of what a book is in both formal and conceptual terms. The emphasis in this course will be largely on generation, experimentation, and formal innovation as students work through a series of student and faculty created prompts and procedures designed to push their projects forward and take new risks. We will also share our work in small groups and workshop student works-in-progress to help one another better conceptualize, craft, and deepen our work. (Prerequisite: HU211 or HU212 or HU213, or with Course Faculty permission.)

#### **HU315 Dueling Literary Avant-Gardes (3)**

Dueling Literary Avant-Gardes traces the roots and reverberations of two avant-garde movements in terms of their literary output. Emphasis is placed on comparing the two movements against the backdrop of their historical and cultural moment(s). The avant-garde movements to be covered will vary with the expertise of the faculty. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102, or with Course Faculty permission.)

## **HU316 African American Studies in Music, Literature & Art 1965 to the Present (3)**

African American Studies in Music, Literature, & Art focuses on African American avant-garde jazz and literature as well as art from the Black Arts Movement (1965-1974) to the present. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102, or with Course Faculty permission.)

## **HU317 GIANT Books (3)**

GIANT Books is a literature course in which students read and discuss, as well as write and make art about, GIANT BOOKS. Emphasis is placed on exploring the Western tradition of the epic as an artistic form of genesis, inclusion, and accumulation – one that makes and remakes the world, not only in our own image, but also in terms of transformation, exploration, and adventure. The course also seeks to compare and contrast the GIANT works discussed, while distilling common themes and modalities, images, strategies and parameters, pointing the way toward further creative and speculative writing/art-making. (Prerequisites: AH104 or AH105 or AH110 and HU101 or HU102, or with Course Faculty permission.)

*Course descriptions for SA482 Senior Seminar, SA491 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

## **Creative Writing: Sample Schedule**

<b>First Year</b>	
<b>Fall Semester</b>	<b>Spring Semester</b>
Communication	3
Discovery & Voice	3
Digital Literacy	3
Artist as Writer Workshop	3
Art History	3
<b>Total</b>	<b>15</b>
<b>Second Year</b>	
<b>Fall Semester</b>	<b>Spring Semester</b>
GIANT Books	3
Studio Elective	3
Studio Elective	3
Liberal Arts or Critical Thinking Elective	3
Art History Elective	3
<b>Total</b>	<b>15</b>
<b>Third Year</b>	
<b>Fall Semester</b>	<b>Spring Semester</b>
Creative Writing: Short Stories	3
Studio Elective	3
Studio Elective	3
Liberal Arts Elective	3
Liberal Arts Elective	3
<b>Total</b>	<b>15</b>
<b>Fourth Year</b>	
<b>Fall Semester</b>	<b>Spring Semester</b>
Senior Pathway Studio 1	6
Senior Thesis	3
Studio Elective	3
Liberal Arts Elective	3
<b>Total</b>	<b>15</b>

**TOTAL CREDIT HOURS**

**120**  
HRS

# OH HAPPY DAY



WE'RE SO GLAD YOU CAME!  
7th ANNUAL ArtWorks BREAKFAST

presented by:  
**CINCINNATI BUSINESS COURIER**

## THANK YOU TABLE CAPTAINS

Agnes Goodkin Hull | Anna Smith | Michael Beta  
Alison Rybchuk and Eric | Jasei Postone | Mike Simonetta  
Barbara McCord | Jason Carroll | Pam Kravitz  
Amy Scarpello | Jason Gill | Paula Ladd  
Audrey Antonakos | Jason Skibik | Ramsey Ellington  
Ann Mooney | Jerry Howell | Robyn March  
Barbara Horner | Jim Mills | Ron House  
The Hummers and Betsy Baker | Jason Helton | Ryne Muzur and Jimmy  
Barbara and Bev Colf | Barbara Miller | Kristin Sowders  
Christine Kiser | Cheyney Hughes | Socially Aware  
Cassandra Lee | Kimberly Koenig | Gina Tosi  
Lee Leibowitz | Coleen Houston | Karen Tripp  
Celia McDonnell | Kristy Watson | Michael Wadsworth  
Dorothy Norton | Kelly and Guy Watson | Thomasie Harkany  
The Household (David, | Kim Foy | Valentine's Day  
Mike, | Kären Frazee | Design and Sync  
Debbie Pirooz | Jennifer Hart | Pattern  
David Sennett | Jerome Wooten, Shaffer | Terri Steele  
Eman Oli | Leslie Greenberg and Debra Brinkman | The Elizabethan  
Eva Lovell | Food Clock | Linda Heveron  
Francesca Passe | Ignatius Novak | Urban Adlers  
Gloria Norton | Heidi Blomberg | Victoria L. Wilcox  
Heidi Chapman-Fenton | Howard Schwartz | Marla Kudnitsky-Lissauer  
Janice Edler | Janis Schreiber | Medina Commerce



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## BACHELOR OF FINE ARTS IN DESIGN

The Design major at the Art Academy integrates contemporary design practices and fine art studio processes enhanced by a liberal arts component that provides a rich trans-disciplinary experience. Design is a process of inquiry that leads to creative solutions for a variety of visual communication challenges. The AAC provides each student with the intellectual and technical preparation needed to achieve success as a professional in the field. Our approach emphasizes the development of strong research skills and broad industry knowledge side-by-side with fluid use of brand-building tools to develop a well-founded process, utilize design thinking as a tool for problem-solving, apply proficient verbal and writing skills, and develop an individual voice. This approach – in combination with professional development – prepares students with the 21st Century competencies and literacies needed to pursue design industry careers.

Students majoring in Design learn to manage artistic processes, audience expectations, composition, and typography to create sophisticated and transformative design solutions. Through professional and personal experiences, students encounter a range of challenges in areas that include brand identity and design solutions for print media, environmental, interactivity, product, promotional, publication, garment, and Web design. Many AAC graduates work at local, regional, national, and international design firms and studios, as well as corporate in-house design divisions. Many Design graduates also thrive in entrepreneurial and freelance enterprises and in related creative industries such as architecture, exhibition and display, multimedia marketing, film, and the publications and entertainment industries.

### Design Curriculum Educational Objectives | Design Major

#### Creativity

Design majors engage in a diverse range of processes that produce creative and relevant results. Creative design solutions are the result of engagement with the design process, with collaborators and with the nature of the problem itself.

#### Curiosity

Through their commitment to inquiry, research, and experimentation, Design majors explore, test, and execute their visual ideas. Ultimately, they discover the rationale that validates their design solutions.

#### Individuality

Design majors seek unique solutions for communication and experience-based design challenges. Empowered with strategies and methods used in the industry to solve design problems, Design majors develop a strong work ethic that supports a successful internship. They develop self-reliance and personal confidence through thoughtful practice.

#### Education

Design majors learn the value of collaboration in the pursuit of original ideas and practice deepening empathy for users / consumers. New challenges offer opportunities to learn techniques for progressing and unlocking how they can work more effectively and efficiently. Students learn ways to adapt to the ever-changing world of technology, language, and economies that drive the creative industry.

#### History

Design majors learn to develop relevant contexts for their work and professional interests. They first discover the rich history of graphic design in order to innovate from it.

They create visual communications that span any country, culture, language, or lifestyle.

#### Community

Community is about making professional and personal connections that both support your interests and improve the quality of life for all in it. Design majors engage in partnerships and learn from experts who provide opportunities to make a difference locally, nationally, and globally.

Educational Outcomes | Design Major

## Introductory to Intermediate

- Learn and apply design principles and elements of design to a range of formats.
- Understand how to make decisions based on context, which drives choices of typography, composition, hierarchy, and imagery, which affect the communication of a specific message.
- Develop skills used in the design process from thumbnail sketches through ideation, execution, and presentation.
- Explore a variety of visual communication problems using consumer research, cultural research, audience empathy, and design thinking strategies.
- Research and identify diverse user groups that will enable broad consumer learning through empathy mapping.
- Execute creative solutions including, but not limited to: typeface specification, corporate identity systems, brand, package design, and environmental graphics.
- Use design theory to develop and/or update a system.
- Demonstrate your design process in an oral presentation and a written statement.
- Practice typography skills by identifying 20 or more typefaces and then further, design compositions using the most meaningful application.
- Establish proficiency in selected Adobe Creative Suite software.

## Intermediate to Advanced

- Critically assess the development of your work and the work of others.
- Develop methods for organizing and utilizing design processes.
- Learn, create, and apply new thinking models to design strategies to further your approach to a brand or design problem.
- Design multi-faceted solutions to complex visual communication problems that span culturally diverse audiences, intellectual diversity, and lifestyle differences.
- Demonstrate willingness to take creative risks.
- Cite and discuss relevant influences/sources from design history.
- Be able to deliver relevant narratives to a diverse audience about work that will validate, defend, or convince the audience of the best solution.
- Develop skills used in the design process that include ideation, concept development, execution, test, and analysis.
- Demonstrate a proficiency in evaluating works of design and understand the differences between objective and subjective. Present a strategic rationale to support design decisions.
- Compose a professional resume and portfolio.
- Interact with a professional client.
- Learn relevant information concerning taxes, freelance, trademarking, copyrights, securing a unique domain, and understand what it takes to establish their own studio.
- Demonstrate learning by completing a thesis paper and producing work that is the basis for a visual thesis exhibition, which provides a capstone experience.
- Give a public, professional talk.



**Kate Tepe, MFA**  
Assistant Professor,  
Head of Design

## Bachelor of Fine Arts in Design

FYE: STUDIO ARTS	
FYE: LIBERAL ARTS	DRxxx Drawing Elective 3
	FY101 Communication 3
	FY102 Ideation 3
	FY105 Digital Literacy 3
	FY106 Discovery & Voice 3
DESIGN MAJOR	AH104 Global Art Histories (replaces AH110) 3
	AH105 Issues and Ideas in Modern and Contemporary Art History 3
	HU101 Artist as Writer Workshop 3
	HU102 Artist as Reader Workshop 3
PROFESSIONAL PRACTICE	Required Courses for Major
	DS201 Typographic Design 3
	DS202 Communication Design 3
	DS301 Design Methods 3
	DS302 Systems Design 3
ART HISTORY	DS303 Experience Design 3
	CA211 Letterpress Design 3
	DS310 Web Design: UI/UX 3
	DS311 Academy Design Service 3
	FA212 Garment and Body 3
CRITICAL THINKING	FA312 Artist Books 3
	FA313 Experimental Publications 3
	PC201 Going Big: Professionalism Workshop 3
	AH303 Museums, Knowledge, and Power 3
	DS311 Academy Design Service 3
STUDIO ELECTIVES	FA390 Exhibition Studio 3
	HU313 Advanced Creative Writing Seminar: Poetics/Aesthetics 3
	PC406 Internship 3
	AH2xx Any 200-level Art History Elective 3
	AH3xx Any 300-level Art History Elective 3
LIBERAL ARTS	AH304 Doing it in the Dark: New Approaches to Visual Culture 3
	HU201 Aesthetics 3
	HU210 Introduction to Philosophy 3

→ Artwork:  
BFA Student

Required	Natural Science Elective 3
Required	Social Science Elective 3
Required	Humanities Elective 3
Required	Liberal Arts Electives 9
Required	LA481 Senior Thesis 3
Required	SA482 Senior Seminar 3
Required	SA491 Senior Pathway Studio 1 6
Required	SA492 Senior Pathway Studio 2 6

TOTAL CREDIT HOURS

120 HRS



## COURSE DESCRIPTIONS, DESIGN MAJOR

### Required Courses, Design Major:

#### **DS201 Typographic Design (3)**

Typographic Design examines type terminology, anatomy, hierarchy, composition, and typographic history in terms of the relationship between visual and verbal language. In the process, the communicative, expressive, and informative qualities of typography are explored in both personal and applied design contexts, while also addressing typography's social and historical significance. Students will work with Adobe Creative Cloud software and will learn applications of InDesign. (Prerequisites: FY101, FY102, FY105, and FY106, or Permission of Course Faculty & Registrar)

#### **DS202 Communication Design (3)**

In Communication Design, students investigate the relationship among visual aesthetics, visual communication, visual thinking, design thinking, and research to explore creative solutions within a variety of design problems. While students explore the relationships among communication, form, and content, they develop a visual vocabulary. This course will include the process and consideration of a range of strategies, media, influences, and inspirations with an eye towards personal/professional development. Finally, students will gain practical experience with image research, hand skill development, digital imaging, and development of the principles of design in the generation of visual symbolic, iconic, and metaphoric imagery. (Prerequisite: DS201 or Permission of Course Faculty & Registrar)

#### **DS301 Design Methods (3)**

In Design Methods, students explore a variety of visual communication design contexts. Students will delve deeper into ideation and visualization to produce and execute refined and sophisticated solutions to complex problems while exploring, investigating, and analyzing greater conceptual considerations in both assigned and self-defined projects. The course includes 2D, 3D, and 4D design components. (Prerequisites: DS201 and DS202)

#### **DS302 Systems Design (3)**

In Systems Design, students explore and create design systems within and across various platforms. Design expressions may include posters, promotional communication, and corporate and brand identity. (Prerequisites: DS201 and DS202)

#### **DS303 Experience Design (3)**

Experience Design serves as a bridge between intermediate design coursework and Senior Pathways Studio and Senior Seminar coursework. Students will participate in a range of design experiences with a focus on user brand experience, empathic practices for understanding audience expectations, divergent thinking, and collaborative practice. In addition, students will research and investigate best industry and ethical practices and applications. In this course you will investigate the relationship between visual communication, brand building, creative strategy and research to explore creative solutions to a variety of brand and design problems. Course content may include client-based work. (Prerequisite: DS201 or DS202 or Junior Status or Senior Status)

### Complementary Courses, Design Major:

#### **CA211 Letterpress Design (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

#### **CR203 Social Practice in the Arts (3)**

Course description and prerequisites listed below under "Liberal Arts Course Descriptions (Intermediate & Advanced).

#### **DS310 Web Design: UI/UX (3)**

Web Design explores various interactive digital media venues including interactive art, computer-based training, instructional design methodologies, Internet and intranet. Students will be taught the art of utilizing a multimedia and mixed-media approach to creating dynamic interactive digital art and design. Students will be encouraged to incorporate ideas and media from photography, printmaking, 3D, and drawing. Assignments may include imagery that is projected, viewed on a monitor, comprised of cell phone graphics, or completed using appropriate digital output media. Software may include Adobe Photoshop + Illustrator, Flash, Strata CX, and other previously presented software. (Prerequisite: DS202)

#### **DS311 Academy Design Service (3)**

Academy Design Service (ADS) engages students in a practice-based experience that replicates a professional agency environment. Students work with both in-house and community-based projects with actual clients. An industry professional, who serves as both course faculty and creative director, manages the ADS workflow, projects, and client relations. In order to successfully fulfill the creative needs of the student team, ADS students must demonstrate proficiency with appropriate digital media, self-initiative, time management, and collaboration. Advanced students majoring in Creative Writing, Design, Illustration, or Photography are the target enrollees for this team-driven course. May be taken a total of two times for credit. (Prerequisite: Junior Status or Senior Status, or Permission of Course Faculty & Registrar)

#### **FA214 Garment and Body (3)**

Students in Garment and Body will develop garment creation skills including sewing, pattern making, draping, textile manipulation, and DIY dress forms as applicable to contemporary art and design practice. Students will explore and discuss theories of fashion vs. art, the body and movement, and the role of the garment in installation and performance art. (Prerequisite: FY101 or FY102 or Permission of Course Faculty & Registrar)

#### **FA312 Artist Books (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

#### **FA313 Experimental Publications (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

*Course descriptions for SA482 Senior Seminar, SA492 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

## Design: Sample Schedule

First Year			
Fall Semester		Spring Semester	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Second Year			
Fall Semester		Spring Semester	
Typography	3	Design Systems	3
Communication Design	3	Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Third Year			
Fall Semester		Spring Semester	
Design Methods	3	Experience Design	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Fourth Year			
Fall Semester		Spring Semester	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

TOTAL CREDIT HOURS

120 HRS

→ Artwork:  
BFA Student





## BACHELOR OF FINE ARTS IN DIGITAL ARTS ANIMATION

The Digital Arts Animation major at the Art Academy invites students to study the compositional elements that are associated with time-based imagery, understand the language of moving images, and explore how these specific principles are manifested in 2D, 3D, and 4D compositions. Digital Arts Animation students choose from a variety of courses that allow them to focus on or broadly experiment with narrative or more graphical aspects of motion media. All classes are designed with the idea that application of contemporary digital media is meant to fluidly evolve and to use creative methods in conjunction to create new imagery and more complex illusions.

### Educational Objectives | Digital Arts Animation Major

#### Creativity

Digital Arts Animation Majors engage in a diverse range of processes that produce creative and relevant results. A variety of creative processes are introduced from different animation techniques to creative methods to explore the concept of time. DAA majors learn to create narratives as well as experiences.

#### Curiosity

Digital Arts Animation Majors are encouraged to explore new forms of animation, inventing imagery that may be completely unique. Through research and experimentation, they will seek the possibilities that these forms of expressions can offer. Students are also expected to investigate the positions that pique their interest in the grand machinery that is the Animation Industry.

#### Individuality

Even though Animation is often considered to be more of a collaborative effort, Digital Arts Animation Majors will alternate between working with others and developing personal productions. DAA Majors are expected to complete personal bodies of work in which they establish their voice and prepare portfolios that demonstrate not only their technical skills but also their creative vision.

#### Education

Digital Arts Animation Majors are prepared to enter an ever-changing digital landscape in which software changes and merges. This degree track focuses on fluid motion between digital practices and the strategies to acquire new skills and find resources, while understanding that the digital world is in the process of perpetual updating.

#### History

Digital Arts Animation Majors are prepared to understand the historical context of their craft through research and exposition. The program focuses on both the historical groundings of animation practice as well as contemporary global digital issues.

#### Community

Community is a key component of the Digital Arts Animation major. DAA students will be expected to collaborate with their peers often. At times, Animation and Digital Arts can be tedious monumental tasks that can only be completed with a crew. Students are prepared to step into different roles and cooperate to build collective projects.

↑ Artwork: Loraine Wible, *Untitled*, Digital Collage (detail), 2022

## **Introductory to Intermediate**

- Learn and apply introductory skills in a variety of time-based art practices.
- Develop understanding of time composition and its relationship to 2D composition.
- Acquire technical knowledge of stop motion and key frame animation.
- Gain working knowledge of Adobe software that deals with time (Premiere, Animate).
- Acquire knowledge of the history and contemporary development of the moving image in the context of fine arts.
- Gain working knowledge of the vocabulary of film language, types of shots, transitions, and editing.
- Apply basic principles of character staging, shot progression, camera angles, lighting tones, & camera moves with in-class exercises & assignments.
- Create a series of hand-drawn storyboards demonstrating knowledge of sequential narration with accurate perspective and placement of characters.
- Practice visual methods of expressing character attitudes and acting that relate to storytelling.
- Acquire understanding of basic narratology principles and explore different types of narrative structures.
- Learn technical knowledge of the Adobe Animate interface.
- Acquire understanding of keyframe animation.
- Gain working knowledge of the 12 Principles of Animation.
- Develop drawing skills in relation to animation.
- Acquire knowledge of tasks and stages of animation and its industry.
- Gain working knowledge of the interface of 3D Animation software such as Blender or Unity.
- Gain understanding of UV Maps in order to create textures for 3D models.
- Develop understanding of Orthographic maps.
- Acquire working knowledge of how to render and create composite images.
- Introduction to basic animation in 3D modeling software.

## **Intermediate to Advanced**

- Expand technical skills in 2D or 3D animation through completion of projects.
- Explore resources available to research and acquire new technical and conceptual knowledge in preparation for self-directed work.
- Develop personal visual style of animation.
- Develop and complete animation sequences.
- Acquire understanding of the contemporary animation landscape.
- Acquire skills in sound recording in studio and field recording.
- Be able to deliver relevant narratives to a diverse audience about work that will validate, defend, or convince the audience of the best solution.
- Develop creative relationship between video and sound.
- Acquire knowledge of sound editing in multiple software.
- Gain working knowledge of synchronism between sound and images.
- Gain working knowledge of the technologies involved in sound display.
- Acquire knowledge in key-frame based animation and motion graphics using After Effects.
- Increase Video Editing skills, using Premiere Pro extensively.
- Develop sophistication in time-based composition.
- Practice different ways Photoshop, Premiere Pro, Audition, and After Effects can be used in collaboration to create a final time-based composition.
- Learn to combine animated typography, sound, and video in dynamic compositions.
- Complete self-directed research and/or collect source materials to inform their projects.
- Draw on their technical knowledge to expand their visual language.
- Acclimate to unstructured studio time and increase self-discipline and self-motivation.
- Create original work based on a personal vision statement.
- Increase student's ability to develop work with awareness of the contemporary landscape of animation and related media.
- Complete a thesis paper and produce work that is the basis for a visual thesis exhibition, which provides a capstone experience.
- Give a public, professional presentation.

**Lorraine Wible, MFA**  
Assistant Professor,  
Head of Digital Arts Animation

## Bachelor of Fine Arts in Digital Arts Animation

DIGITAL ARTS ANIMATION MAJOR	FYE: STUDIO ARTS	
	DRxxx	Drawing Elective 3
	FY101	Communication 3
	FY102	Ideation 3
	FY105	Digital Literacy 3
	FY106	Discovery and Voice 3
LIBERAL ARTS	FYE: LIBERAL ARTS	
	AH104	Global Art Histories <i>(replaces AH110)</i> 3
	AH105	Issues and Ideas in Modern and Contemporary Art History 3
	HU101	Artist as Writer Workshop 3
	HU102	Artist as Reader Workshop 3
	DA213	Art and the Moving Image 3
PROFESSIONAL PRACTICE	DA214	Storyboarding and Sequencing 3
	DA314	Vision and Voice in Animation and Motion Media 3
	CA201	Introduction to 2D Animation 3
	CA202	Introduction to 3D Animation 3
	DA311	Motion Graphics and Special Effects 3
	DA312	Animation for Narratives 3
ART HISTORY	DA313	Sound and the Moving Image 3
	PC201	Going Big: Professionalism Workshop 3
	AH303	Museums, Knowledge, and Power 3
	DS311	Academy Design Service 3
	FA390	Exhibition Studio 3
	HU313	Advanced Creative Writing Seminar: Poetics/Aesthetics 3
CRITICAL THINKING	PC406	Internship 3
	STUDIO ELECTIVES	
	AH2xx	Any 200-level Art History Elective 3
	AH3xx	Any 300-level Art History Elective 3
	AH304	Doing it in the Dark: New Approaches to Visual Culture 3
	HU201	Aesthetics 3
	HU210	Introduction to Philosophy 3

LIBERAL ARTS	Natural Science Elective	3
	Social Science Elective	3
	Humanities Elective	3
	Liberal Arts Electives	9
SENIOR YEAR EXPERIENCE	LA481	Senior Thesis 3
	SA482	Senior Seminar 3
	SA491	Senior Pathway Studio 1 6
	SA492	Senior Pathway Studio 2 6

TOTAL CREDIT HOURS

120 HRS

## COURSE DESCRIPTIONS, DIGITAL ARTS ANIMATION MAJOR

### Required Courses, Digital Arts Animation Major:

#### DA213 Art and the Moving Image (3)

This course is an introduction to the basic elements of time composition. Students enrolled in Art and the Moving Image will explore concepts such as persistence of vision, time cycles, speed, rhythm, and the principles of editing. Students will make different types of time-based visual compositions and explore a variety of methods, both traditional and digital, to create the illusion of moving pictures. (Prerequisite: FY101 or FY102, or Permission from Course Faculty & Registrar.)

#### DA214 Storyboarding and Sequencing (3)

Storyboarding and Sequencing is an introduction to ideas of sequencing and narrative building. This course focuses on the basic vocabulary of film theory (shots, angles, movements). The class will also explore editing concepts and devices as well as narratology notions such as narrative arc, narrative time, plot structure, and elements of characterization. (Prerequisite: FY101 or FY102, or approval of Course Faculty & Registrar.)

#### DA314 Vision and Voice in Animation and Motion Media (3)

This course focuses on advancing techniques and affirming students' voices and vision. In Vision and Voice in Animation and Motion Media, emphases will be personal growth, technical skills, appropriate craft and execution, and conceptual development in relation to contemporary practices in animation and motion media. Strategies and methods to create self-directed work will be explored as students prepare for the Senior Pathways Studio courses and select a Professional Pathway in their senior year. (Prerequisites: DA213 and DA214).

**Digital Arts Animation Majors**  
Choose Two of the following Courses:

**DA211 Introduction to 2D Animation (3)**

Students enrolled in Introduction to 2D Animation learn the process of sequential storytelling, animated sequences, and motion graphics. Focusing on traditionally analog forms of animating, students learn current industry practices of production workflow pipeline including design, preproduction, and final rendering. Students also gain skills in digital media to create their imagery and learn digital editing techniques and processes. (Prerequisite: FY101 or FY102, or Permission from Course Faculty & Registrar.)

**DA212 Introduction to 3D Animation (3)**

Students enrolled in Introduction to 3D Animation learn introductory skills essential to various digital 3D animation software programs. They will apply these skills while creating 3D works such as conceptual modeling, lighting, surfacing, and rendering animations for multiple time-based industry applications from commercial to conceptual. Students will gain insight in digital arts production and more advanced sculpting that may be used for alternative applications, including 3D printing. (Prerequisite: FY101 or FY102, or Permission from Course Faculty & Registrar.)

**DA311 Motion Graphics and Special Effects (3)**

This advanced course focuses on introducing technical skills in motion graphics and special effects for time-based media using Adobe After Effects and Green Screen technology. Students will create multi-layered, time-based designs using key framing and computer coding. Motion Graphics and Special Effects will introduce concepts such as multichannel display, interactive designs, immersive designs, and their use in the landscape of contemporary new media. (Prerequisite: DA213)

**DA312 Narrative Animation in 2 and 3 Dimensions (3)**

This course is an advanced 2D/3D animation course furthering technical skills. In Narrative Animation in 2 and 3 Dimensions, students create complex and ambitious projects and gain career-specific competencies in both 2D and 3D animation technologies. Students will learn the structures necessary to create complete animation work, as well as acquire proficiency in contemporary practices essential to animation industries. (Prerequisite: DA213)

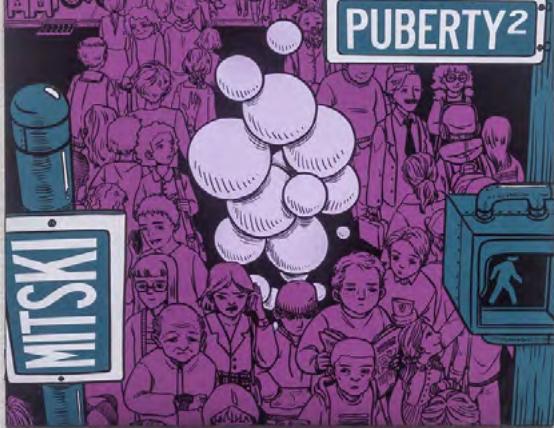
**DA313 Sound and the Moving Image (3)**

This course focuses on creating and recording sound for time-based media. In Sound and the Moving Image, students will create soundtracks, sound design, and recordings (both on location and in our recording booth) for different kinds of time-based works. Students will study the works of foley artists, sound designers, composers, and field recorders and how their work affects moving images. (Prerequisite: DA211 or DA212)

Course descriptions for SA482 Senior Seminar, SA492 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.

**Digital Arts Animation: Sample Schedule**

First Year	
Fall Semester	Spring Semester
Communication	3
Discovery and Voice	3
Digital Literacy	3
Artist as Writer Workshop	3
Art History	3
<b>Total</b>	<b>15</b>
Second Year	
Fall Semester	Spring Semester
Typography	3
Communication Design	3
Studio Elective	3
Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3
<b>Total</b>	<b>15</b>
Third Year	
Fall Semester	Spring Semester
Design Methods	3
Studio Elective	3
Studio Elective	3
Liberal Arts Elective	3
Liberal Arts Elective	3
<b>Total</b>	<b>15</b>
Fourth Year	
Fall Semester	Spring Semester
Senior Pathway Studio 1	6
Senior Thesis	3
Studio Elective	3
Liberal Arts Elective	3
<b>Total</b>	<b>15</b>
<b>TOTAL CREDIT HOURS</b>	
<b>120</b> HRS	



## BACHELOR OF FINE ARTS IN ILLUSTRATION

Illustrators integrate drawing, printmaking, photography, painting, design, animation, sound art, motion graphics, digital sculpture, and installation to innovate integrative visual approaches to communication and creativity. Illustration majors at AAC delve into New Media Technologies, expanded applications, and popular culture as they influence and re-define contemporary illustration. Students majoring in Illustration engage in increasingly challenging studio theses and professional practice experiences, both inside and outside the classroom. Graduates have pursued careers as entrepreneurs, gaming designers, freelance illustrators, photographers, and full-time analog and digital designers. Notable illustrators who have graduated from the AAC include Tara Callahan, Charley Harper, Will Hillenbrand, Julio Labra, Jahaziel Minor, Fahrudin Omerovic, and Chris Sickels, among others.

### Illustration Curriculum

#### Educational Objectives | Illustration Major

##### Creativity

Motivated by their lived experiences and observations of the Global Culture, Illustration students engage their imagination to invent new forms, making, take risks, and solve visual problems in unpredictable, surprising ways.

##### Curiosity

Through their commitment to challenging the status quo, students research and experiment, defining formal and conceptual interests related to their own artistic process and vision.

##### Individuality

Illustrators know no limits. Illustration students articulate the perspective of their work in relation to the past, present, and future of art and design.

##### Education

Students employ and integrate the technical skills, strategies, and critical thinking necessary to create well informed and well-crafted illustration.

##### History

Students determine and defend the roles of art, design, and illustration history in relation to their work.

##### Community

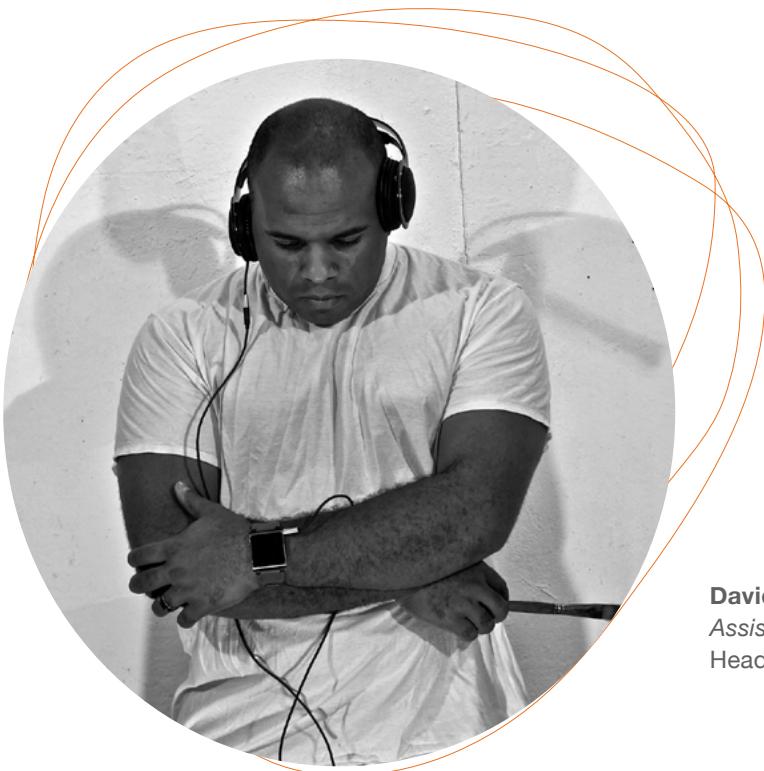
Through their creative practice, Illustration students make meaningful connections with the diverse communities in which they live and work.

## Introductory to Intermediate

- Create illustrations that utilize combinations of foundational skills in design, type, color, and value
- Refine observational drawing and painting skills
- Create skillsets using various combinations of analog and digital media
- Identify effective and ineffective compositional tools to communicate when making an image
- Model the individual and collaborative studio work environment students will encounter post-graduation
- Work on client-driven projects that mirror the ever-changing industry of illustration
- Discuss how one's own work and the work of peers meet the criteria of the assignments
- Gain a working knowledge of contemporary illustrators and their work
- Create work that is informed about current illustration industry norms
- Write about and discuss artistic influences
- Give public presentations
- Evaluate and discuss the artwork of peers and classmates to strengthen oratory skills

## Intermediate to Advanced

- Create a self-driven body of work based on the emerging professional's personal interests and values
- Identify the concepts and/or theories that form a basis for the student's personal artistic voice
- Create a self-driven body of work based on the emerging professional's personal interests and values
- Identify a desired market and become informed about submission requirements and related professional expectations
- Identify current trends and make a portfolio of work that is relevant and competitive
- Learn about branding for Personal and Professional use and implement strategies within your praxis
- Effectively manage time to have the skill to manage multiple projects at a time
- Work in a multi-disciplinary and conceptually diverse atmosphere
- Learn varied professional practices to survive the entrepreneurial and sub-contract nature of the Illustration industry
- Demonstrate learning at the AAC by completing a thesis paper and work for the Capstone Experience



**David Michael Butler, MFA**  
Assistant Professor,  
Head of Illustration

# BACHELOR OF FINE ARTS IN ILLUSTRATION

ILLUSTRATION MAJOR	FYE: STUDIO ARTS		
	DRxxx	Drawing Elective	3
	FY101	Communication	3
	FY102	Ideation	3
	FY105	Digital Literacy	3
	FY106	Discovery and Voice	3
LIBERAL ARTS	AH104	Global Art Histories (replaces AH110)	3
	AH105	Issues and Ideas in Modern and Contemporary Art History	3
	HU101	Artist as Writer Workshop	3
	HU102	Artist as Reader Workshop	3
	IL201	Illustration: Composition	3
	IL203	Illustration: Process and Media	3
PROFESSIONAL PRACTICE	IL302	Illustration: Narrative	3
	IL303	Illustration: Special Topics	3
	IL304	Illustration: Communication	3
	CA201	Introduction to 2D Animation	3
	CA202	Introduction to 3D Animation	3
	CA203	Storyboarding and Compositing	3
STUDIO ELECTIVES	CA301	Storytelling Art for Motion Graphics	3
	CR203	Social Practice in the Arts	3
	DS311	Academy Design Service	3
	FA312	Artist Books	3
	IL210	Comic Book Art	3
	PC201	Going Big: Professionalism Workshop	3
ART HISTORY	AH303	Museums, Knowledge, and Power	3
	DS311	Academy Design Service	3
	FA390	Exhibition Studio	3
	HU313	Advanced Creative Writing Seminar: Poetics/Aesthetics	3
	PC406	Internship	3
	STUDIO ELECTIVES		27

CRITICAL THINKING	AH2xx	Any 200-level Art History Elective	3
	AH3xx	Any 300-level Art History Elective	3
	AH304	Doing it in the Dark: New Approaches to Visual Culture	3
	HU201	Aesthetics	3
LIBERAL ARTS	HU210	Introduction to Philosophy	3
	Natural Science Elective		3
	Social Science Elective		3
	Humanities Elective		3
SENIOR YEAR EXPERIENCE	Liberal Arts Electives		9
	LA481	Senior Thesis	3
	SA482	Senior Seminar	3
	SA491	Senior Pathway Studio 1	6
	SA492	Senior Pathway Studio 2	6

## TOTAL CREDIT HOURS

**120** HRS

## COURSE DESCRIPTIONS, ILLUSTRATION MAJOR:

### Required Courses, Illustration Major:

#### IL201 Illustration: Composition (3)

Illustration: Composition focuses on the study of compositional principles, formats, and visual design elements in illustration. We study Illustration in its broadest applications, including print and digital media. Students will be required to develop ideas through visual and academic research and demonstrate inventive, creative, and strategic thinking. Course content includes lectures, demonstrations, fieldwork, guest designers, and studio work. (Prerequisites: FY101 or FY102, and DR203 or DR204, or with permission of Course Faculty & Registrar)

#### IL203 Illustration: Process and Media (3)

Illustration: Process and Media challenges students to explore a broad range of media applications as they execute figurative imagery by means of traditional, professional materials and techniques. Students will be exposed to new skills for producing images and will continue to develop these skills during the course. A combination of professional techniques will be used. Through a series of faculty demonstrations, studio assignments, lectures, class discussions, and critiques,

we will study medium application and the processes of traditional, contemporary, and figurative imagery-making. Students will build on their previous experience as they are encouraged to utilize new methods to achieve technical proficiency. The emphasis will remain on the individual's development of skill and creative and critical thinking. (Prerequisite: FY101 or FY102, or with permission of Course Faculty & Registrar)

### **IL302 Illustration: Narrative (3)**

A variety of strategies are explored in Illustration: Narrative to create imagery for a myriad of narrative applications. Students develop knowledge of technical processes required to produce finished art, which includes working with graphic arts software to assemble and output digitally illustrated files for professionally printed and publishable content. Emphasis is on narrative sequencing, composition, and technical refinement. (Prerequisite: IL203)

### **IL303 Illustration: Special Topics (3)**

Students work individually in Illustration: Special Topics to develop an interest area of illustration to produce work to build a portfolio and prepare for Senior Pathways Studio. Students may propose assignments for faculty approval or work from assignments presented by faculty. Professional illustrators can serve as mentors for students. Students will study contemporary illustrators and current industry trends and techniques to further an understanding of the field. Students will also be expected to become knowledgeable of professional organizations that support the illustration industry. All assignments will be positioned in the context and expectations of "real-world" work and in preparation for thesis work, which may include client-based work. (Prerequisite: IL203)

### **IL304 Illustration: Communication (3)**

Through a series of studio assignments, lectures, studio visits, and class discussions, students will explore, develop, and execute visual solutions to a variety of visual communication challenges. Communication categories include promotional, editorial, enhancive, and narrative. Illustration: Communication will also include analyzing the relationship among media, visual aesthetics, and

communication. Students will be required to develop ideas through visual and academic research and demonstrate inventive, creative, and strategic thinking. The use of conventional and digital media will be demonstrated. (Prerequisite: IL203)

#### **Complementary Courses, Illustration Major:**

#### **CA201 Introduction to 2D Animation (3)**

In Introduction to 2D Animation, students learn the mechanics of sequential storytelling and apply them to storyboards, character development, design, short animated sequences, and motion graphics. Students use traditional and digital media to create their images and learn digital editing techniques and processes. (Prerequisite: FY105)

#### **CA202 Introduction to 3D Animation (3)**

In Introduction to 3D Animation, students learn how to navigate the Maya interface and apply it to a variety of scenarios ranging from basic reference modeling to assist in illustration to 3D modeling and texturing for production or studio use. Students will also learn about creating and using orthographic maps to create accurate 3D models of concepts they research and create. (Prerequisite: FY105)

#### **CA203 Storyboarding and Compositing (3)**

Using industry-standard techniques and terminology, students will learn about different concepts and formats behind the storyboarding process. Students will understand the purpose of a storyboard (with or without a script) and how to implement it for pre-production use. Students will also begin exploring motion graphics as well as special effects for use in film and animation. Students will use programs such as Premiere and After Effects to complete Animation, Composite Video, and Illustration work. (Prerequisite: FY105)

#### **CA301 Storytelling Art for Motion Graphics (3)**

Students will learn about the visual development process behind concept design for animation as it applies to prop, character, and background design. Students will develop an understanding of a standard industry pipeline, utilizing

research and storytelling so that they can create assets for use in animation pre-production. (Prerequisite: IL201)

### **CR203 Social Practice in the Arts (3)**

Course description and prerequisites listed below under "Liberal Arts Course Descriptions (Intermediate & Advanced).

### **DS311 Academy Design Service (3)**

See Course Description under Design Major.

### **FA312 Artist Books (3)**

Artist Books includes a study of book forms and basic bookbinding approaches through demonstration, research, and investigation of contemporary artist books. Students explore the relationship between text and image, and they approach book design using letterpress, digital output, xerography, photography, and additional print and drawing media. In addition, the course covers experimentation with altered and deconstructed books. Students will work from a technical base to create books, one-of-a-kind works, and limited editions that reflect personal subject matter and an exploration of contemporary and historical directions in artist books. Classes will consist of demonstrations, discussions, book projects, studio time, in-progress and group critiques, field trips, and/or visiting artists. (Prerequisite: Junior Status or PC201.)

*Course descriptions for SA482 Senior Seminar, SA492 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*



### Illustration: Sample Schedule

First Year			
Fall Semester		Spring Semester	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective or Illustration: Composition	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Second Year			
Fall Semester		Spring Semester	
Illustration: Process and Media	3	Illustration: Narrative	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Third Year			
Fall Semester		Spring Semester	
Illustration: Special Topics	3	Illustration: Communication	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Fourth Year			
Fall Semester		Spring Semester	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

TOTAL CREDIT HOURS

120 HRS



## BACHELOR OF FINE ARTS IN PAINTING AND DRAWING

The Painting and Drawing major is an interdisciplinary track that provides students with the resources to explore a dynamic, individualized studio practice. Students begin by learning fundamental skills based upon representation, then expand their work by exploring a variety of materials and self-directed concepts. This major is designed to promote open-ended, introspective work characterized by engagement in critical discourse and the practice of contemporary art.

Students pursuing the Painting and Drawing track learn from professional artists who maintain active studio practices with significant depth of engagement and passion for the visual arts. This major focuses on preparing students for a sustainable studio practice and developing an understanding of their contextual awareness. Upon graduation, students are prepared to begin their careers as exhibiting artists who have the option to continue their education in graduate school, as well as teach at the college level.

### **Painting and Drawing Curriculum**

#### **Educational Objectives | Painting and Drawing Major**

##### **Creativity**

Painting and Drawing majors engage in a range of diverse processes and materials to produce creative outcomes that contribute to the dynamic and eclectic practice of contemporary art.

##### **Curiosity**

Through their commitment to inquiry, research, and experimentation, Painting and Drawing majors define the formal and conceptual interests related to their own process, vision, and voice. This major promotes an open-ended studio practice and a drive to embrace technology in analog media.

##### **Individuality**

Painting and Drawing majors articulate a unique voice in their work; one that establishes a connection to art history, while embracing the present and future expansiveness of multiple genres in an ever-changing world.

##### **Education**

Through exposure to representational, abstract, objective/non-objective, performative, and installation-based processes, Painting and Drawing majors employ and integrate the technical skills, strategies, and critical thinking necessary to create relevant contemporary work.

##### **History**

Faculty members work collaboratively with students to explore the relationship of painting and drawing history to current modes of artistic production and theory. The Painting and Drawing track is characterized by a strong emphasis on defining the role of the students' own work within the contemporary art world.

##### **Community**

Painting and Drawing majors take field trips to exhibitions around the region and engage with guest critics who provide feedback on their work.

↑ Artwork: Jimmy Baker, *Your Values Here*, Oil, UV digital print, and aerosol on canvas over panel, 44"x 44", 2022

## Introductory to Intermediate

- Increase the ability to work from direct perception of objects, figures, and spaces while employing perceptual skills that display effective translation of 3D forms to a 2D picture plane.
- Develop skill and discipline in controlling line, value, and color while using wet and/or dry media.
- Apply design principles and continue to learn about the relative properties of color, including value, hue, and saturation, as it applies to the creation of works of art using painting/drawing methods and strategies.
- Continue to explore the concept of the picture plane as both a flat surface, a metaphysical space, and as an illusionistic field of depth.
- Manipulate various materials, tools, and processes used in the creation of oil paintings, including grisaille painting, alla prima painting, collage, scumbling and glazing.
- Research and discuss contemporary artists from a diverse pool of global perspectives, then create one's own figurative piece based on knowledge from this experience.
- Investigate digital tools to supplement conventional drawing media.
- Explore and construct various surfaces and supports, including canvas, board, and primed panel.
- Become more comfortable with risk and experimentation as necessary for artistic growth.
- Explore the dynamic relationships among media, intent, and strategy in painting and drawing.
- Identify key strategies and concepts in an attempt to define one's personal style.
- Utilize the sketchbook as a tool for collecting source materials, research, and exploration.
- Demonstrate willingness to take risks through process and subject matter.
- Create original work that demonstrates the student's voice and vision. Intermediate to

## Advanced

- Experiment with a variety of conventional and unconventional painting and drawing media such as: airbrush, masking films, textiles, found materials, and digital printing.
- Explore scale-based painting and drawing and work in relation to installation, video, or performance.
- Become familiar with advanced construction of supports, canvases, and panels relevant to chosen media.
- Gain knowledge and experience in how alternative media and presentation can be utilized in painting and drawing processes and develop an awareness of new strategies for building and resolving a complete work.
- Describe, analyze and interpret relevant criticism and theory regarding race, gender, and queer politics as it pertains to painting and drawing.
- Gain an increased understanding of the work of 100 diverse international contemporary artists who utilize painting/drawing methods, materials, processes, and practices through collaborative presentations that span: abstraction, figuration, process, and new media work.
- Develop a personal voice and an understanding of one's own placement within contemporary painting and drawing.
- Learn relevant information concerning taxes, finance, insurance, grant writing, art handling, graduate school, creating a start-up company, navigating the commercial aspects of art and design professions, and setting up studio.
- Create and publish a portfolio website.
- Hold a public Capstone Presentation about one's work.
- Create a body of original work that demonstrates personal voice and vision.
- Further the ability to articulate ideas/concerns and increase critical awareness in one's work.
- Create self-directed work in a multi-disciplinary and conceptually diverse atmosphere.
- Work individually and collaboratively to gain essential experiences in the development of their work through collaborative teaching among a range of disciplines.
- Demonstrate learning at the AAC by completing a thesis paper and producing work for a Thesis Capstone Project.



**Jimmy Baker, MFA**  
Associate Professor,  
Head of Painting and Drawing

## Painting and Drawing Curriculum

PAINTING AND DRAWING MAJOR	FYE: STUDIO ARTS	
	DRxxx	Drawing Elective 3
	FY101	Communication 3
	FY102	Ideation 3
	FY105	Digital Literacy 3
	FY106	Discovery and Voice 3
LIBERAL ARTS	AH104	Global Art Histories (replaces AH110) 3
	AH105	Issues and Ideas in Modern and Contemporary Art History 3
	HU101	Artist as Writer Workshop 3
	HU102	Artist as Reader Workshop 3
	PA201	Painting and Drawing: Intro to Oil Painting 3
	PD302	Contemporary Practices Workshop 3
PROFESSIONAL PRACTICE	PD304	Painting and Drawing: Subject and Context 3
	PD202	Painting and Drawing: Figure and Process 3
	PD203	Painting and Drawing: Voice and Vision 3
	PD305	Painting and Drawing: Technology and Tools 3
	DR309	Drawing: Collage 3
	PC201	Going Big: Professionalism Workshop 3
ART HISTORY	AH303	Museums, Knowledge, and Power 3
	DS311	Academy Design Service 3
	FA390	Exhibition Studio 3
	HU313	Advanced Creative Writing Seminar: Poetics/Aesthetics 3
	PC406	Internship 3
	STUDIO ELECTIVES	
AH2xx Any 200-level Art History Elective		3
AH3xx Any 300-level Art History Elective		3

CRITICAL THINKING	Choose One	AH304	Doing it in the Dark: New Approaches to Visual Culture	3
		HU201	Aesthetics	3
	Required	HU210	Introduction to Philosophy	3
		Natural Science Elective	3	
LIBERAL ARTS		Social Science Elective	3	
Required	Humanities Elective	3		
	Liberal Arts Electives	9		
	LA481	Senior Thesis	3	
SENIOR YEAR EXPERIENCE	Required	SA482	Senior Seminar	3
		SA491	Senior Pathway Studio 1	6
		SA492	Senior Pathway Studio 2	6

## TOTAL CREDIT HOURS

120 HRS

## Course Descriptions, Painting and Drawing Major:

### Required Courses, Painting and Drawing Major:

#### **PD201 Painting and Drawing: Intro to Oil Painting (3)**

Students will learn a combination of perceptual drawing and painting skills both on and off the canvas. Drawing will take on a supporting role to painting, which articulates structure, proportion, and perspective that will eventually be translated into oil paint. The in-class setups focus on a wide variety of formal challenges including: color accuracy, transparency, reflection, visual patterns, and compositional density. Students will work through these aspects of observational painting by working from dense still lives, all the way up to room-sized installation setups. A major focus of the course will be learning how to use the medium of oil paint to build a painting over time, learn a variety of painting and drawing techniques, and experiment with a wide array of surface applications. This course will build a formal foundation for students to grow their personal style in a variety of disciplines beyond this experience. Instruction will also include stretching canvases and preparing surfaces. Students will be directed to artists related to their personal interests as well as contemporary and art historical sources relative to the course assignments. (Prerequisite: FY101 or FY102 or FY106)

#### **PD302 Contemporary Practices Workshop (3)**

Painting and Drawing: Contemporary Practices is a team-taught course that prepares the student to better understand issues of content and subject matter in their/his/her work in conjunction with an exploration of contemporary concepts and practices in painting and drawing. This may include contemporary uses of traditional materials, as well as an introduction to new materials and the use of alternative media and application methods as they apply to the student's work.



Topical seminars are used to discuss current issues in contemporary painting and drawing. Students will do self-directed work while utilizing a multiplicity of viewpoints through lectures, discussions, and critiques. (Prerequisite: PD201)

#### **PD304 Painting: Subject and Context (3)**

This course provides strategies to answering the age-old question of: "What is it about, and why are you making it?" Students will explore methods to construct subject matter, imagery, and styles, reinforced by continuing growth of technical skills and conceptual development. This course also focuses on non-traditional aspects of painting and drawing display and material use. We will not exclusively focus on oil painting but explore a broader range of contemporary practices and media output. Student outcomes have included: installation, drawing, painting, video, performance, and textile/mixed media works. The class is designed to hone your subject matter, while exploring spatial and conceptual challenges. The context portion of this course ask students to research and collaboratively present over 100 contemporary artists across the categories of: Figuration, Abstraction, Materials / Process, and Post-Internet. (Prerequisite: PD201)

#### **Painting and Drawing Majors Choose Two of the following Courses:**

##### **PD202 Painting and Drawing: Figure and Process (3)**

Students will work in painting and drawing to study anatomy and skin tones over a wide variety of figure models, creative self-portraits, and contemporary artist re-interpretations. These projects will simultaneously encourage quick gestural processes, as well as multi-session strategies to build paintings and drawings over time. This course emphasizes process by considering interactions of viscosity, a variety of oil mediums, and improvisational tools to explore mark-making application. Intermediate principles of color, design, compositional structure, figure-ground relationships, line, value and surface are applied to the more challenging subject of the human figure. An intermediate demonstration on panel building construction techniques will advance the skills of students to produce their own high-quality painting supports. Projects will also include contemporary artist references, student work examples, and writing exercises to focus student's intentions. (Prerequisite: PD201)

##### **PD203 Painting and Drawing: Voice and Vision (3)**

Painting and Drawing: Voice and Vision continues to emphasize personal growth, technical skills, appropriate craft and execution, and conceptual development. Students choose areas of investigation that could include working non-objectively or from source material. Students continue the transition to self-directed work to prepare for Senior Pathways Studio in their senior year. (Prerequisite: FY101 or FY102 or FY106)

#### **PD305 Painting and Drawing: Technology and Tools (3)**

This course expands the student's material production opportunities by considering the combination of technology and tools in conjunction with conventional painting and drawing media. Students will work with digital printing, airbrushing, plotter cut vinyl, laser cutters, and other tools to create new work. You will be challenged to re-invent aspects of your current style and production process to find new and improvisational ways of translating your work into new forms. Painting and Drawing: Technology and Tools will provide students from all disciplines with exposure to industrial processes that are not easily accessible otherwise.

#### **DR309 Drawing: Collage (3)**

In Drawing: Collage students will be exposed to a variety of collage techniques – both historical and contemporary. Collage will be utilized as a tool for drawing, as well as a means of juxtaposing images to create content. (Prerequisite: PD201)

*Course descriptions for SA482 Senior Seminar, SA492 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

## Painting and Drawing Sample Schedule

<b>First Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective, Painting or Drawing	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Second Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Painting and Drawing: Intro to Oil Painting	3	Painting and Drawing Selection	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Third Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Painting and Drawing: Subject and Context	3	Painting and Drawing: Contemporary Practices Workshop	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Fourth Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

**TOTAL CREDIT HOURS**

120  
HRS



→ Artwork: BFA Student



## BACHELOR OF FINE ARTS IN PHOTOGRAPHY

The Photography major's breadth of traditional and cutting-edge processes is unique to the Art Academy of Cincinnati. Students learn processes for 35mm film, DSLR, medium-and large-format film cameras, darkroom, and digital printing, the color of light, interdisciplinary, alternative process photography, and the moving image. They have the opportunity to link photographic theory and practice to other artistic disciplines.

The major provides a blend of theoretical and real-world instruction that prepares students to build careers as commercial photographers, professional artists, photojournalists, and professionals in other disciplines. Many alumni enroll in graduate school or pursue careers in the gallery or museum world, fields of client-based work or fine art photography.

### **Photography Curriculum Educational Objectives | Photography Major**

#### **Creativity**

Photography majors engage in a range of diverse processes and produce creative and unpredictable outcomes that contribute to the dynamic, eclectic practice and innovative definition of contemporary photography and lens-based work.

#### **Curiosity**

Through their commitment to inquiry, research, and experimentation, Photography majors define the formal and conceptual interests related to their own vision and voice.

#### **Individuality**

Photography majors articulate a unique and rebellious voice in their work; one that establishes a connection to the past while embracing the present and future expansiveness of visual culture.

#### **Education**

Through exposure to digital, darkroom, and non-traditional processes, Photography majors employ and integrate the technical skills and strategies necessary to create relevant contemporary work. Through critique, readings and discussions, students critically think about the role of images in a multi-faceted world.

#### **History**

Students determine the role of photography in relation to their deepening cultural and intellectual understanding of the diverse history of visual culture and its relation in their own work.

#### **Community**

Through their pursuit of form and meaning through lens-based processes, Photography majors make meaningful connections with the diverse communities within and beyond the classroom.

† Artwork: Emily Hanako Momohara, *Never Again is Now: Child Imprisonment*, part of the 50 State Initiative For Freedoms, billboard

## **Introductory to Intermediate**

- Explore the role of photography in visual culture
- Acquire technical competence in using a manual camera
- Utilize lens focal length with confidence
- Acquire basic technical competence in digital editing of image color and contrast
- Digitally collage with confidence
- Print digitally with understanding of file size and format
- Understand basic file management
- Learn to use scanning equipment for image generation
- Process and print black and white negatives on RC and fiber papers
- Learn darkroom printing techniques such as contrast filters, dodging, and burning
- Explore and learn the many possibilities for innovative imagery and the manipulation of techniques available to students working in the darkroom and with digital software
- Learn to properly use strobe and continuous lights
- Practice safety in the darkroom and lighting studio
- Implement visual imagery purposefully in order to communicate effectively and begin to express a personal vision
- Find influences through knowledge and appreciation of the work of contemporary and historical photographers and photo-based artists
- Become more comfortable with risk and experimentation as necessary to artistic growth
- Explore the dynamic relationships among process, media, intent, and strategy
- Identify key strategies and concepts about themselves and the world that form the basis of their process in the development of their work

## **Intermediate to Advanced**

- Gain knowledge and experience in how alternative media and presentation can be utilized in the photo process and develop an awareness of new strategies
- Learn about photography and the color of light in a logistical and emotional context
- Adapt to making images in various lighting scenarios
- Apply advanced digital camera techniques
- Apply advanced digital editing techniques
- Use medium and large format film cameras
- Show basic knowledge of scanning or printing medium and large format negatives
- Be exposed to a range of commercial client-based applications of photography
- Practice good management of photography shoots including model direction, location scouting, equipment set up etc.
- Work individually and collaboratively to gain essential experiences in the development of their work through collaborating on a project
- Describe, analyze, and interpret relevant historical and contemporary criticism and readings
- Gain an increased understanding of the work of important diverse contemporary artists utilizing traditional and experimental methods and materials, processes, and practices
- Further the ability to articulate ideas/concerns and increase their critical awareness of their work and that of others
- Demonstrate the importance of research in their work
- Create in a multi-disciplinary and conceptually diverse atmosphere
- Develop a personal voice as well as an understanding of their placement in the full range of contemporary photography
- Investigate one's own place in multi-genre, multi-cultural, and multi-applications of photography
- Give a public artist talk
- Learn relevant information concerning taxes, finance, insurance, grant writing, art handling, graduate school, creating a start-up company, navigating the commercial art world, and how to set up a studio
- Write a grant/arts proposal application (mock or actual)
- Create and publish a portfolio or website
- Demonstrate self-reflection by completing a thesis paper and producing work that is the basis for a capstone project



**Emily Hanako Momohara, MFA**

Associate Professor,  
Head of Photography

## Photography Curriculum

PHOTOGRAPHY MAJOR	FYE: STUDIO ARTS	DRxxx Drawing Elective	3
	FY101 Communication	3	
	FY102 Ideation	3	
	FY105 Digital Literacy	3	
	FY106 Discovery and Voice	3	
	FYE: LIBERAL ARTS	AH104 Global Art Histories (replaces AH110)	3
Required Courses for Major	AH105 Issues and Ideas in Modern and Contemporary Art History	3	
	HU101 Artist as Writer Workshop	3	
	HU102 Artist as Reader Workshop	3	
	PH201 Digital Photography	3	
	PH202 Darkroom Photography	3	
	PH313 Intermediate Photography and Personal Vision	3	
	DA213 Art and the Moving Image	3	
	DA311 Motion Graphics and Special Effects	3	
	DA313 Sound and the Moving Image	3	
PROFESSIONAL PRACTICE	DA314 Vision and Voice in Animation and Motion Media	3	
	FA212 Video Documentary	3	
	FA213 Video and Interdisciplinary Arts	3	
	PH301 Medium and Large Format Photography	3	
	PH302 Experimental Photography	3	
	PH304 Commercial Photography	3	
	PH305 Special Topics	3	
	PC201 Going Big: Professionalism Workshop	3	
	AH303 Museums, Knowledge, and Power	3	
	STUDIO ELECTIVES	DS311 Academy Design Service	3
Choose One	FA390 Exhibition Studio	3	
	HU313 Advanced Creative Writing Seminar: Poetics/Aesthetics	3	
	PC406 Internship	3	
	STUDIO ELECTIVES	27	

ART HISTORY	AH2xx Any 200-level Art History Elective	3
CRITICAL THINKING	AH3xx Any 300-level Art History Elective	3
LIBERAL ARTS	Choose One	
	AH304 Doing it in the Dark: New Approaches to Visual Culture	3
	HU201 Aesthetics	3
	HU210 Introduction to Philosophy	3
SUPERIOR PERFORMANCE	Natural Science Elective	3
Required	Social Science Elective	3
	Humanities Elective	3
	Liberal Arts Electives	9
SENIOR YEAR EXPERIENCE	LA481 Senior Thesis	3
Required	SA482 Senior Seminar	3
	SA491 Senior Pathway Studio 1	6
	SA492 Senior Pathway Studio 2	6

## TOTAL CREDIT HOURS

**120 HRS**

## COURSE DESCRIPTIONS, PHOTOGRAPHY MAJOR

### Required Courses, Photography Major:

#### **PH201 Digital Photography (3)**

Digital Photography is an introduction to digital photography. Students will learn fundamental camera operations, basic use of photo manipulation software, input, output, and image quality. Issues of color, image storage, image compression, resolution, and image quality are covered. Students will be challenged to understand digital photography within the larger context of photography. Students are required to have a digital camera with manual aperture, shutter, and color options. A modest supply of AAC cameras is available for student use. (Prerequisite: FY105 Digital Literacy or Permission of the Course Faculty)

#### **PH202 Darkroom Photography (3)**

Darkroom black and white photography explores the limits and allure of this medium as a means for personal expression. Students will learn darkroom procedures, including developing film and printing photographs. The aesthetics of photography will be studied historically in relation to important trends of the 20th century, including post-modern installation work and current image-making. Students must have their own 35mm single lens reflex camera with adjustable apertures and shutters. An ample supply of AAC cameras is available for student use. (Prerequisite: None)

## **PH313 Intermediate Photography and Personal Vision (3)**

Intermediate Photography and Personal Vision introduces students to advanced editing and shooting techniques as well as helps students to refine their personal voice. Interdisciplinary as well as current photography techniques are demonstrated and utilized in group hands-on experiences. The course is designed for Juniors to develop their own ideas and experiment with new processes in preparation for Senior Year. (Prerequisites: PH201 and PH202 and must be of Junior Standing)

### **Complementary Courses, Photography Major:**

#### **PH301 Medium and Large Format Photography (3)**

Medium and Large Format Photography focuses on photography as an expressive art form and the development of critical thinking. The course covers technical information about negative and printing controls for medium-format cameras, the 4x5 camera, and studio lighting. (Prerequisite: PH202)

#### **PH302 Experimental Photography (3)**

This is a course in experimental photography and mixed-media approaches to photography. Emphasis is placed on the development of a unique vision and portfolio of work. Processes covered may include, but are not limited to: pinhole cameras, cyanotypes, and chemigrams. Painterly and sculptural approaches to photography and moving images are explored. This course is designed to provide students the opportunity to employ a single experimental or historical method or a combination of experimental approaches in the development of a significant, original body of work. (Prerequisite: PH201)

#### **PH304 Commercial Photography (3)**

Commercial photographers must balance craft, technique, their clients' goals, and safeguard of their images. Commercial Photography touches upon those skills in various genres of commercial photography. Photography marketing, copyright, image dissemination, and archiving are also addressed. In a workshop-like context, students work with several professionals who are active in the field. (Prerequisite: PH201)

#### **PH305 Special Topics (3)**

Studio Topics deals with selected areas or problems within the photographic practice. The course requires advanced reading, discussion, research and creation of personal work. Topics will be determined by the teaching faculty's current research interests and expertise. See advising notes and bulletins for specific course topic. (Prerequisite: PH201)

*Course descriptions for SA482 Senior Seminar, SA492 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

## **Photography: Sample Schedule**

<b>First Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective or Digital Photography	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Second Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Darkroom Photography	3	Photography Selection	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
History of Photography	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Third Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Photography Selection	3	Intermediate Photography and Personal Vision	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Fourth Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

**TOTAL CREDIT HOURS**





## BACHELOR OF FINE ARTS IN PRINT MEDIA

Print Media majors are provided opportunities to explore both traditional and contemporary printmaking techniques, while developing a distinct, creative voice. The Print Media track emphasizes traditional approaches invigorated by new technologies supported by a large, well-equipped facility. Students are introduced to a full range of processes that includes monoprint, relief, lithography, intaglio, screen printing, letterpress, and book arts. Graduates pursue a variety of career paths, including making prints at a cooperative press, working as a master printer in a professional workshop, founding an independent press, screen printing at a professional design firm, as well as completing a graduate degree and teaching at the college level.

### **Print Media Curriculum** **Educational Objectives | Print Media**

#### **Creativity**

Print Media majors engage in a range of diverse processes and produce creative and unpredictable outcomes that contribute to the dynamic, eclectic practice and innovative definition of contemporary print media.

#### **Curiosity**

Through their commitment to inquiry, research, and experimentation, Print Media majors define the formal and conceptual interests related to their own process, vision, and voice.

#### **Individuality**

Print Media majors articulate a unique and rebellious voice in their work; one that establishes a connection to the past while embracing the present and future expansiveness of multiple genres.

#### **Education**

Through exposure to traditional and contemporary processes, Print Media majors employ and integrate the technical skills, strategies, and critical thinking necessary to create relevant contemporary work.

#### **History**

Students determine and defend the role of print history in relation to their deepening cultural and intellectual understanding of the contemporary art world and its role in their own work.

#### **Community**

Through their pursuit of form and meaning, Print Media majors make meaningful connections with the diverse communities within and beyond their chosen disciplines.

↑ Artwork: Chroma Projects (Matthew Dayler) *Annunciation Mural* at Findlay Market, Cincinnati, OH

## Introductory to Intermediate

- Work with and gain command of monotype, relief, lithography, and etching techniques
- Work cooperatively in print shop using proper workshop practices, clean-up, care and safe use of equipment, and health hazard precautions.
- Establish solid, comprehensive dexterity with traditional technical processes unique to the printmaker, who works fluidly with drawing, layering, surface, and concept design.
- Develop imagery based on proposed direction of the course
- Work with black and white line in all printing techniques.
- Produce monotypes to create unique images
- Design, print films, and coat print screens
- Register and hand-print multiple color prints
- Print on unconventional objects
- Develop a basic understanding of Fine Art and Commercial Screen Printing applications
- Develop basic understanding of CMYK Printing
- Investigate and begin to understand diverse artists who work in traditional and experimental fields.

## Intermediate to Advanced

- Explore advanced conceptual projects in the use of print media.
- Demonstrate advanced fine art and commercial design applications of print media.
- Develop the skill to create and seek opportunities to guide conceptual content.
- Create a self-driven body of work based on personal interests and values.
- Create self-driven work in a multi-disciplinary and conceptually diverse atmosphere.
- Identify the concepts and/or theories that form a basis for the student's art and/or design practice.
- Discuss the student's own art and/or design and that of fellow students in the context the diverse world of art and design.
- Learn to create diverse social and cultural connections within each artist's own unique art and design.
- Produce work that is the basis for a visual thesis to demonstrate what the student has learned at the Art Academy.
- Create work in relationship to the student's career path as an artist/designer.
- Create works that show individuality, good design, creative use of formats, and an understanding of mixed color and color overlays.
- Discover how Print Media is being used in the art and entrepreneurial community and why it continues to be relevant as a medium of artistic expression.
- Explain the differences among multiple Print Media techniques and the advantages of using various techniques and color choices.
- Give a public talk.
- Learn relevant information concerning taxes, finance, insurance, grant writing, art handling, graduate school, creating a start-up company, navigating the commercial aspects of art and design professions, and setting up a studio.
- Write an exhibition proposal application or grant application (mock or actual).
- Create and publish a portfolio website.
- Demonstrate learning at the AAC by completing a thesis paper and producing work that is the basis for a Formal Creative Presentation, which provides a capstone experience.



**Matthew Dayler**, BFA '96, MFA  
Associate Professor,  
Head of Print Media

## Print Media Curriculum

PRINT MEDIA MAJOR	FYE: STUDIO ARTS	DRxxx Drawing Elective	3
	FY101 Communication	3	
LIBERAL ARTS	FY102 Ideation	3	
	FY105 Digital Literacy	3	
FYE: LIBERAL ARTS	FY106 Discovery and Voice	3	
	AH104 Global Art Histories <i>(replaces AH110)</i>	3	
PRINT MEDIA PRACTICE	AH105 Issues and Ideas in Modern and Contemporary Art History	3	
	HU101 Artist as Writer Workshop	3	
PROFESSIONAL PRACTICE	HU102 Artist as Reader Workshop	3	
	PR201 Print Media: Etching, Lithography, Monoprint, and Relief	3	
ART HISTORY	PR202 Print Media: Screen Printing	3	
	PR301 Print Media: Lithography and Relief	3	
STUDIO ELECTIVES	PR303 Print Media: Concepts	3	
	CA211 Letterpress Design	3	
PRINT MEDIA PRACTICE	CA311 Advanced Letterpress Design	3	
	FA312 Artist Books	3	
PROFESSIONAL PRACTICE	FA214 Garment Design and Fabrication	3	
	PC201 Going Big: Professionalism Workshop	3	
ART HISTORY	AH303 Museums, Knowledge, and Power	3	
	DS311 Academy Design Service	3	
STUDIO ELECTIVES	FA390 Exhibition Studio	3	
	HU313 Advanced Creative Writing Seminar: Poetics/Aesthetics	3	
ART HISTORY	PC406 Internship	3	
	AH2xx Any 200-level Art History Elective	3	
ART HISTORY	AH3xx Any 300-level Art History Elective	3	

CRITICAL THINKING	Choose One	AH211 Doing it in the Dark: New Approaches to Visual Culture	3
		HU201 Aesthetics	3
LIBERAL ARTS	Required	HU210 Introduction to Philosophy	3
		Natural Science Elective	3
SENIOR YEAR EXPERIENCE	Required	Social Science Elective	3
		Humanities Elective	3
LIBERAL ARTS	Required	Liberal Arts Electives	9
		LA481 Senior Thesis	3
SENIOR YEAR EXPERIENCE	Required	SA482 Senior Seminar	3
		SA491 Senior Pathway Studio 1	6
STUDIO ELECTIVES		SA492 Senior Pathway Studio 2	6

## TOTAL CREDIT HOURS

**120** HRS

## COURSE DESCRIPTIONS, PRINT MEDIA MAJOR

### Required Courses, Print Media Major:

#### **PR201 Print Media: Etching, Lithography, Monoprint, and Relief (3)**

Printmaking allows for the creation of multiples in consistent editions and for layered multimedia images capable of many variations. Physical marks and surfaces are transformed and unified through the transfer of image to paper. In Print Media: Etching, Lithography, Monoprint, and Relief, students explore painterly monotypes, black and white and color relief prints, lithographic images on stone or plate, and intaglio methods of line etching and aquatint. Student imagery is developed based on visual assignments and personal concepts. Basic principles of design and drawing are strengthened and reinforced. Area print exhibitions are learning resources for the course. (Prerequisite: None)

#### **PR202 Print Media: Screen Printing (3)**

This course offers an opportunity to develop drawing, photographic, color, and digital applications in new personal directions through screen-printing. In Print Media: Screen Printing, students investigate unique aspects of printmaking such as layering of color, transparency, process, craft, and producing multiples. (Prerequisite: None)

### **PR301 Lithography & Relief Prints (3)**

Students learn to make lithographic images printed from stones or polyester plates using photocopy transfers, hand-drawing and digital imagery. Students develop relief prints by cutting into wood using subtractive techniques and printing with multi-colored layering. In Lithography & Relief Prints, students explore multimedia print approaches, including stamping, letterpress, and alternative approaches. Growth of personal imagery and concepts is encouraged. Students participate in class study of prints in area museums and local print exhibitions. (Prerequisite: PR201)

### **PR303 Print Media: Concepts (3)**

Various applications in printmaking are explored through intensive studio visits, personal projects, and contemporary applications of Print Media. Emphasis is placed on individual creative and theoretical development through experimentation and innovation. In Print Media: Concepts, students create images that reflect their research and critical thinking. Emphasis is on problem-solving and critical analysis in the creation of personal imagery through process. (Prerequisite: PR201 and PR202)

### **PR310 Print Media: Advanced Etching (3)**

In Advanced Etching, students create multiples of potentially layered multimedia images with a variety of outcomes. Students will explore varied aspects and processes of etching and intaglio, including advanced saline sulfate etching techniques, large plate and multi-plate printing, chine-collé, and multimedia intaglio processes. Imagery is developed based on assignments as well as personal concepts. Basic principles of design and drawing are strengthened and reinforced, supplemented by regional print exhibitions and contemporary print history readings as important learning resources. (Prerequisite: PR201)

#### **Complementary Courses, Print Media Major:**

### **CA211 Letterpress Design (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

### **CA311 Advanced Letterpress Design (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

### **FA312 Artist Books (3)**

Course description and prerequisites listed below in the "Additional Studio Arts Course Descriptions" section.

*Course descriptions for SA482 Senior Seminar, SA491 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

### **Print Media Sample Schedule**

<b>First Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective or Print Media	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Second Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Drawing or Print Media: Etching Lithography, Monoprint, Relief	3	Print Media: Contemporary Practices	3
Studio Elective	3	Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Third Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Print Media: Concepts	3	Studio Elective (Artist Books or Letterpress)	3
Print Media Elective	3	Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
<b>Fourth Year</b>			
<b>Fall Semester</b>		<b>Spring Semester</b>	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

**TOTAL CREDIT HOURS**

**120** HRS



## BACHELOR OF FINE ARTS IN SCULPTURE

Contemporary sculpture includes and embraces a diverse range of objects and practices. The Sculpture curriculum at the Art Academy provides a strong foundation in traditional and contemporary 3D processes, positioning students to explore a full spectrum of possibilities. With guidance and individual attention from faculty, Sculpture majors select from and combine traditional, contemporary, and emerging media and strategies to invent their own unique art-making process. Graduates in Sculpture pursue their professional studio/exhibition careers or work for prominent designers, foundries, fabricators, display firms, and interior design firms, as well as complete graduate degrees and teach at the college level.

### Sculpture Curriculum Educational Objectives | Sculpture Major

#### Creativity

Sculpture majors explore a wide range of traditional and unconventional processes in the pursuit of surprising and unpredictable outcomes.

#### Curiosity

Through relentless inquiry, research, and experimentation, Sculpture majors investigate and define the value of resources and the potential of three-dimensional forms of expression.

#### Individuality

Sculpture students develop and employ a unique voice in their work that contributes to the momentum and re-definition of contemporary sculptural practice.

#### Education

Through direct experience with traditional and contemporary processes, Sculpture majors employ and integrate the technical skills, strategies, and critical thinking required of sculpture professionals.

#### History

Students discover and define the role of historical precedents in relation to their creative output. Students understand the cultural and intellectual context of contemporary sculpture and its role in their own work.

#### Community

Through participation in a variety of public projects at each year level, Sculpture majors connect with the diverse communities within and beyond the institution and their discipline.

↑ Artwork: Keith Benjamin, *two cans*, Redi Whip can and WD-40 can, 6"x 7" x 2", 2021

## **Introductory to intermediate**

- Develop and employ an effective studio practice.
- Integrate research and exploration into an evolving studio practice.
- Integrate critical thinking and feedback into an effective studio practice.
- Investigate the human form through perceptual modeling in clay and plaster.
- Experience material substitution through practice in casting techniques.
- Demonstrate proficiency in mold-making processes.
- Produce multiple casts from a re-usable mold.
- Build an effective armature.
- Experience positive/negative spatial relationships.
- Experience concepts of volume, mass, balance, displacement.
- Practice concepts of draft, undercut, and release.
- Practice designing mold divisions.
- Employ direct plaster, clay modeling, finish application processes.
- Demonstrate proficiency in woodworking with western and non-western tools.
- Demonstrate metalworking skills including: welding, cutting and bending steel.
- Follow a process from proposal to drawing to scale model to final fabrication.
- Investigate diverse historical and contemporary global sculptural practice.
- Research commercial and professional applications for sculptural practice.

## **Intermediate to Advanced**

- Employ and refine an adaptable studio practice.
- Consistently integrate research and exploration into an evolving studio practice.
- Consistently practice critical thinking to enhance studio practice.
- Filter and evaluate feedback for consideration.
- Explore, analyze, and utilize a chosen focus material.
- Assess the physical, chemical, structural, economic, cultural, and sustainable properties of a focus material.
- Produce non-static sculptural experiences.
- Experiment with kinetic forms of sculpture.
- Explore natural materials and processes in sculpture.
- Create immersive, interactive environments.
- Explore sound as a sculptural medium.
- Explore the physical psychological, social, and political qualities of spaces.
- Research global contemporary sculptural practice to support creative practice.
- Contextualize creative work to support an individualized aesthetic position.
- Assess potential presentation strategies to arrive at the most appropriate.
- Produce a cohesive body of work appropriate to individually defined aesthetic.
- Give a public talk.
- Learn relevant information concerning taxes, finance, insurance, graduate school, creating a start-up company, navigating the commercial art world, and how to set up a studio.
- Write a grant/arts proposal/program application.
- Create and publish a portfolio or website.
- Demonstrate learning at the Art Academy by completing a thesis paper and producing work that is the basis for a visual thesis exhibition, which provides a capstone experience.



**Keith Benjamin, BFA '89, MFA**  
Professor, Studio Arts Chair  
Head of Sculpture

## Sculpture Major Curriculum

SCULPTURE MAJOR		
FYE: STUDIO ARTS		
	DRxxx Drawing Elective	3
	FY101 Communication	3
	FY102 Ideation	3
	FY105 Digital Literacy	3
	FY106 Discovery and Voice	3
FYE: LIBERAL ARTS		
	AH104 Global Art Histories ( <i>replaces AH110</i> )	3
	AH105 Issues and Ideas in Modern and Contemporary Art History	3
	HU101 Artist as Writer Workshop	3
	HU102 Artist as Reader Workshop	3
Required Courses for Major	SC201 Sculpture: Form and Space	3
	SC202 Sculpture: Construction	3
	SC302 Sculpture: Installation	3
	SC308 Sculpture: Materials Lab	3
Choose One	CR301 Sound Art	3
	CR314 Art, Design, and Social Practice	3
	FA214 Garment and Body	3
	SA312 Textiles / Fiber Lab	3
	SC305 Time is an Elephant	3
	PC201 Going Big: Professionalism Workshop	3
PROFESSIONAL PRACTICE		
Choose One	AH303 Museums, Knowledge, and Power	3
	DS311 Academy Design Service	3
	FA390 Exhibition Studio	3
	HU313 Advanced Creative Writing Seminar: Poetics/Aesthetics	3
	PC406 Internship	3
STUDIO ELECTIVES		27

ART HISTORY		
CRITICAL THINKING		
Choose One	AH2xx Any 200-level Art History Elective	3
	AH3xx Any 300-level Art History Elective	3
	AH304 Doing it in the Dark: New Approaches to Visual Culture	3
LIBERAL ARTS		
Required	HU201 Aesthetics	3
	HU210 Introduction to Philosophy	3
	Natural Science Elective	3
	Social Science Elective	3
	Humanities Elective	3
	Liberal Arts Electives	9
SENIOR YEAR EXPERIENCE		
Required	LA481 Senior Thesis	3
	SA482 Senior Seminar	3
	SA491 Senior Pathway Studio 1	6
	SA492 Senior Pathway Studio 2	6

TOTAL CREDIT HOURS

120 HRS

## Course Descriptions, Sculpture Major

### Required Courses, Sculpture Major:

#### SC201 Sculpture: Form and Space (3)

Sculpture: Form and Space engages the concept of positive and negative three-dimensional space through an exploration of various mold-making and casting processes. Studio projects focus on the replication/reproduction of original three-dimensional designs using traditional and contemporary processes. Materials and processes explored include: modeling original clay designs for reproduction, designing and producing effective silicone rubber molds, slip casting in plaster molds, low-melt metal casting, and a variety of alternate casting materials. Through independent research and class field trips, students learn how global, diverse, contemporary artists and designers employ casting principles and techniques. (Prerequisite: FY101 or FY102, or Permission of Course Faculty)

### **SC202 Sculpture: Construction (3)**

Sculpture: Construction investigates three-dimensional structure across a range of materials with a focus on steel/metal and wood. An orientation to the metal shop – which includes an introduction to cutting, shaping, and welding steel – enables students to work with steel as a primary material or as a structural support/armature for other materials. In addition to metal and wood, projects may include fibers, fabric, natural and synthetic materials, as well as finishes and coatings. Students learn to develop a three-dimensional idea from concept, to drawings, to scale model, to final sculpture in the preparation of a public project proposal. (Prerequisite: FY101 or FY102, or Permission of Course Faculty)

### **SC302 Sculpture: Installation (3)**

Sculpture: Installation addresses space as a sculptural element with a focus on the arrangement of elements, interaction with an audience/participants, and issues of context. Students create immersive environments, intervene in public settings, and/or invite participation. Concepts of the public, privacy, boundaries, scale, and place are addressed. Ephemeral processes/elements such as natural forces, light, sound, time, and movement are presented as sculptural elements. Study of contemporary sculptural, spatial practices supports the studio experience. (Prerequisite: Junior Status)

### **SC308 Sculpture: Materials Lab (3)**

Sculpture: Materials Lab is a hands-on, research experience wherein students identify and analyze an available focus material, breaking it down to its essence and re-defining its potential as sculptural matter. Once a focus material is identified, students gather existing information, conduct physical experiments, and assess its relative value(s). With each material experiment, students produce creative works addressing both the strengths and shortfalls of their focus material. Focus materials may range from natural materials such as stone and wood, to synthetic materials such as plastic (1-7) and resins, to conceptual and ephemeral materials such as the body, light, and air. (Prerequisites: FY101, FY102, FY105, and FY106)

**Sculpture Majors Choose One of the following Courses:**

### **CR301 Sound Art (3)**

Students will explore the medium of sound through eight topics including: listening, soundscape, voice, instrument, music, score, soundtrack, and DJ-ing (sound collage). The class will cover the history of sound art as well as relevant academic readings and contemporary sound works. Students will be prompted with in-class experimentations as well as individual explorations (sketches) on each topic. Towards the end of the semester, students will be asked to create self-directed sound works. Other noted projects include Score, where students create graphic scores to be performed by professional musicians and Band, where students are required to form “bands” (traditional or conceptual) with peers from the class, creating an end-of-the-semester concert. Both performances, Score and Band will be open to the school and the public to attend. (Prerequisites: FY101, FY102, FY105 and FY106, or Permission of Course Faculty & Registrar)

### **CR314 Art, Design, and Social Practice (3)**

In Art, Design, and Social Practice students explore creative solutions that promote and affect social engagement, social interaction, and community building within a range of social challenges. The course blends faculty presentations, class discussions, and creative practice while guiding students, or teams of students, through projects that address community needs. An overview of post-studio strategies for contemporary artists and designers will be exchanged. Meeting sessions focus on strategic planning, seminar topics, discussions, and reporting. (Prerequisites: AH105, AH110 or AH104, HU101, HU102)

### **FA214 Garment and Body (3)**

Students in Garment Design and Fabrication will develop garment creation skills including sewing, pattern making, draping, textile manipulation, and DIY dress forms as applicable to contemporary art and design practice. Students will explore and discuss theories of fashion vs. art, the body and movement, and the role of the garment in installation and performance art. (Prerequisites: FY101, FY102, FY105, and FY106)

### **SA312 Textiles/Fiber Lab (3)**

Students examine textiles and fiber as contemporary media. Textiles/Fiber Lab is a laboratory of textile experiments and processes. Class explores some minor sewing techniques in addition to surface manipulation and pattern design. Students read and debate the history of this field in craft-based techniques and also fulfill prompts that call for exhibiting these techniques in relevant and interdisciplinary ways, such as sculpture, installation, and performance. (Prerequisites: FY101, FY102, FY105, and FY106)

### **SC305 Time is an Elephant (3)**

This course explores the potential of performance art in a contemporary context. In Time is an Elephant students develop unique, real-time experiences that are shared with an audience in class critique and in public. Issues of audience interaction, body movement, social intervention, costume, sound, and context are addressed through the completion of course assignments. A history of performance art is presented and researched to support studio practice. Students will document their time-based works appropriately to form a final course portfolio. (Prerequisites: FY101, FY102, FY105, and FY106)

*Course descriptions for SA482 Senior Seminar, SA491 Senior Pathways Studio 1, and SA492 Senior Pathways Studio 2 are in the Studio Arts Course Descriptions portion of the Catalog. Students may enroll in any Studio Arts course per the prerequisites specified for the course.*

## Sculpture Sample Schedule

First Year			
Fall Semester		Spring Semester	
Communication	3	Ideation	3
Discovery and Voice	3	Drawing Elective	3
Digital Literacy	3	Artist as Reader Workshop	3
Artist as Writer Workshop	3	Art History	3
Art History	3	Studio Elective or Sculpture	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Second Year			
Fall Semester		Spring Semester	
Sculpture: Form and Space	3	Sculpture: Construction	3
Sculpture Choice or Studio Elective	3	Sculpture Choice or Studio Elective	3
Studio Elective	3	Going Big: Professionalism Workshop	3
Liberal Arts OR Critical Thinking Elective	3	Liberal Arts OR Critical Thinking Elective	3
Art History Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Third Year			
Fall Semester		Spring Semester	
Sculpture: Materials Lab	3	Sculpture: Installation	3
Sculpture Choice or Studio Elective	3	Sculpture Choice or Studio Elective	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Art History Elective	3
Liberal Arts Elective	3	Professional Practice Course	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>
Fourth Year			
Fall Semester		Spring Semester	
Senior Pathway Studio 1	6	Senior Pathway Studio 2	6
Senior Thesis	3	Senior Seminar	3
Studio Elective	3	Studio Elective	3
Liberal Arts Elective	3	Liberal Arts Elective	3
<b>Total</b>	<b>15</b>	<b>Total</b>	<b>15</b>

TOTAL CREDIT HOURS

**120**  
HRS



→ Artwork: BFA Student



## DOUBLE MAJORS

Students who wish to combine any two majors (Creative Writing, Design, Digital Arts Animation, Illustration, Painting and Drawing, Photography, Print Media, and Sculpture) will complete 120 hours for the first major. Beyond this requirement, completion of a double major requires 15 semester credits in the second major and 12 additional credits in SA491 Senior Pathways Studio 1 and SA492 Senior Pathways Studio 2 for the second major. Thus, SA491 and SA492 must be taken for each of the two majors. As a minimum of 132 hours is required for completion of a double major, this option requires additional study beyond four years. Each major requires a Formal Creative Presentation and Senior Thesis Review by a faculty committee, and the second Formal Creative Presentation must include a written artist statement that briefly addresses the points from the Written Thesis Statement requirements. The student should work with their/his/her Thesis Advisor on creating this statement.

↑ Artwork: BFA Student

## MINORS

Students may choose to minor in a supplementary discipline in addition to their major. Minors may be available in Art History; Creative Writing; Digital Arts Animation; Design; Film/Video; Illustration; Painting and Drawing; Photography; Print Media; and Sculpture. Availability of minors is subject to course availability, course schedules, and the student's choice of major. The AAC does not guarantee that all minors will be available in all circumstances.

### Art History Minor

In art, history is something one studies, as well as something one makes. Thus, a minor in Art History at the AAC combines the study of art history with an ongoing studio practice, while also providing a foundation in visual literacy, art writing, academic research, and art historical methodologies. This minor gives students the opportunity to connect their studio practice (with the past in the present for the future) in ways that are analytical, personally relevant, and historically vital in the here and now. The Art History Minor is for students who want to understand the ways they are living in (and against) the aesthetics and historical trends that have preceded them, but it is also for students who want to use history's richness to create surprising new artistic constellations that will drive, influence, and ground the work of tomorrow. Students minoring in Art History regularly visit and conduct research in local museums/galleries, deliver papers at regional conferences, and intern at local arts institutions.

### Creative Writing Minor

The Creative Writing minor provides students in a visual arts community, opportunities to explore and exploit the possibilities inherent in the collision of language and visual expression. Specially tailored for students who are engaged with language as a material, artistic medium, and/or who are interested in its narrative and poetic possibilities, the Creative Writing minor offers students a variety of contexts in which to use language in the service of their larger artistic interests and vision. Through courses that focus on the craft of reading, writing, revising, and performing with language in several different genres, students come face to face with the strange power of words to literally and literarily re-make the world as we know it and re-imagine what it means to be human in our time. Collaboration and publishing are also emphasized in this minor, and students personally engage with visiting writers who speak about their work and perform public readings.

### Film/Video Minor

The Film/Video Minor allows for students to gain professional knowledge of digital video tools, as well as an understanding of the wide variety of practices that constitute the audiovisual landscape. Students will learn to shoot and edit in non-linear video editing software, explore the numerous formats of video display, explore the creative opportunity of expanded video practices, and learn special effects and motion graphics. The curriculum is especially designed to develop skills for 21st century application of video content (such as Internet or Projection Mapping). This minor will develop fluid workflow that emphasizes creating links between digital art and design through video.Courses Required for Minors

### Art History

- **AH105** Issues and Ideas in Modern and Contemporary Art
- **AH104** Global Art Histories (Formerly AH110)
- **AH2xx** 200-Level Art History Elective
- **AH3xx** 300-Level Art History Elective
- **AH304** Doing It in the Dark: New Approaches to Art History

### Creative Writing

- **HU101** Artist as Writer Workshop
- **HU102** Artist as Reader Workshop
- **HU213** Creative Writing: Multi-Genre
- **HU3xx** 300 Level Literature Elective

One of the following:

- **HU211** Creative Writing: Poetry
- **HU212** Creative Writing: Short Story
- **HU313** Advanced Creative Writing Seminar in Poetics and Aesthetics

### Design

*Choose five of the following courses for a total of 15 semester credits.*

- **CA211** Letterpress Design
- **CA311** Advanced Letterpress Design
- **CR203** Social Practice in the Arts
- **DS201** Typographic Design
- **DS202** Communication Design
- **DS301** Design Methods
- **DS302** Systems Design
- **DS303** Experience Design
- **DS310** Web Design: UI/UX
- **FA312** Artist Books
- **PR202** Print Media: Screen Printing

### Digital Arts Animation

Choose five of the following courses for a total of 15 semester credits.

- **DA213** Art and the Moving Image
- **DA211** Introduction to 2D Animation
- **DA212** Introduction to 3D Animation
- **DA214** Storyboarding and Sequencing
- **DA311** Motion Graphics and Special Effects
- **DA312** Animation for Narratives
- **DA313** Sound and the Moving Image
- **DA314** Contemporary Voice in Animation and Motion Media

### Film/Video

Choose five of the following courses for a total of 15 semester credits.

- **FA212** Video Documentary
- **FA213** Video and Interdisciplinary Arts
- **DA213** Art and the Moving Image
- **DA214** Storyboarding and Sequencing
- **DA311** Motion Graphics and Special Effects
- **DA313** Sound and the Moving Image

### Illustration

Choose five of the following courses for a total of 15 semester credits.

- **DA211** Introduction to 2D Animation
- **DA212** Introduction to 3D Animation
- **DA214** Storyboarding and Compositing
- **CA302** Team Production for Animation
- **IL201** Illustration: Composition
- **IL203** Illustration: Process and Media
- **IL302** Illustration: Narrative
- **IL303** Illustration: Special Topics
- **IL304** Illustration: Communication

### Painting and Drawing

Choose five of the following courses for a total of 15 semester credits.

- **DR201** Drawing: Space and Meaning
- **DR202** Drawing: Strategies and Media
- **DR203** Digital Form and Space
- **DR204** Drawing as Representation
- **DR205** Expanded Drawing
- **DR308** Drawing as Inquiry
- **DR309** Drawing: Collage
- **FA310** Contemporary Practices Workshop
- **PA201** Painting: Methods and Concepts
- **PA202** Painting: Skills and Strategies
- **PA203** Painting: Subject and Structure
- **PA204** Materials and Techniques
- **PD303** Painting and Drawing: Voice and Vision

### Photography

The following three courses are required and account for 9 semester credits.

- **PH201** Digital Photography
- **PH202** Darkroom Photography
- **PH313** Intermediate Photography and Personal Vision

Choose two of the following courses for an additional 6 semester credits.

- **DA213** Art and the Moving Image
- **DA314** Contemporary Voice in Animation and Motion
- **DA311** Motion Graphics and Special Effects
- **DA313** Sound and the Moving Image
- **FA212** Video Documentary
- **FA314** Sound and the Moving Image
- **FA213** Video and Interdisciplinary Arts
- **PH301** Medium and Large Format Photography
- **PH302** Experimental Photography
- **PH304** Commercial Photography
- **PH305** Special Topics

### Print Media

Choose five of the following courses for a total of 15 semester credits.

- **CA211** Letterpress Design
- **CA311** Advanced Letterpress Design
- **FA310** Contemporary Practices Workshop
- **FA312** Artist Books
- **PR201** Print Media: Etching, Lithography, Monoprint, and Relief
- **PR202** Print Media: Screen Printing
- **PR301** Print Media: Lithography and Relief
- **PR303** Print Media: Concepts

### Sculpture

Choose five of the following courses for a total of 15 semester credits.

- **FA310** Contemporary Practices Workshop
- **SC201** Sculpture: Form and Space
- **SC202** Sculpture: Construction
- **SC204** Figure Sculpture
- **SC301** Sculpture: Nature and Kinetics
- **SC302** Sculpture: Installation
- **SC305** Time is an Elephant

## **ADDITIONAL STUDIO ARTS COURSE DESCRIPTIONS**

### **FA212 Video Documentary (3)**

The Video Documentary course is an exploration of the principles, mechanics, techniques, and aesthetics of video documentation both as a tool for communication and as an art form within its own right. This course is designed to help students learn to use video, lighting, and sound as effective tools in creating video documentation while understanding the stakes and ethics of documentary strategies. Students will learn how to capture video and sound using digital video cameras and audio equipment, and they will learn to digitally edit their works. Students will obtain pre-production planning and writing practice, hands-on production (studio) procedures, and post-production editing. (Prerequisite: FY101 or FY102)

### **FA213 Video and Interdisciplinary Arts (3)**

Video and Interdisciplinary Arts focuses on video combined with other art forms such as sculpture, painting, photography, design, illustration, and others. Students will use the language of video arts in a variety of interdisciplinary methods with projection, small screens, internet, and others. Equipment such as projectors, computers, TV screens, and cameras are available for checkout on a limited basis. Students will use software such as Adobe Premiere to edit and complete assignments. (Prerequisite: FY101 or FY102)

### **FA312 Artist Books (3)**

Artist Books includes a study of book forms and basic bookbinding approaches through demonstration, research, and investigation of contemporary artist books. Students explore the relationship between text and image, and they approach book design using letterpress, digital output, xerography, photography, and additional print and drawing media. In addition, the course covers experimentation with altered and deconstructed books. Students will work from a technical base to create books, one-of-a-kind works, and limited editions that reflect personal subject matter and an exploration of contemporary and historical directions in artist books. Classes will consist of demonstrations,

discussions, book projects, studio time, in-progress and group critiques, field trips, and/or visiting artists. (Prerequisite: Junior Status or PC201.)

### **FA324 Advanced Garment Design and Fabrication (3)**

Students in Advanced Garment Design and Fabrication will build upon the garment creation skills learned in FA214 and will develop increasingly challenging garment constructions as applicable to contemporary art and design practice. (Prerequisite: FA214)

### **FA331 Shifting the Gaze of Race and Identity in Visual Art (3)**

In this interdisciplinary course, students create works about the relationships between race, identity, and visual representation from a variety of contemporary methodologies. Through a series of readings, field trips, video lectures, guest speakers and discussions, students reflect on race, their place in society and personal cultures. The curriculum for Shifting the Gaze of Race and Identity in Visual Art investigates visual representation and the gaze from alternative lenses of under-represented contemporary artists. Assignments cover topics such as anti-colonialism, validation, performative allyship, audience, community, exoticism, stereotypes, cultural production and personal expression which can be completed in any medium. (Prerequisites: AH105, AH104 or AH110, FY101, FY102, and FY106)

### **FA390 Exhibition Studio (3)**

The Exhibition Studio course is devoted to the creation of a small body of work and a culminating exhibition at the Contemporary Arts Center. Students engage in an increasingly challenging regimen of critical thinking, working process, research, writing, and critique. Students develop necessary professional materials such as a website, resume, and artist statement. Students learn components of exhibition, including application, curating, installation, and presentation. (Prerequisites: FY101 and PC201)

### **PC201 Going Big: Professionalism Workshop (3)**

What does it mean to be a “professional” in creative fields? Is it possible to build a radical, forward-thinking career? How do we integrate a creative practice into the demands of workplaces and social lives? This course explores the big concepts at the roots of these questions, including ethics, purpose, community, social responsibility, and financial health. Students are encouraged to identify their core values, to define their “good life,” and to link these to their major choices and professional goals. Students are required to research internship, co-op, and career opportunities; write a resume and cover letter; build a portfolio; set goals; and practice interviewing. Other topics include, but are not limited to applying to graduate programs, grants, and residencies; managing taxes and contracts in the gig economy; and building an online presence. (Prerequisites: FY101, FY102, FY105, and FY106)

### **PC406 Internship (3)**

Internships are Pass/Fail and are designed to provide an educationally purposeful, professional experience. The goal is for students to explore opportunities that offer meaningful experiential learning in which current skills can be strengthened while new skills are obtained. Students may also explore fields outside their areas of study in order to gain supplemental experience. Students are encouraged to seek opportunities that enhance their personal understanding of the type of work they may pursue. May be taken a total of 2 times for credit. (Prerequisite: Junior status)

### **SA210 Open Studio (3)**

In Open Studio, students work toward self-defined goals by engaging in studio activities that expand beyond their major course of study. Students will engage in an active process that includes research, media exploration, discussions, field trips, and class critiques. Students will establish a schedule of studio visits and discussions with the course faculty and scheduled guests. (Prerequisites: FY101, FY102, FY105, and FY106)

## **SA331 Undergraduate Studio Investigation I: Painting & Drawing, Sculpture (3)**

BFA students work closely with a faculty team to develop their vision and voice through independent studio activity, group discussions, and media workshops. The student submits a statement of goals in the first week as a flexible plan for the semester. A regular schedule of critiques provides peer and faculty feedback on in-progress and finished work. Research in the contemporary practice of Painting and Drawing, and Sculpture is an integral part of the studio experience. SA331 is the BFA-level parallel to the MAAE course listing MA5310. (Prerequisites: FY101, FY102, FY105, and FY106)

## **SA332 Undergraduate Studio Investigation II: Photo/Video, Screen Printing (3)**

BFA students work closely with a course faculty team to develop their vision and voice through independent studio activity, group discussions, and media workshops. The student submits a statement of goals in the first week as a flexible plan for the semester. A regular schedule of critiques provides peer and instructor feedback on in-progress and finished work. Research in the contemporary practice of screen printing, photography, and video is an integral part of the studio experience. SA332 is the BFA-level parallel to the MAAE course listing MA5320. (Prerequisites: FY101, FY102, FY105, and FY106)

## **SC220 Ceramics (3)**

Ceramics explores the five basic formation methods in ceramics including pinch, slab, coil, wheel, and slip casting as well as firing techniques and finishing methods. Demonstrations and studio practice are focused on achieving proficient technical skills for each working method. Technical instruction is supported by lectures and critiques allowing students to develop their vision and voice through the ceramic medium. Research and study of contemporary and historical ceramic works provide context for the studio investigations. (Prerequisite: FY101 or FY102)

## **SC320 Advanced Ceramics (3)**

Advanced Ceramics provides continuing exploration of the discipline of ceramics

including pinch, slab, coil, wheel, and slip casting as well as firing techniques and finishing methods. Demonstrations and studio practice build on foundational experiences and are focused on mastering technical skills for chosen working methods. Technical instruction is supported by lectures and critiques allowing students to refine their vision and voice through the ceramic medium. Research and study of contemporary and historical ceramic works provide context for the studio investigations. (Prerequisite: SC220) Liberal Arts Course Descriptions (Intermediate & Advanced Levels)

**Art History: AH**

**Cross Disciplinary: CR**

**Humanities: HU**

**Liberal Arts: LA**

**Natural Science: NS**

**Social Science: SS**

## **AH211 Introduction to Visual Culture (3)**

Introduction to Visual Culture explores the concepts and techniques of visual literacy and culture. Students examine the full spectrum of human-made visual forms encountered by contemporary Americans and learn how to think critically about various aspects of our visual environment from architectural complexes to individual buildings, from graphic novels and cartoons to films and works of art, from still photos to streaming video. Although the main focus of the course is contemporary American visual culture, we will explore other cultures and other time periods considering the subtle and not so subtle effects of globalization on our lives, beliefs, and consuming and viewing habits. This class consists of lectures, discussions, and guest speakers. Students will have the opportunity to watch selected films throughout the semester via streaming services such as Netflix. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

## **AH214 History of Photography (3)**

History of Photography examines European and American photographic history, roughly from its inception in 1839 to the present day, roughly Louis Daguerre to Andreas Gursky. Core components of the course include the analysis of photographic images in terms

of their aesthetic, technical, historical, and social significance. Emphasis is placed on the role photography plays in shaping ideology and informing popular thought. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

## **AH216 History of the Moving Image (3)**

History of the Moving Image explores histories and theories of motion pictures from early animation devices, such as praxinoscopes and zoetropes, to contemporary media. Students build tools for analyzing visual and narrative elements of motion pictures and contextualizing them in terms of the impacts of technological developments on audience experiences. Through critical reading and discussion, students investigate what drives the interactive multi-media colossus that is the Internet and how media and technique condition meaning. This course is recommended for Digital Arts Animation majors. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

## **AH220 From the Outside/Inside: A Survey of Graffiti and Street Art (3)**

From the Outside/Inside A Survey of Graffiti and Street Art focuses on the history and rise of graffiti and street art, beginning with the foundations of the movement in Philadelphia and New York in the 60's and 70's through its contemporary presence on and off the street in museums and galleries around the world. Lectures will be accompanied by videos, surveying the landscape of this movement. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

## **AH221 History of the Tattoo (3)**

The tattoo is one of the oldest yet most enduring art forms in all of human history. History of the Tattoo examines the history, design, practice, and cultural significance of the tattoo in all its various incarnations. Through readings, videos, guest speakers, field trips, and the creation of original 2D tattoo designs, students learn to approach the tattoo from both an aesthetic/art critical and a contemporary/practical standpoint. Early and indigenous peoples, countercultures, symbolism, trends, safety, and stigmas surrounding tattooing and tattoo art will be addressed as we examine the human fascination

with marking the skin and the compulsion to decorate ourselves with these indelible artworks. Note: No actual tattooing will be done in this class. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **AH222 15 Artists/15 Weeks/15,000 Years (3)**

This course is a survey of the work of 15 artists who defined and/or defied their eras. It investigates the art, biography, practice, style, and historical contexts of one artist each week of the semester, beginning in the prehistoric period and concluding with artists working today. The artists and objects, thinkers and teachers, events and places that resonate in the work of the 15 are explored. This course is intended to provide a historical overview of the history of art while critiquing the criteria of its list of who's 'in' and who's 'out.' Through this course, students consider the impact of a "canon" of artist-masters, both for art history and society more broadly. Further, students gain insight into the relevance of this model of inquiry as applied to both western and nonwestern artists and artistic practice. The course also deals with the limits of the artist's role in the productions, receptions, and meanings of a work of art. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **AH223 Gender in Art and Visual Culture (3)**

This course explores definitions of gender in art and visual culture from the early modern period to the present day. Specific topics include historical conditions for training and careers of female artists, gendering of value and judgment, recovery of the art and biographies of historically marginalized artists, and the intersections of race, class, and gender in art. Gender in Art and Visual Culture also examines representations of gender in art and of female patrons. Students establish a working knowledge of the theoretical approaches to the study of gender in art and the body of literature in the field. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **AH225 Designed and Illustrated: A Curious History of Graphic Arts (3)**

Designed and Illustrated examines the history of the graphic arts with a focus on design and illustration.

Issues, movements, and individuals are presented in the context of issues, ideas, and processes and the relationship between these two disciplines. Course content includes the historic relevance of illustration and design from their roots in the ancient world up to the present, with a focus on modern and contemporary practices. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **AH300 Artistic Practice in the Contemporary World (3)**

Artistic Practice in the Contemporary World considers how a global, technological, multicultural, and politically and economically unstable world impacts serious art in the contemporary world. It looks at artistic strategies, materials, forms, activist stances, and new media in the face of the world as it is. The course will center upon lectures, class discussion, research, and field trips. (Prerequisites: AH104 or AH110, AH105, HU101 and HU102; Students are advised to complete a 200-level art history course before enrolling in this course)

### **AH303 Museums, Knowledge, and Power (3)**

Museums shape understandings of art history through their acquisition, preservation, display, publication, and public engagement practices. This course explores these practices, introducing students to the histories, functions, and purposes of art museums in the United States and Europe. The variety of museum types, missions, and structures, along with contemporary issues in museum studies are covered. (Prerequisites: AH104 or AH110, AH105, HU101 and HU102; Students are advised to complete a 200-level art history course before enrolling in this course)

### **AH304 Doing It in the Dark: New Approaches to Art History and Visual Culture (3)**

The darkened rooms where we study art history are metaphors for the sometimes shifting, interconnected, and interdisciplinary approaches that art historians employ in their interpretations of works of art. Doing It in the Dark: New Approaches to Art History focuses on the intersections between art history and disciplines such as literary criticism, social history, philosophy, psychology,

and gender studies. The current state of the discipline and possibilities for its future will be explored. Students read and analyze scholarly writings as case studies of how art historians have done it. They write papers that employ appropriate methodologies for the object(s) studied and that reflect their own perspectives. (Prerequisites: AH104 or AH110, AH105, HU101 and HU102; Students are advised to complete a 200-level art history course before enrolling in this course)

### **AH305 Art Criticism (3)**

Art critic Clement Greenberg once stated, "You like it, that's all, whether it's a landscape or abstract. You like it. It hits you." But just what is it about that landscape or abstraction that makes you "like" it? As a discipline, art criticism is the process of describing, analyzing, interpreting, and judging a work of art. Students will discover (and respond to) multiple definitions of art. They will develop skills to describe, analyze, interpret, and judge a diverse array of art, through both written and oral expression. Art Criticism, the course, is designed to enable students to recognize different critical perspectives, evaluate the multiple factors that affect interpretation, and develop articulated and justified arguments about what they like, or do not like, and why. (Prerequisites: AH104 or AH110, AH105, HU101 and HU102; Students are advised to complete a 200-level art history course before enrolling in this course)

### **AH323 Special Topics in Art History (3)**

Since the Industrial Revolution the development of modern urban spaces has shaped how artists, craftspeople, and designers interpret the world around them. This course focuses on the reactions to and connections between art and design history, social history, philosophy, technology, and urbanization. Students will engage in close reading, discussion, research, and presentation. (Prerequisites: AH104 or AH110, AH105, HU101 and HU102).

### **CR201 Video Games: History, Culture, and Practice (3)**

The act of playing video games, previously diagnosed as an act of anti-social behavior, has become a part of everyday culture. With ever increasing

developments in online connectivity, playing video games has become a form of sociality that we have yet to fully articulate beyond its place in recreation. In Video Games: History, Culture and Practice we will observe and participate in video game culture through historical research, contemporary writing including reviews and critique, psychoanalysis and social theory, and studio practice. Students will be asked to participate in group readings, present research to class, create and publish a text-based video game, write a video game review, and create studio work based on our discoveries throughout the duration of the class. Be prepared to challenge the preconceptions of this culture as we journey to redefine the pleasure spectrum. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **CR203 Social Practice in the Arts (3)**

What role should artists and designers play in effecting change in society? How can artists and designers impact their communities and neighborhoods? This course introduces students to socially engaged art and its many forms, where spectacle, collaboration, community, social justice, artists, and audience intersect. Students will learn the historical and theoretical influences of social practice in addition to the new “toolkit” necessary for artists to work in communities and neighborhoods and engage with them in meaningful ways. Through experiential learning, collaborative activities, readings, and guest artists, students will expand their dialogue and understanding of interaction and engagement in the public space and the role of the artist in the social process and ultimately, social change. (AH104 or AH105 or AH110, and HU101 or HU102)

### **CR207 Writing as Drawing and the Other Way Around (3)**

What is the perceived weight of a given paragraph? How do concepts of density, speed, and color, as they're established in a visual line, differ when they're considered in the context of a sentence? How might the “prosody” of a line in poetry be represented and considered as a drawn line? How does our understanding of narrative change when it's represented by the time-based medium of writing as opposed to the

more spatially concentrated medium of drawing? We'll ask questions like these (and many others) as we cajole writing and drawing into all kinds of juxtapositional relationships. We'll draw AND write as we ask these questions. Through readings, films/videos, drawings, exercises, projects and (lots of) discussion, we'll consider points of difference, similarity, and intersection when concepts and vocabularies specific to one medium are rendered across both visual and textual media. Text will become texture. The page will become a visual field. Writing will become drawing (and the other way around). (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **CR301 Sound Art (3)**

Students will explore the medium of sound through eight topics including: listening, soundscape, voice, instrument, music, score, soundtrack, and DJ-ing (sound collage). The class will cover the history of sound art as well as relevant academic readings and contemporary sound works. Students will be prompted with in-class experimentations as well as individual explorations (sketches) on each topic. Towards the end of the semester, students will be asked to create self-directed sound works. Other noted projects include Score, where students create graphic scores to be performed by professional musicians and Band, where students are required to form “bands” (traditional or conceptual) with peers from the class, creating an end-of-the-semester concert. Both performances, Score and Band will be open to the school and the public to attend. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **CR314 Art, Design, and Social Practice (3)**

In Art, Design, and Social Practice students explore creative solutions that promote and affect social engagement, social interaction, and community building within a range of social challenges. The course blends faculty presentations, class discussions, and creative practice while guiding students, or teams of students, through projects that address community needs. An overview of post-studio strategies for contemporary artists and designers will be exchanged. Meeting sessions focus on strategic

planning, seminar topics, discussions, and reporting. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU201 Aesthetics (3)**

Aesthetics examines the fundamental concepts, theories, and puzzles in the philosophy of art, from Plato to the present. Some of the ideas to be covered may include the nature of art, beauty and ugliness, imagination and creativity, and conflicts between art and other values. Although this course is derived primarily from the Western analytical tradition of aesthetics, Continental and Non-Western aesthetic perspectives are also discussed. The course provides art students with an opportunity to consider their own aesthetic as a visual manifestation of their values in the world. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU210 Introduction to Philosophy (3)**

Introduction to Philosophy surveys global philosophical traditions, providing a foundation for critical thinking and personal engagement with important philosophical issues on a variety of topics. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU211 Creative Writing: Poetry (3)**

Creative Writing: Poetry is an introduction to the launch pad, electric grid, and weird beauty of poetry. The fundamentals of poetry are presented, but more importantly, poetic possibilities are explored. Through writing and revising their own poems, discussing the works of their peers, collaborating, and reading, students are provided with opportunities to think about language as an artistic material and activate its associative, figurative, and expressive depths. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU212 Creative Writing: Short Stories (3)**

In Creative Writing: Short Stories the fundamentals of the short story are presented. By writing their own stories and discussing others' work, students develop the ability to express aesthetic ideas through written and spoken exercises. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU213 Creative Writing: Multi-Genre (Fiction, Poetry and Creative Non-Fiction) (3)**

Students learn the fundamentals of writing in several genres in a workshop format. By reading and discussing established writers' work, as well as writing by their peers, students will form their own aesthetic for creating in a variety of literary genres. A portfolio of writing created throughout the semester and the performance of a public reading are requirements for completion of Creative Writing: Multi-Genre. (Prerequisites: AH105 or AH104 or AH110, and HU101 or HU102)

### **HU214 Mythology (3)**

By considering the structure and function of myths from a range of cultures, Mythology explores the relevance of myth in life, society, the arts, and the role of myth in telling us where and how to find meaning in the world. (Prerequisites: AH104 or AH105 or AH110 and, HU101 or HU102)

### **HU218 Fundamentals of Dance (3)**

In Fundamentals of Dance, students are introduced to the many facets of the art of modern dance. Technique, composition, improvisation, and dance history are explored, culminating in a final performance by the students. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102)

### **HU301 The Personal is Political (3)**

The phrase "The Personal Is Political" originated in Notes from the Second Year: Women's Liberation in 1970. In this course, we will look at texts by a variety of contemporary authors who explore the intersection between one's personal, everyday life and larger social and political issues of race, class, gender, the environment, and other issues. Some questions this course considers include: how do larger social and political issues impact our personal lives? How does (or how can) writing about the self create political change or empowerment? We will look at texts from the Women's Movement and the Black Arts Movement, providing springboards for thinking about what it means to write about the larger world as we write about ourselves. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **HU313 Advanced Creative Writing Seminar: Poetics/Aesthetics (3)**

Advanced Creative Writing Seminar: Poetics/Aesthetics is an upper-level Creative Writing course for students working in any genre, who want to further develop their engagement with language through the exploration of poetics, aesthetics and philosophical inquiry. The course is part seminar and part workshop, and students are given opportunities to collide with language as a set of poetic limitations and possibilities simultaneously. Emphasis is placed on both language as an artistic material of charged possibility and as the fundamental conceptual framework we have for describing experience, imagining wildly and re/making the world in our ever-changing image. Seminar topics may include radical revision, translation, language as a social construct, deconstruction



and other methods of interpretation, linguistic materiality, the political nature of language, collage, etc. (Prerequisites: AH104 or AH110, AH105, HU101, HU102, and HU211 or HU212 or HU213, or by Course Faculty permission)

### **HU315 Dueling Literary Avant-Gardes (3)**

Dueling Literary Avant-Gardes traces the roots and reverberations of two avant-garde movements in terms of their literary output. Emphasis is placed on comparing and contrasting the two movements against the backdrop of their historical and cultural moment(s). The avant-garde movements to be covered will vary with the expertise of the course faculty. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **HU316 African American Studies in Literature, Music, and Art: 1965 to the Present (3)**

African American Studies in Literature, Music, and Art focuses on African American avant-garde jazz and literature, as well as art from the Black Arts Movement (1965-1974) to the present. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **HU317 GIANT Books (3)**

In this literature course, students read and discuss, as well as write and make art about, GIANT books. Emphasis is placed on exploring the Western tradition of the epic as an artistic form of genesis, inclusion, and accumulation – one that makes and remakes the world, not only in our own image, but also in terms of transformation, exploration, and adventure. The course also seeks to compare and contrast the GIANT works discussed, while distilling common themes and modalities, images, strategies and parameters, pointing the way toward further creative and speculative writing/art-making. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **HU324 Zen and the Creative Processes (3)**

Zen and the Creative Processes offers students the opportunity to discover and anchor a personal meditation or contemplative practice in support of and integrated with their emergent creative process. The course is part study of Zen history, part experiential learning of Zen meditation, and part continuation of the refinement of the creative process that underlies the arc of education at the AAC. Students will come to understand the genesis of Zen and its roots as a contemplative practice arising from Buddhism, will have the experience of practicing Zen, and will read about, discuss, and discover for themselves ways in which artists have used contemplative practices to support and broaden their personal creative process. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **HU332 Translation, Obliteration, Correspondence, and Friendship (3)**

In a famous letter to the poet Federico Garcia Lorca (who was already deceased at the time the letter was written), the poet Jack Spicer wrote that, in poetry and the world, “Things do not connect; they correspond.” In this creative writing and literature course, we will explore the gaps between sending and receiving a message, between calling and responding, between a source and its doppelganger, between friendship and estrangement. To do this, we’ll read and write letters, translate and obliterate works from other languages into English (and other languages), and generally correspond to co-respond vitally. The idea will be to (imaginatively and deliberately) make friends with ourselves, each other, and lots of strangers (even dead ones), the stranger the better. Source texts may include works by Arthur Rimbaud, Ray Johnson, Anne Waldman, Aime Cesaire, Roland Barthes, Jacques Derrida, Jean Michel-Basquiat, David Markson, Nathaniel Mackey, Roberto Bolano, Victor Lavalle, Ali Smith, Renee Gladman, Hanif Abdurraqib, Alejandro de Acosta, and, of course, Jack Spicer and Federico Garcia Lorca, among others. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or with Course Faculty permission.)

### **NS213 Topics in Biology (3)**

This is an introduction to current topics in biology. This course covers topics in cell physiology, anatomy and physiology, genetics, DNA, evolution, behavior, populations, and ecology. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **NS216 Astronomy (3)**

In Astronomy, students investigate how fundamental principles of physics allow us to deduce what we know about the universe and our solar system's place within it. Topics include solar system formation, the nature of planets, stars, galaxies, and black holes, as well as various cosmological theories and their predictions concerning the creation and the fate of the universe. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **NS221 The Art of Chemistry (3)**

Topics in Chemistry is designed to uncover similarities between art and science, specifically chemistry. Principles of chemistry will be presented artistically and historically. Students will chemically synthesize a work of art and relate chemical principles to the creation of their work. There is a \$25 LAB FEE for this class that will be added to your tuition bill. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **NS222 Zoology (3)**

Zoology explores the form, function, and roles of the great diversity of animal life on earth from the lowliest sponges to modern human beings. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **NS223 Organism Earth (3)**

The Earth is a dynamic and complex organism, driven by the flow of energy, shaped by the forces of nature, and covered in the scars of its past. We will explore the raw materials of its surface and learn to interpret its scars to understand the forces that have shaped it. This course is an introduction to earthen materials and the principles that shape landscapes. THIS COURSE INCLUDES A \$25 LAB FEE, for which students will be billed. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **NS226 Time, Light, Gravity & Motion (3)**

Time, Light, Gravity & Motion introduces students to current scientific accounts of the fundamental laws that govern everything in our universe. Students will study the forces of nature, the structure of matter, the properties of light and color, the origins of our universe and its ultimate fate. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **SS211 Sociology (3)**

How do public issues relate to the personal problems we encounter in everyday life? Drawing from the sociological tradition, students in Sociology examine this question from the theoretical perspectives of conflict theory, functionalism, and interactionism. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **SS212 Topics in Anthropology (3)**

In Topics in Anthropology, issues of social structure, cultural change, status, life cycles, kinship, economic organization,

social control, and religion, among others, are examined from a multi-cultural perspective. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **SS213 Introduction to Psychology (3)**

This Introduction to Psychology course acquaints students with the principles of psychology and human interaction. Topics include behavior, perception, learning and cognition, abnormal psychology, and therapy. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **SS311 Totalitarianism**

A uniquely 20th Century creation, totalitarianism is represented by only a handful of examples; yet these few cases have accounted for upwards of 50 million deaths in the past half century. Using Nazi Germany and Stalinist Russia as case studies, this course will explore the history and pathology of totalitarianism, paying special attention to its root causes—social, economic, and political. We will also examine the current and

future prospects for the development of totalitarian movements around the world in the 21st century. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102.)

### **SS313 Modern War (3)**

Our goal is to examine the modern institution of war as it has evolved since the industrial revolution in the late 19th century. We'll be exploring the origins of "total war" in the first half of the 20th century, as well as the proliferation of smaller scale insurgencies and civil wars (such as the Vietnam War) in the decades after the Second World War. Our focus will be the impact that these wars have had on the men and women who fought them, and on the societies that experienced them. Using a combination of lecture/discussion, readings, and slide/film/audio presentations, we look at how each war has left its own indelible stamp on the art, music, literature and social/political institutions of its day. We will conclude with a discussion of the post-9/11 "Global War on Terror," the prospects for cyber

↓ Artwork: Mark Thomas, *Never Summer Range*, Digital Print, 18"x24"





war, and the increasing weaponization of information/news as an instrument of war. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102 or by Course Faculty permission)

#### **SS314 Cultural Studies: Identity and Diversity (3)**

Cultural Studies: Identity and Diversity looks at identity and diversity as contemporary phenomena. In the process it examines the function of identity, as well as the manifestation of diversity, as a socio-political mechanism for both the subversion and perpetuation of dominant ideologies and structures. Finally, the course explores intersectionality as a mode of reading identity, symbolic, and literal depictions of bodies, and the relationship between representation and power. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or by Course Faculty permission)

#### **SS316 Signs/Symbols/Semiotics (3)**

Semioticians practice the art of interpreting signs and symbols with reference to mythology, history, philosophy, and current usage in human communications. In this context, Signs/Symbols/Semiotics, provides students with the opportunity to consider the signs and symbols of various cultures. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or by Course Faculty permission)

#### **SS317 Apocalyptic Imagination (3)**

From the Book of Daniel in the Hebrew Bible and the Revelation to John in the Christian New Testament, to American fundamentalists and survivalists awaiting Armageddon in 2020, apocalyptic visions and prophecies have formed a central and ominous part of the human experience since the beginning of history. In this course, we will trace the origins and evolution of apocalyptic belief over the past 2500 years, paying special attention to the many ways it has shaped the political, social, and cultural history of world civilizations. We will also examine the often-profound influence which apocalyptic beliefs and visions have exerted on visual arts, literature and music in ancient and modern societies. Apocalyptic Imagination includes a survey of the rise of so-called "secular apocalyptic" belief systems over the last 150 years, and their implication for the future course of human civilization. (Prerequisites: AH104 or AH105 or AH110, and HU101 or HU102, or by Course Faculty permission)

← Artwork: BFA Student

↗ Artwork: BFA Student



## MANDATORY END-OF-YEAR STUDENT REVIEWS

At the conclusion of each academic year, every AAC student completes an end-of-year student review. Reviews are designed to help students evaluate overall strengths and weaknesses in their studio work, discuss their learning in their academic courses, and determine whether the student is fulfilling the AAC Educational Objectives relative to their year level. Review formats differ depending on whether it is a First Year, Second Year, or Third Year review. Completion of the End-of-Year Student Review at each year level is a requirement for graduation and is an essential component of a student's AAC learning experience.

A Faculty Review Team is assigned to each student. This team conducts the review and completes the Studio Review Form and the Writing Standards Form (if applicable). Each student receives a digital copy of the completed Review Forms, which become part of the student's academic record. First, Second, and Third year students present their work for review at a designated time and location determined by the Associate Dean and the Studio Arts Chair. A student who misses an End-of-Year Student Review at any year level must schedule a make-up review with the Associate Dean or Studio Arts Chair. Faculty Portfolio Review Scholarships are based on several criteria, including the work submitted for review at the end of the First, Second, and Third years respectively.



## SENIOR YEAR EXPERIENCE

### Mission of the AAC Senior Year Experience

The mission of the AAC Senior Year Experience is to showcase the achievement of Student Learner Outcomes, the evolution of students' innovative ideas throughout the four-year curriculum, and successful creative projects that serve as culminating expressions of an engaging, transdisciplinary education. Each graduating senior completes a final project, which consists of a thesis paper and Formal Creative Presentation that can take the form of an exhibition, publication, performance, event, or other creative outcome. The Culminating Curricular Review, facilitated by a Faculty Review Team, is completed for each graduating senior. The Senior Year curriculum focuses on the development of a thoughtful, long-term individual project from conception and research to experimentation, revision, and professional presentation. Students and Pathway Faculty engage not according to major, but according to areas of focus. This collaborative – though customized – approach provides seniors resources and guidance as they discover and refine how they wish to apply their creative practice after graduation. Areas of focus include, but are not limited to: Community Practice, Creative Industry Practice, Curatorial Practice, Fine Art Practice, and Writing Practice.



The structure is a four-course combination: Senior Thesis (3 credits) and Senior Pathways Studio 1 (6 credits) in the Fall and Senior Seminar (3 credits) and Senior Pathways Studio 2 (6 credits) in the Spring. These courses balance academic practice with advanced studio practice in an integrative, multi-disciplinary curriculum. Graduates' culminating projects are presented publicly from mid-March through the end of April.

## Educational Outcomes

- Create a self-driven body of work based on the student's personal interests and values.
- Create work in a multi-disciplinary and conceptually diverse atmosphere.
- Identify the concepts and/or theories that form a basis for the senior's art and/or design.
- Articulate the context of the senior project and the work of fellow students, in the context of the creative world and beyond.
- Create a Formal Creative Presentation, which could be but – but is not limited to: a publication, an exhibition, a performance, or a product.
- Produce work that is the basis for a thesis project to demonstrate successful attainment of the AAC Educational Goal and the AAC Educational Objectives established for all year levels, up to and including the Senior Year.

## Senior Thesis Reviews | Formal Creative Presentation

Graduating Seniors must receive passing scores for their written thesis statement and their creative projects. Senior Thesis Review scheduling is the responsibility of the student.

Seniors must receive a passing score for both the written thesis and the Formal Creative Presentation of their senior project.

## COURSE DESCRIPTIONS | SENIOR EXPERIENCE

### LA481 Senior Thesis (3)

Required of all seniors, Senior Thesis is a team-taught, multi-purpose course that connects a student's undergraduate experience to their/his/her life beyond the Art Academy as a graduate student and/or as a practicing professional. The course is designed to initiate students in both conceptual and practical aspects of articulating a life as a practicing professional. The course is not only a guided tour through the process of developing and writing the senior thesis, but also an investigation, discussion, and evaluation of what it means to live and work as an artist/designer in the 21st century. In the process, students explore the concepts, theories, influences, and experiences that inform and support the work they present for review in their senior thesis exhibition. Additionally, the course may cover such topics as: goal setting, the business of art, professional presentations, building a resume, and portfolio development, etc. (Prerequisite: Senior Standing)

### SA482 Senior Seminar (3)

Required of all seniors, Senior Seminar is a team-taught, multi-purpose course that connects a student's undergraduate experience to their/his/her life beyond the Art Academy as a graduate student and/or as a practicing professional. The course is designed to initiate students in both conceptual and practical aspects of articulating a life as a practicing professional and an investigation, discussion, and evaluation of what it means to live and work as an artist/designer in the 21st century. In the process, students will explore the concepts, theories, influences, and experiences that inform and support the work they present for review in their senior thesis exhibition. Additionally, the course may cover topics such as establishing a professional presence in the community, the business of art, professional presentations, building a resume, and portfolio development, etc. (Prerequisite: LA481)

### SA491 Senior Pathways Studio 1 (6)

Senior Pathways Studio 1 meets four times per week during the fall semester of the senior year and represents the first of two advanced-level courses, which prepares students to create work in their major as applicable to a professional pathway and/or for life after college. This team-taught course is a collaboration between a faculty team that represents a variety of professional pathways and students from all disciplines. Pathways are determined each year based on student needs and interests. They include – but are not limited to – Community Practice (community engagement), Creative Industry Practice (commercial and creative industry), Curatorial Practice, Fine Art Practice, and Writing Practice. (Prerequisite: Senior Standing)

### SA492 Senior Pathways Studio 2 (6)

Senior Pathways Studio 2 meets four times per week during the Spring semester of the senior year and represents the second of two advanced-level courses for each major area of study. As with Senior Pathways Studio 1, a collaborative teaching approach defines Senior Pathways Studio 2, which presents opportunities for continued discussion across all disciplines, increasing a sense of community as a positive learning environment and opening possibilities in specific media and multi-disciplinary activity. This team-taught course is a collaboration between a faculty team that represents a variety of professional pathways and students from all disciplines. Pathways are determined each year based on student needs and interests. They include – but are not limited to – Community Practice (community engagement), Creative Industry Practice (commercial and creative industry), Curatorial Practice, Fine Art Practice, and Writing Practice. (Prerequisite: SA491)



## STUDENT COURSE EVALUATIONS

At midterm and during the final weeks of the respective term, students have the opportunity to evaluate the courses in which they are enrolled and the course faculty's engagement with the courses. Student Course Evaluations are important assessment and communication tools for advancing the objectives of teaching and learning at the AAC. Completion of Student Course Evaluations is highly encouraged.

## ENROLLMENT AND REGISTRATION POLICIES



**Alex Siebert**  
Director of Registrar Services  
513-562-8749  
[aseibert@artacademy.edu](mailto:aseibert@artacademy.edu)  
Office: S255

### Classification of Undergraduate Students Based on Earned Credits

Grade levels for students is determined by the number of credits a student has successfully earned and/or transferred in and listed on their transcript.

**Freshman:** 0-29 earned credit hours

**Sophomore:** 30-59 earned credit hours

**Junior:** 60-89 earned credit hours

**Senior:** 90 or more earned credit hours

### Classification of Students Based on Course Load

The following classifications have been established based on unit load:

#### **Full-time student:**

Registered for 12-18 credit hours

#### **Three-quarter-time student:**

Registered for 9.0-11.5 credit hours

#### **Half-time student:**

Registered for 6.0-8.5 credit hours

### Credit Hour Policy

The Art Academy of Cincinnati academic year consists of two 15-week semesters. An eight-week summer semester for the MAAE program follows the close of the spring semester.

The standard full-time credit hour load per semester is 15.

In lecture and discussion courses requiring outside preparation, one hour of credit represents one hour spent in class each week of the term and two hours of work completed outside of class time. In Studio Arts courses, one hour of credit represents three hours of instruction and

studio time each week of the term. Studio Arts classes typically meet for two hours per week for each credit granted, which exceeds the minimum in-class time of 1.5 hours per week for each credit granted for such courses.

### Limitations on Course Load

The Art Academy of Cincinnati charges a flat-rate tuition that covers 12 to 18 credit hours per semester for full-time undergraduate students. By default, students are limited to registering for 15 credit hours. A student may, with advisor approval, petition the Academic Dean to authorize registration for an additional three credits to total 18 credits. The Academic Dean may authorize the request pending registration availability; demonstrated need and/or desire to manage the increased coursework; and the student's ability to successfully complete the additional course. Additional credits beyond 18 credit hours will need approval from the Academic Dean. Each credit hour after 18 credits will be billed at the per credit hour rate according to the student's established tuition rate. Refer to the "Tuition, Fees, Refunds and Financial Aid" section in this catalog for more information.

### Transient Student Status

Students who wish to take any courses that are not part of the Art Academy of Cincinnati's programs or consortium agreements must complete an application for Transient Student Status. The application can be obtained in the Registrar's Office and must be submitted prior to the term of study at another institution. Students must be in good academic standing and must have completed all prerequisites for any similar courses at the AAC. It is the student's responsibility to ensure that the Art Academy's Registrar receives any and all official transcripts documenting work completed at other institutions. All matriculated students are required to take their last 30 semester hours in residence at the Art Academy of Cincinnati. Any student requesting an exception should appeal to the Academic Dean in writing.

### Veterans Readmission Policy Under the Higher Education Opportunity Act of 2008

A student who is called to active duty in the United States Armed Forces or the National Guard or Reserve for a period of more than 30 days is entitled to re-enroll in the same degree program, with the same enrollment status, number

of credits, and academic standing as when the student was last in attendance. Readmission is permitted provided the student returns within a five-year period and not longer than three years from the last date of service and was honorably discharged and provided that the student left the Art Academy of Cincinnati in good academic standing. Service members are not exempted from the requirement that they must resolve any financial obligations prior to applying for readmission.

### Campus Cafe Student Information System (SIS)

The Student Information System (SIS) is a web-based information system that is used to manage student data. The Art Academy of Cincinnati's SIS is [Campus Cafe](#). Students, staff, and faculty use the SIS to manage essential campus and student business. Students use Campus Cafe to register for courses, view and update records, view documents related to their classes, view and access their grades, monitor their academic progress, and to view other information pertaining to the student that the college maintains. Students are responsible for using the SIS to register for their classes each semester during their assigned registration periods. For more information about this system, please contact the Registrar.

### Registration

Students are responsible for ensuring that they meet all requirements for their degrees. Students plan a program of study with approval of their advisors and then register for their courses using Campus Cafe. All matriculated students register for courses during the announced registration periods. Each student is assigned an advisor and is encouraged to meet with the advisor. Credit is not given for a course for which a student has not registered. After the designated registration period, classes will be open to non-degree and consortium students. Course availability is contingent on space available.

### Registration Holds

The Registrar's Office, Business Office, Finance Office, and/or Media Services may place a registration hold on a student's account for a number of reasons, including: outstanding balance owed to the school for the current semester, mandatory first meeting with academic advisor, the student has not returned equipment checked out, or if the student must still submit paperwork that we are required to have on file. Holds are

activated in [Campus Cafe](#), and students may access more detailed information through the office that issued the hold, within the SIS.

### Auditing a Course

To audit a course is to register for a credit course and to attend regularly without earning any credits for the course. The cost of auditing a course is half the cost of the published tuition rate. Audited courses are not eligible for financial aid, and they do not apply towards a degree or a minor. A student who audits a course cannot petition the Art Academy at a later date to obtain college credit for the audited course. Students must obtain approval from their academic advisors and the course faculty in order to audit a course. Alumni may audit up to 3 courses at no cost.

### To Drop or Add a Course

Courses may be dropped and added online through Campus Cafe up to the day before classes begin. Once classes have begun, students must complete and submit a Drop/Add form in order to drop or add courses. A Drop/Add form may be obtained from the school website, in the Faculty/Staff Mailroom or from the Registrar (Room S255). Students must meet first with their advisor for approval, then obtain all necessary signatures. Once classes have begun, courses may be added only with the consent of the course faculty. The form must be submitted to the Registrar's Office in order for the student to be eligible to receive credit for the course. Failure to properly complete and submit the required form will result in the course being deleted from the student's course record and transcript.

A student who withdraws from a course after the published "Tuition Refund Schedule" will earn a grade of "W" for the course, and their/his/her transcript will reflect this grade. A grade of "W" is non-punitive and does not affect the student's Grade Point Average. However, it may affect satisfactory academic progress. See "Satisfactory Academic Progress Policy." After the 11th week of class, a student may no longer withdraw with a grade of "W," and a weighted grade must be recorded for the course. A student who wishes to withdraw from a course after the 11th week may do so, but a grade of "UW" will be recorded for the course. A grade of "UW" is equivalent to the grade of "F."

### Incomplete Grade Policy

A grade of "I" (Incomplete) may be granted to a student who did not

complete the requirements of the course when normally due. The granting of the grade of Incomplete is at the discretion of the course faculty. Adequate time to complete the remaining course requirements will be provided, depending on the amount of work missed. An Incomplete Grade Contract must outline the course faculty's requirements for deadlines and successful fulfillment of course requirements, and this contract must be signed by both the course faculty and the student. If the student fails to execute the required contract or fails to meet the terms of the contract, the grade of "I" shall convert to the grade of "F." A grade of Incomplete typically should not be granted if a student's accumulated absences exceed 20% of the course length.

### Academic Advisors

The final responsibility for meeting all degree requirements and for being informed of college regulations and procedures rests with each student. To assist with course planning, each degree-seeking student is assigned an academic advisor. The advisor is available during designated office hours and will provide information on matters such as procedures, programs of study, course requirements, and registration. Students should schedule meetings with their advisors prior to registering for courses. Students are permitted to change their Academic Advisor at any time. They must obtain approval for the change from their prospective Academic Advisor before being reassigned. Each semester, advisors may counsel advisees on academic progress, short and long-term goals, and career goals. Personal problems, adjustment issues, and academic concerns can be discussed with the advisor. Advisors of upper-class students are responsible for helping their respective advisees plan their degree program progression; counseling advisees should academic problems arise; and being available to provide their advisees with relevant information and advice. The assigned Academic Advisor becomes the Capstone Advisor unless the student successfully petitions, in writing, to have a different full-time faculty member assigned as the Capstone Advisor. If such a change is desired, the student should speak with the assigned Academic Advisor about the process for making this change official.

### Guidelines for Independent Study

Independent Study courses are utilized only when the normal course schedule will not permit a student to enroll in a course

that is required as part of that student's degree requirements. A student who desires to enroll in an Independent Study (IS) course must complete a formalized contract under the guidance of their/his/her advisor. The contract must state the goals and projected outcomes for the Independent Study, and it must reflect the goals and outcomes for the course that it is proposed to replace. The contract must be approved (and signed) by the proposed faculty for the IS, the student's advisor, the appropriate Department Chair, and the Academic Dean. A copy of the completed contract will be placed into the student's academic file.

### Leave of Absence

Students who may need to interrupt their studies for a period of less than one year due to illness (documentation required), financial circumstances, or other reasons may request a Leave of Absence, which requires completing an "Exit Interview Form" and obtaining the appropriate signatures.

An approved Leave of Absence request will permit a student to maintain their/his/her academic standing while on leave. If a student does not re-enroll after the end of the approved leave, then their/his/her status as a matriculated student will be fully removed. A student in this circumstance must re-apply to the AAC in order to re-matriculate. Moreover, each student who receives one or more federal student loans must obtain documented federal financial aid exit counseling prior to being approved for a Leave of Absence. As the Art Academy's internal Leave of Absence Policy operates separately and distinctly from regulations governing federal student loans, prior to being approved for a Leave of Absence, each student considering such a leave must meet with the Director of Financial Aid regarding any consequences a Leave of Absence may have on repayment of the student's federal financial aid loans. If a student does not receive an approved Leave of Absence, and acts as though such approval has been granted, then the student will be fully withdrawn from the Art Academy of Cincinnati (see below) as of the last date of attendance as determined by the AAC.

### Medical Leave of Absence

The Medical Leave of Absence (MLOA), when approved, withdraws a student from a semester for medical reasons. A student may request a Medical Leave of Absence (MLOA) from the Art Academy of Cincinnati (AAC) by the last day of classes in a given semester if, during the

course of that same semester, they/he/she encounters a physical, psychological and/or emotional health condition that prevents the student from meeting the normal expectations of a student. The severity and duration of the condition must be such that it would not be reasonable for the student to make up any absences or missed work. An MLOA cannot exceed 180 days in any 12-month period. The request must be clearly supported with documentation by a licensed medical or mental health provider seen during the semester in question. Requests for an MLOA are made by the student through the processes outlined below. The Office of the Academic Dean, or designee(s), holds the ultimate authority to approve an MLOA. The student will receive a decision via email once their/his/her forms and documentation have been submitted and reviewed.

All required paperwork must be submitted by 11:59 pm EST on the last day of classes as published in the Academic Calendar for the current Academic Year. The Academic Calendar can be found in the Academic Catalog and on the AAC website. For the complete policy and steps to submit a request correctly, refer to the policy found on the AAC website.

### **Withdrawal from the Art Academy**

Students who fully withdraw from the Art Academy must complete a "LOA/Withdrawal Form" obtained from the Registrar or the Faculty/Staff Mailroom. The form is also available online on the [Registrar's web page](#). Signatures must be obtained from the Business Office and Office of Financial Aid. The completed form must be submitted to the Registrar's Office. Students who stop attending classes but fail to officially withdraw will be assigned a grade of "UW" for each applicable course. A grade of "UW" is the punitive equivalent to an "F." Students who withdraw completely from the Art Academy may return within one calendar year at the beginning of a semester without loss of academic status. Students who receive student loans must also complete an exit interview with the Director of Financial Aid so that they may be informed of the consequences that a complete withdrawal will have on the repayment of their student loans. Refer to the Academic Calendar for exact withdrawal deadlines.

### **Date of Determination (DOD)**

The Date of Determination is used to calculate the portion of a student's federal financial aid or VA Educational Benefits that must be returned. The Date

of Determination can be determined in the following ways:

- The actual date the student submits the completed withdrawal form to the Registrar's Office.
- The last recorded date of attendance/participation on file in the instructor's records for the course(s) in which a student is enrolled.
- The midpoint of the semester for students who leave without formally notifying the AAC.
- During instances in which school is not in session, the date that the student formally informs the AAC may be established as the Date of Determination.
- The first day of the semester if the student did not register for classes in said semester and failed to notify the school of their/his/her intent.

Authority to establish the Date of Determination rests with the Registrar's Office. If the student does not agree with the DOD determined by the AAC, then they/he/she may provide additional documentation supporting the DOD as defined by the student. The Academic Dean and the Registrar will determine the authenticity of any documentation presented.

### **Academic Standards Policy**

Each student must pay special attention to their/his/her cumulative grade point average (CGPA) as it relates to academic standing and academic progress toward a degree. Unlike requirements established by Title IV funding (see "SAP Policy"), the college standards are applied systematically and are based solely on the number of credit hours attempted, the CGPA earned as of the end of a term, and the previous standing held by the student. Progressive actions are recorded over multiple terms in hopes that students not making satisfactory academic progress will be able to take corrective action to regain an acceptable CGPA, which would place them back in good academic standing. Following the end of the spring semester each academic year, the College will systematically review all students—regardless of class, major, or matriculation status—to determine the level of academic standing applicable to each student.

### **Academic Good Standing**

Academic Good Standing indicates that the student is meeting the minimum academic standard for retention by the College. A student is in good academic

standing as long as the student's CGPA is 2.0 or greater. To meet graduation requirements, the student must have a minimum CGPA of 2.0. Evaluation occurs at the end of each semester.

### **Academic Warning**

An Academic Warning letter is sent to any student whose term grade point average drops below 2.0 at the end of a semester. The warning is not punitive, but is meant to be an early alert. The Academic Warning also lists resources that the student can seek to receive appropriate assistance. Students are notified of such warning via a letter in the mail from the Academic Dean. Evaluation occurs at the end of each semester.

### **Letter of Academic Suspension and Federal Student Aid (FSA) and AAC Scholarship Suspension**

A Letter of Academic Suspension and Suspension of FSA and AAC Scholarship is sent to the student if their/his/her CGPA falls below a 2.0 at the end of an academic year. The letter states that the student has the right to appeal the issuance of academic suspension and suspension of FSA and AAC Scholarship and explains the procedure for initiating an appeal. (See "Appealing Academic Probation and Suspension of FSA and AAC Scholarship Status"). If a student does not submit an appeal, in writing, to the Academic Dean by the deadline indicated in the letter, the student will be placed on Academic Suspension. Evaluation occurs at the end of the academic year.

### **Academic Probation**

Academic Probation is intended to inform students making unsatisfactory progress of their need to alter study habits and to seek additional academic advising. For a student to be placed on Academic Probation, two things must occur. First, the student must have attempted at least 30 credit hours, or two full-time semesters at the College. Second, the student's CGPA has dropped below 2.0, or has not completed 67% of their attempted credits. While on Academic Probation, the student must earn a term GPA of 2.0 or greater, complete at least 67% of their attempted credits, and their progress will be evaluated at the end of each semester. Academic Probation will continue until the CGPA reaches 2.0 or greater. Once that condition is satisfied, the student will be returned to Academic Good Standing. If a student does not achieve a term GPA of 2.0 or greater, or has not passed 67% of their attempted credits, the student will then be placed on Academic Suspension; if the student has previously been on

Academic Suspension, they/he/she may be subject to Academic Dismissal. A student may not graduate from the Art Academy of Cincinnati while on Academic Probation. Evaluation occurs at the end of the academic year.

### **Academic Suspension**

The length of the Academic Suspension is three full semesters, which is equivalent to one academic year. A student placed on suspension may not enroll in classes at the College during the length of suspension. If a student has already registered for classes for the subsequent term prior to being placed on Academic Suspension, the Registrar will cancel the student's enrollment, resulting in all courses being dropped from the student's schedule. Readmission after the mandatory suspension is not automatic. Suspended students must apply for readmission after serving the suspension period. The suspended student must submit an application for readmission supported by a letter documenting the reasons for previous academic difficulties. The application for readmission can be obtained through the Admissions Office. This application, and the supporting letter must then be submitted to the Academic Dean for review. Upon approval from the Academic Dean, a committee will create an academic plan for the student. The student will be required to follow the academic plan and meet the standards specified in the plan. Evaluation occurs at the end of every academic year.

### **Appealing Academic Suspension Status**

A student has the right to appeal an Academic Suspension status the first time they/he/she is placed on it. All appeals must be in writing and must be submitted to the Academic Dean for approval. The appeal must include a plan for returning to Academic Good Standing, the minimum term GPA the student will earn for each semester, as well as a deadline by which the student expects to complete the plan. The deadline to submit appeals is Friday at 5:00 pm of the fourth week after the end of the semester in which the student was placed on Academic Suspension, or 4 weeks from the date that the notice to the student was sent.

### **Academic Dismissal**

A student who is readmitted to the College following Academic Suspension will be reinstated as a student on Academic Probation. While on Academic Probation, the student must earn a minimum term GPA of 2.0 in order to continue matriculation. A student on Academic

Probation following Academic Suspension who fails to earn a minimum 2.0 term GPA will be academically dismissed from the College. Should the student's CGPA ever drop below 2.0 after returning to Academic Good Standing, they/he/she may be subject to Academic Dismissal at the end of any academic term in which the CGPA drops below 2.0. Academic Dismissal permanently denies the student all future registration privileges in respect to the College. Dismissal is the most serious academic standing classification denoting a repeated failure to meet minimum College academic standards. Therefore, as a matter of general policy, students are not eligible for readmission to the Art Academy of Cincinnati following Academic Dismissal.

### **Financial Aid Satisfactory Academic Progress Policy (Title IV)**

All students matriculated at the Art Academy of Cincinnati are expected to maintain good academic standing regardless of course load. Financial Aid recipients, including both undergraduate and graduate students, must achieve all components of the Academic Standards Policy in order to remain eligible to collect Title IV funding (federal student loans and grants) as well as other Financial Aid such as state grants, institutional scholarships, and external scholarships.

#### **Eligibility Requirements:**

1. Each undergraduate student must maintain at least a 2.0 cumulative grade point average (CGPA). A minimum CGPA of 2.0 for undergraduates is required for graduation. Each graduate student must maintain at least a 3.0 CGPA. A minimum CGPA for graduate students of 3.0 is required for graduation.
  - a. Required Cumulative GPA (qualitative) and required completion rate percentage (quantitative) are evaluated for Satisfactory Academic Progress (SAP) annually at the conclusion of the academic year.
2. Each student must pass at least two-thirds (67%) of all attempted credit hours.
3. Undergraduate students must earn their degrees within the maximum timeframe allowed, which is 150% of the published length of the program. At full-time enrollment, the maximum would be 12 semesters or six years.

### **Financial Aid Satisfactory Academic Progress (SAP) Review Process:**

At the end of each academic year, the academic records of all students who are either receiving Federal Financial Aid (Title IV) or who are applying for such aid will be reviewed. All periods of enrollment are included in the review, including semesters for which no financial aid was received. Transfer credits also count towards the maximum timeframe used in the review process. The SAP review will be conducted by an SAP review committee, consisting of the Academic Dean, the Director of Financial Aid, and the Registrar. Each student's CGPA will be calculated, and maximum time frame allotment and required completion rates will be checked. Students who do not meet SAP requirements – and are not currently on probation – will receive a letter from the Director of Financial Aid stating that they have been placed on Financial Aid SAP Warning.

If the review demonstrates that a student has not achieved the standards of academic progress during the warning semester, the student will be notified that they/he/she is no longer considered eligible for either Federal aid or State aid. Institutional scholarships and/or tuition awards will also be suspended at this time. If extenuating circumstances prevented a student from making satisfactory progress, the student can appeal the suspension in writing to the Academic Dean. The Academic Dean will work with the Director of Financial Aid (DFA) and will keep the DFA informed of the progress for all such appeals. The appeal should identify the circumstances contributing to the lack of academic progress and the solutions necessary to ensure the successful fulfillment of program requirements. Extenuating circumstances may include the death or serious illness of a family member; serious illness or injury that required extended recovery; significant trauma that impaired emotional or physical health; or other documented circumstances.

**Note to Students who have Received a Fresh Start or Academic Grade Forgiveness:** Fresh Start and Academic Grade Forgiveness are academic determinations that are separate from SAP requirements and do not exclude prior credit hours attempted when determining SAP status.

### **Financial Aid SAP Appeal Process:**

Students who have been determined to be ineligible for Federal or State aid have the right to appeal. All appeals must be in writing and must be submitted to

the Academic Dean for approval. The submission deadline for the appeal is 5:00 pm on the Friday of the fourth week following the end of the semester in which the student was placed on Academic Suspension.

If the appeal is approved, the student will be placed on SAP Probation, a status that can result in the reinstatement of aid. The student will be provided with a plan to demonstrate the ability to successfully engage in college-level learning and to bring their academic standing into compliance with the Academic Standards Policy by the end of the specified probationary period. The student's progress will be monitored during the probationary period.

A student who has been placed on probationary status with a specific SAP Plan may appeal the terms of that plan (through the office of the Academic Dean) to the Academic Management Team (AMT), which includes the Director of Financial Aid. The AMT will review the appeal and will then make a recommendation to the Dean for, or against, the appeal. The student will be notified of the decision.

Should the student choose not to appeal the suspension, or should they/he/she fail to fulfill the terms of the plan, the student will be considered ineligible to receive Federal Financial Aid, State Financial Aid, institutional scholarships, and tuition awards. If the student chooses to continue at AAC, the student will be required to complete coursework at the student's own expense until they/he/she has completed 67% of attempted credit hours and has achieved the minimum CGPA requirements within the maximum timeframe, at which point aid may be reinstated. This circumstance could lead to dismissal from the Art Academy if the student is not successful in meeting these standards. Students may complete coursework at the Art Academy or at another institution if the credits are transferable to the Art Academy. In this event, any credits transferred to the Art Academy must have been earned after the AAC term in which Federal Financial Aid was suspended. Under all circumstances, the final 30 credit hours must be earned at the Art Academy.

#### **Definitions:**

**Incomplete Grades:** Grades of Incomplete count as attempted credit hours, but not as earned credit hours and can affect a student's federal aid eligibility. Once the terms of the Incomplete Grade Contract have been

fulfilled and the grade has been changed officially, eligibility can be recalculated based on earned credit hours for a passing or failing grade.

**Repeated Coursework:** Credit hours for repeated courses will be calculated as additional attempted credit hours. In such courses, the higher grade earned will be used in the cumulative GPA calculation, and the lower grade will not be calculated.

**SAP Appeal:** A student should submit the SAP Appeal form to the Academic Dean once they/he/she has been notified that the student is ineligible for Federal Aid due to unsatisfactory academic progress. The SAP appeal form may be picked up in person from the Academic Dean, the Financial Aid Office, or the Registrar's Office, or accessed on the AAC website.

**SAP Probation:** A student is placed on SAP Probation after successfully having an appeal approved. Financial Aid will be reinstated following the successful appeal, and the student will be placed on an academic plan to improve their/his/her GPA. The student will remain on probation for the length of the plan and will continue to receive aid, provided the conditions of the plan are met. If the student fails to meet the conditions of the plan, the student will be informed that they/he/she is no longer considered eligible for Federal Aid.

**SAP Warning:** An undergraduate student is placed into SAP warning when their/ his/her term GPA drops below 2.0 (3.0 for MAAE students) or completion rate falls below 67% at the end of a semester. The warning is not punitive, but is meant to be an early alert. Students are notified of such warning via letters in the mail from both the Academic Dean and the Director of Financial Aid. Evaluation occurs at the end of each semester.

**Qualitative Measurements:** Students are required to maintain a minimum GPA for their respective degree level (graduate/undergraduate). GPA is calculated by dividing the total amount of grade points earned by the credit hours attempted.

**Quantitative Measurements:** Students are required complete two thirds (67%) of all attempted credit hours. For example, if a student attempts 12 credit hours in a semester, they must complete at least 8 credit hours successfully in that semester.

**Withdrawals:** A grade of "W" counts toward credit hours attempted, but not as credit hours earned.

## Meaning of the Letter Grades

Grades are reported twice each semester: at midterm and at the close of the term. The midterm grade is a preliminary indication of the student's progress to date. Only the final grade is entered into the student's official record. Every official grade counts toward the number of attempted credit hours, term GPA and CGPA. The only grades that do not count toward the term GPA or the CGPA are a Withdrawal "W" and an Incomplete "I."

The numerical grade values are as follows:

A	4.0	A-	3.7		
B+	3.3	B	3.0	B-	2.7
C+	2.3	C	2.0	C-	1.7
D+	1.3	D	1.0	D-	0.7
F	0.0				
Pass		Not Calculated			
I		Not Calculated			
W		Not Calculated			
MW		Not Calculated			
NC		Not Calculated			

### EXCELLENT: A, A-

The student displays in the required coursework exceptional growth, consistently higher performance beyond meeting course requirements, sophisticated reasoning and problem-solving skills, an understanding and mastery of subject matter, and insight that goes beyond the course's basic concepts and principles. The student meets course attendance and exceeds participation and assignment expectations.

### PROFICIENT: B+, B, B-

The student displays in the required coursework growth, good reasoning and problem-solving skills, and proficiency in understanding course subject matter, basic concepts, and principles. The student meets course attendance, participation, and assignment requirements.

### ADEQUATE: C+, C, C-

The student demonstrates in the required coursework acceptable growth, acceptable thinking and problem-solving skills, a basic understanding of course subject matter, basic concepts, and principles. The student demonstrates a willingness to comply with course attendance, participation, and assignment requirements, but is inconsistent in meeting these requirements.

### UNSATISFACTORY: D+, D, D-

The student demonstrates in the required coursework both a deficiency in growth and an inadequate understanding of course subject matter. The student is inconsistent and often fails to meet course attendance, participation, and assignment requirements.

### FAILING: F

The student fails to demonstrate growth in the required coursework. The student is weak in reasoning and problem-solving skills and shows little to no understanding of course

subject matter and basic concepts and principles. The student is unable to meet course attendance, participation, and assignment requirements.

### WITHDRAWAL: W

Does not affect cumulative grade point average. Counts towards a students' attempted credits and completion rate.

### Medical Withdrawal: MW ("W" on transcript)

Issued when student is granted a Medical Leave of Absence and is withdrawn from all courses in a semester. This grade does not affect the cumulative grade point average but still counts towards a student's attempted credits and completion rate.

### UNOFFICIAL WITHDRAWAL: UW

Counts as an F in the cumulative grade point average. This is typically administered when a student has stopped attending class, but has not officially withdrawn, or if there was not enough work submitted to properly administer an accurate grade.

### INCOMPLETE: I

Extends time to complete coursework. Does not affect cumulative grade point average. This is a temporary grade assignment, to be eventually replaced by an official letter grade upon completion of coursework. The student and course faculty must create and agree upon an "Incomplete Grade Contract" that articulates what coursework must be completed by the agreed upon deadline. Failure to turn in coursework by the deadline in the contract will result in a failing grade, or the grade listed in the contract.

### PASS: P

Used exclusively for the Internship course. This grade is used to indicate the successful completion of a class. It is not calculated into the CGPA, but is used to calculate the completion rate.

### NO CREDIT: NC

Used exclusively for the Internship course. This grade is used to indicate the unsuccessful completion of the course. It is not calculated into the CGPA but is used to calculate the completion rate.

### Grades with "^\wedge" notation: Academic Grade

#### Forgiveness/Fresh Start

This policy is articulated in the BFA Program Admission Requirements section. Grades that have the "^\wedge" symbol indicate that the grade earned in the course has been academically forgiven or granted upon a student being approved for an Academic Fresh Start. Please note that this is an academic policy and that it is separate from SAP requirements and does not exclude prior credit hours attempted when determining SAP status.

The criteria in each grade range focus on quality, consistency, growth, and effort. The use of a plus or minus grade suffix reflects judgment by faculty as to how the student meets criteria within the letter grade range. A minimum cumulative grade point average (CGPA) of 2.0 must be reached in order to earn a degree. The CGPA is determined by adding the total number of grade points earned divided by the credit hours attempted. Each student is responsible for knowing their/his/her cumulative average (CGPA) at any given time.

## How to Calculate your Grade Point Average (GPA)

Your grade point average (GPA) is calculated by dividing the total number of grade points earned by the total number of credit hours attempted.

To calculate your term GPA, divide the total number of Grade Points earned for the semester by the total number of Credit Hours Attempted for the same semester. Based on the following example, the student took five 3-credit courses and completed the semester with 3 A's, one B, and one C.

Grade Received for this Course	Grade Points Equivalent to this Point	Multiply	Credit Hours Attempted	Equals	Total Grade Points Received for this Course Earned for Each Course
A	4	x	3	=	12 grade points
A	4	x	3	=	12 grade points
A	4	x	3	=	12 grade points
A	4	x	3	=	12 grade points
B	3	x	3	=	12 grade points
C	2	x	3	=	12 grade points
Total Credit Hours Attempted for Semester			15	Total Grade Points Earned for Semester for the 5 Courses	51

The term Grade Point Average (GPA) was computed by dividing the Total Grade Points Earned for the Semester (51) by the Total Credit Hours Attempted for the Semester: 15. Thus,  $51 \div 15 = 3.4$  as the semester GPA.

## To Calculate the Cumulative Grade Point Average (CGPA):

ALL grade points for ALL semesters earned are divided by the TOTAL Credit Hours Attempted for ALL semesters. When using the formula, students should keep in mind that not all courses will be 3-credit courses, as used in the example given above, which easily illustrates the formula.

### Withdrawals:

A grade of "W" counts toward credit hours attempted, but not as credit hours earned.

### SAP Standards:

Each student is required to complete a minimum of two thirds (67%) of all Attempted Credit Hours. For example, if a student attempts 12 credit hours in a semester, they/he/she must complete at least 8 credit hours successfully in that semester.

## Additional Information Regarding Satisfactory Academic Progress

Change of Major – A student's change of major can be taken into account if the student is appealing the Maximum Time Frame requirement. Appeals will be reviewed on a case-by-

case basis, as change of major does not result in automatic appeal approval.

**Grades of Incomplete** – Grades of Incomplete count as attempted credit hours, but not as earned credit hours and can affect a student's federal aid eligibility. Once the terms of the Incomplete Grade Contract have been fulfilled and the grade has been changed officially, eligibility can be recalculated based on earned credit hours for a passing or failing grade.

**Repeated Coursework** – Credit hours for repeated courses will be calculated as additional attempted credit hours. In such courses, the higher grade earned will be used in the cumulative GPA calculation, and the lower grade will not be calculated. Furthermore, students may take a specific course and receive a passing grade for that course a maximum of two times and still receive federal aid toward the tuition for that course.

**Grade Changes** – In the event of a grade change, a student's progress will be reviewed, and the student's GPA and CGPA will be recalculated as well as their/his/her completion rate.

**Remedial Courses** – Students can receive federal aid for up to 30 credit hours of remedial coursework. Students can retake remedial courses a maximum of two times while receiving aid. Students may enroll in remedial courses that are offered through the Consortium.

**Withdrawal from a Course** – If a student officially drops a course before 60% of the semester has passed and this act effects a change in enrollment status, then their/his/her financial aid must be recalculated. If a student officially drops a course after at least 60% of the semester has passed, then that student's financial aid will not be recalculated even if the dropped course effects a change in enrollment status. A grade of "W" counts toward credit hours attempted, but not as credit hours earned and can affect federal financial aid eligibility, among other relevant factors. A grade of "UW" or "F" counts toward credit hours attempted and carries the weight of 0.0 in credit hours earned. These grades affect the term GPA, the CGPA, and the federal financial aid eligibility, among other relevant factors.

**Withdrawal from the College** – If a student receives aid from federal programs but officially withdraws during a semester, only a percentage of the aid awarded may be applied toward the tuition bill for the portion of the semester attended. If a student does not complete the semester, then they/he/she would not have earned 100% of the federal aid awarded for that term. A federal calculation will be completed to verify whether any portion of the aid awarded must be returned to the U.S. Department of Education. If it is determined that any of the aid must be returned, then the student will owe the Art Academy all unpaid charges. Students should be aware that withdrawing may result in the student's failure to make SAP, thus jeopardizing eligibility for future federal aid. Students must consult with a member of the Office of Financial Aid before withdrawing.

## College Transcripts

A student who wishes to request a copy of their/his/her official academic record must submit a digital form, bearing their/ his/her signature, to the Registrar's Office with a fee of \$5.00 (\$10.00 for 24-hour processing). The request must be filled out in its entirety, by the student who is requesting a copy of their/ his/her own academic record. If a third party is submitting the request on a student's behalf, then that party must obtain written permission from the student, and submit it to the Registrar's Office to accompany the form. Official transcripts

will be mailed directly to the designated recipient. The Transcript Request Form is available online. Matriculated students, in good financial standing, are able to access their unofficial digital transcript, at no charge, within [Campus Cafe](#).

The Art Academy is not authorized to forward copies of transcripts or other academic records issued from high schools or other colleges and/or universities to a third party. The recognized parties are the Art Academy and the institution that issued the transcripts to the Art Academy. The student is a third party. Students desiring such transcripts or other academic records must request them directly from the issuing institution.

### How to Appeal a Grade

A student has a right to appeal any grade awarded. In making an appeal, the student should follow the grievance procedures as outlined in this catalog. Appeals may be made for the following reasons only:

- The student believes that they/he/she met grade expectations for a higher grade as stated by the course faculty in the course syllabus; and/or
- The student believes that they/he/she received unfair treatment during the course of the semester.

The grading standard is an important prerogative of the course faculty and neither the Department Chairperson nor the Academic Dean will question the judgment of course faculty regarding the performance and quality of the student's work. Appeals must be made, in writing, to the Academic Dean. Appeals based on questioning the course faculty's evaluation will not be considered.

### Class Attendance and Participation

During the first week of the semester, Art Academy of Cincinnati faculty will provide all students enrolled in their/his/her course, a syllabus that includes a written statement on the attendance and participation policy for each particular course. Each faculty member will define how late arrivals and/or early departures will be handled and how absences and partial attendance will affect students' grades. Therefore, the policy will vary from one course to another. Students are expected to attend classes regularly and to participate appropriately as course faculty specify for their particular courses. An absence in no way relieves a student from the responsibility of completing work missed, regardless of the cause.

Students are encouraged to notify the course faculty if they are unable to attend classes due to severe illness, emergency, or other serious circumstances. Students who exceed the course faculty's stated minimum requirements for attendance and participation may be withdrawn from the course or receive a failing grade. Early Alert Procedure

In the event that a student shows inconsistent attendance or performance in a class, faculty will notify the Registrar and the Associate Dean or the Director of Student Services, who together will determine a course of action for the student. This may include receiving guidance from the advisor, or scheduling appointments with tutors or counseling personnel. Subsequent absences will result in a review by the Academic Management Team and possible administrative withdrawal from the college and, as it applies, from college housing. Faculty may notify students of unsatisfactory work at any time during the semester.

### Academic Honors

#### Dean's List

Undergraduate students who achieve a term grade point average of 3.50 or higher at the end of the semester will be placed on the Dean's List provided that they are registered for at least 9 credit hours during the term and have completed all coursework for the semester.

#### Graduation with Honors

Baccalaureate degrees are conferred with honors in accordance with the following cumulative grade point averages.

- **Summa Cum Laude**, GPA 3.9 – 4.0
- **Magna Cum Laude**, GPA 3.7 – 3.899
- **Cum Laude**, GPA 3.5 – 3.699

The achievement of these ranks is announced during commencement exercises and is listed on the student's final transcript.

### Bachelor of Fine Arts Graduation Requirements

The following criteria must be met in order for students to be eligible for graduation:

1. All 120 credit hours must be completed in required areas. Students receiving grades of "Incomplete" have a 25-day grace period to complete those requirements, unless otherwise stated in their Incomplete Contract. If not completed within the grace period, the student's graduation

date will be postponed to the next graduation cycle.

2. A minimum cumulative grade point average (CGPA) of 2.00 must be achieved.
3. Tuition and fees must be paid in full.
4. Completed exit counseling with the Office of Financial Aid (student loan recipients only).
5. Official high school and college transcripts (if applicable) must be on file in the Registrar's Office.
6. Complete and submit an application for graduation to the Registrar. Three graduation dates are available each year, occurring after the end of each semester. The application for graduation must be submitted by the published deadline occurring during the semester after which graduation is anticipated. The application is available from your advisor, the Registrar, or the [Registrar's web page](#).
7. Each BFA student is required to successfully complete a written senior thesis and a public presentation appropriate to their/his/her Professional Pathway.
8. Each student should have completed reviews at each year level before graduation. If, for a legitimate, serious reason such as illness or death in the family, a student misses a review either during review week for freshmen, sophomores, and juniors or during a senior thesis exhibition, it is the student's responsibility to coordinate with their/his/her Department Chair to schedule a make-up review as soon as possible. **Students will be charged a fee to reschedule a team of faculty to conduct a make-up review.**
9. Students should have completed all Student Self-Evaluations (SSE) required for reviews.
10. Candidates for the BFA degree are required to take their final 30 credit hours in residence at the Art Academy of Cincinnati. Any student requesting an exception should appeal to the Academic Dean in writing.

### Petition to Process in Commencement

A student who has fulfilled nearly all of the established criteria for graduation and who wishes to process in the next AAC Commencement Ceremony must complete a Petition to Process in Commencement. This completed request



must be filed with the Office of the Registrar no later than **May 1**. Once the student files the Petition, this document shall become a part of the student's Permanent Academic Record, whether or not the Petition is granted. Both the Registrar and the Academic Dean will review each Petition on a case-by-case basis, and the ultimate authority to grant or to deny any Petition to Process in Commencement rests solely with the Academic Dean.

**The "Petition to Process in Commencement" must:**

1. Specify any and all remaining graduation criteria;
2. Specify a projected date of completion of such remaining graduation criteria;
3. Include a clear plan that demonstrates how the petitioning student intends to fulfill the remaining graduation criteria;
4. Show evidence that the plan is attainable; and
5. Bear the signature of the Petitioning Student and indicate the date the Petition was filed.

**FERPA: Student Rights and Responsibilities**

The Art Academy of Cincinnati complies with the provisions of the Family Educational Rights and Privacy Act of 1974, (FERPA) a federal law enacted to protect the privacy of educational records. If a student submits a written, signed request to review their/his/her educational records, the request will be honored. All requests must be submitted to the Registrar's Office. Students may update their FERPA Consent Forms at any time with the Registrar's Office.

FERPA provides students the right to inspect and review information contained in their educational records, to amend incorrect records, to challenge the content of their records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if the decisions of the hearing panels are unacceptable to the student.

Students have the right to consent to disclose their educational records to a third party. Each request must be submitted to the Office of the Registrar. A live, written signature is required prior to releasing any information except "directory information." This information may include the student's name, address, phone number, field of study, dates of attendance, and degrees and honors awarded. If the student does not wish for the Art Academy to release their/his/her "directory information," the student must notify the Registrar in writing by September 30 for students entering during the fall term and January 31 for students entering during the spring term. Such notification must be renewed annually. When a student is no longer enrolled at the college, their/his/her FERPA Release Form expires along with any third party permissions given on the release form.

FERPA permits a school to disclose personally identifiable information without a student's consent to the following parties: School officials with legitimate educational interests, school officials at another school (such as a dual-enrolled student's high school), institutions of post-secondary education where the student intends to enroll or is already enrolled, U.S. Comptroller General, U.S. Attorney General, United States Department of Education, state and local officials, authorized organizations conducting education research, accrediting agencies, alleged victims of crime, parent of a student under 21 regarding the violation of a law regarding alcohol and drug abuse.

Students have the right to file a complaint with U.S. Department of Education concerning alleged failures by the Art Academy to comply with the requirements of FERPA. Contact information for the office that administers FERPA is below:

**Family Policy Compliance Office**  
U.S. Department of Education  
400 Maryland Avenue, S.W.  
Washington, D.C. 20202-5920  
Phone: 1-800-USA-LEARN  
(1-800-872-5327)

Visit the official [FERPA webpage](#) for more information.

The Art Academy reserves the right to refuse to permit a student to inspect the following records:

- The financial records of the student's parent or parents.
- Letters and statements of recommendation for which the student has waived their/his/her right of access or that were placed in the file before January 1, 1975.
- Records connected with an application to attend the Art Academy if that application was denied.
- Educational records containing information about more than one student, in which case the Art Academy will permit access only to that part of the record that pertains to the inquiring student.
- Those records that are excluded from the FERPA definition of educational records.
- The Art Academy reserves the right to refuse to provide copies of transcripts, grade reports, or other records not required to be made available under FERPA if the student making the request a) has an overdue financial obligation to the Art Academy; or b) if there is an unresolved disciplinary or academic dishonesty action against the student; or c) if the student has failed to return to the Art Academy equipment, they/he/she has borrowed from the college.

The Solomon Amendment, a federal law, mandates that colleges fulfill military recruitment requests for lists containing 'student recruiting information.' The 'student recruiting information' that may be requested includes: name, address, telephone, age, date of birth, place of birth, level of education, academic major, degrees received, and most recent educational institution attended. Students are not permitted to restrict the release of their 'student recruiting information' specifically to the military. However, under FERPA, if students completely withhold the release of their 'directory information' to any party whatsoever, only then is the college prohibited from releasing it to military recruitment officials.



## MASTER OF ARTS IN ART EDUCATION

The Master of Arts in Art Education program at the Art Academy of Cincinnati is a studio-intensive, practice-oriented degree program with one elemental focus: to develop contemporary art educators into professional studio arts practitioners whose own visual arts achievement enhances their respective learning environments. Integrating studio and post-studio art and design practice with art education theory is at the center of the MAAE program and purpose. Eighteen of the 33 total credits required are completed in studio courses in which students engage in art and design problem-solving, interactive inquiry, collaborative research, experimentation, and critical thinking. The remaining 15 credits in Art History coursework and seminars in Art Education round out this integrative program.

Traditionally completed over three, eight-week summer sessions, the program is ideal for art educators who wish to pursue professional, graduate education while maintaining their teaching positions. Aspiring museum educators, community arts education professionals, and “beyond-the-classroom” contemporary arts educators may opt for alternative schedules. Curricular flexibility allows students to pursue any of the following options:

1. Complete all program requirements over three intensive, eight-week summer sessions.
2. Accelerate program completion by augmenting summer session coursework with enrollment during the academic year to complete the MAAE degree in two calendar years.
3. Expand enrollment to four or five eight-week summer sessions to accommodate the desire for a less intensive course schedule.
4. Pursue any combination of the above or propose an alternate plan to the MAAE Program Coordinator.

### MAAE Curriculum

#### MAAE Educational Goal | Art Education Major

To equip students with current and adaptable strategies needed to lead and inspire a new generation of diverse, forward-thinking creatives to pursue a life of creativity, curiosity, and individuality.

#### Educational Objectives | Art Education Major

1. Art Education students develop and maintain a unique and professional studio practice.
2. Art Education students maintain an evolving understanding of western, non-western, and indigenous historical and contemporary art contexts.
3. Art Education students apply studio experience to the professional practice of art education.
4. Art Education students apply contemporary Art Education issues, research, and theory to teaching practices in the creation of a diverse, inclusive, and holistic art education program.

↑ Artwork: Stephen Kenny, *New Morning Disease*, Oil on panel, 48" x 48", 2012

## MAAE Admissions Requirements

- **Admissions Application:** Submit an Application for Admission to the MAAE Degree Program.
- **Visual Portfolio:** Present a portfolio consisting of 8-12 original works completed within the last 3 years. Applicants may contact MAAE Program Coordinator at [skenny@artacademy.edu](mailto:skenny@artacademy.edu) to schedule an in-person portfolio review. Alternatively, applicants may submit the portfolio by uploading it to [www.aac.slideroom.com](http://www.aac.slideroom.com).
- **Artist Statement:** Submit an Artist Statement via online upload. Your Artist Statement should be 500 words or more, and it should provide a brief personal history, including your educational background, artistic interests, and work experience. It should highlight your commitment to teaching and state your reasons for pursuing an advanced degree.
- **Minimum Cumulative GPA:** A Cumulative Grade Point Average (CGPA) of 2.0 or higher is required.
- **Official University/College Transcripts:** Please request official transcripts from all universities and/or colleges you attended to be sent directly from the issuing institutions to the Admissions Office at the Art Academy of Cincinnati.
- **Letters of Recommendation:** (Optional) You have the option to submit one or two letters of recommendation that attest to your professional and scholarly experience and aptitude. The letter(s) should be mailed directly to the Admissions Office at the Art Academy of Cincinnati by your professional references. Though this is optional, it is highly encouraged.

## MAAE Program Transfer Credit Policy

Students who enter the MAAE program after having earned graduate credit at an accredited and reputable institution may make a formal request to have up to 15 graduate credits applied to the 33 credit curriculum. A formal request consists of a letter of intent and official transcripts of graduate credits completed within the past six years. Consideration of credit transfer is given only to coursework comparable to the requirements of the AAC MAAE program and only for courses resulting in achievement of a grade of A, A-, B+, B, or B-. Decisions about graduate transfer credit(s) are made by the MAAE Program Coordinator in consultation with the Registrar and Academic Dean.

## MAAE Program Essential Components:

- **Journal** The MAAE Journal is an integrative, evolving element of the program that engages the student in critical writing and reflection, process development, critical thinking, and visual documentation throughout the duration of the program. A constructive tool that serves as a meaningful record of the student's development as a studio artist, art educator, art education theorist, innovator, and visual arts education professional, the journal chronicles the student's ongoing endeavor to synthesize diverse perspectives on teaching, learning, working, and art-making. The journal becomes an integrative and tactile interpretation of the candidate's ongoing pursuit to innovate holistic, inclusive, and progressive instructional methods that infuse educational opportunities with creative problem-solving and correlational activities that advance interactive ways of learning. Effective use of the journal involves drawing connections among experiences gained in studio practice, art education seminars, and art history coursework. The journal documents the MAAE student's process and progress and serves as a fundamental tool through which the student develops an intimate, conceptual understanding of the value of keeping an active journal throughout the time spent in the MAAE program. By the time the student approaches degree completion, the journal itself has become a dynamic set of original resources that collectively help the MAAE degree candidate formulate and refine an original, distinctive approach to pedagogy and the creative process. The MAAE Journal is an essential component of the Advancement to Candidacy Review and the capstone Portfolio Presentation experience.

- **Common Hour** The entire MAAE student community gathers officially once per week at an event called Common Hour. Each Tuesday throughout the summer term, students meet for a presentation that is relevant to the MAAE Educational Goal, MAAE Educational Objectives, and contemporary art education. Topics, presenters, and at times, locations, change weekly, exposing students to a variety of innovative artists, organizations, and initiatives throughout the community. Art educators within the community need not be enrolled in the MAAE program in order to attend Common Hour presentations.

- **Studio Courses** The MAAE degree at the Art Academy of Cincinnati requires the completion of 18 credit hours of studio coursework. The Graduate Studio Investigations courses satisfy these studio requirements. Candidates in the MAAE program are expected to define their own studio goals and have a foundation of studio experience to build on. The Graduate Studio Investigations courses are designed to guide candidates in the pursuit of their stated creative goals, offering technical expertise and contextual references to support individual growth. The courses are team-taught by two faculty members, each representing a different discipline, providing students a wealth of technical and contextual resources.

- **Art Education Seminars** Art Education Seminar offerings at the Art Academy of Cincinnati cover a diverse range of current topics in Art Education. Essential topics such as diversity, equity, inclusion, curriculum development, and assessment are offered on a regular rotating basis. Topics such as Art, Design, and Social Practice and Art Education and Social Justice are offered on an alternating schedule. Candidates are required to complete four, two-credit, Art Education Seminar courses on select topic areas. In



**Stephen Kenny, MFA**  
Assistant Professor,  
MAAE Coordinator

the final term, candidates take Portfolio Presentation, a one-credit seminar in which they refine and finalize the capstone experience. The combination of foundational and forward-thinking pedagogy provides candidates a range information and experiences to maintain a unique and effective classroom practice. A total of 9 credit hours of Art Education Seminar coursework is required for degree completion.

- **Art History Courses** The Art History courses required for completion of the MAAE degree support the candidates' studio investigations and present effective resources that art educators can implement to keep classroom activities current, diverse, and resilient. Artistic Practice in the Contemporary World exposes candidates to the most current and most relevant artists, theorists, and strategies in practice today. Individual Investigations in Art History introduces candidates to methodologies that promote depth of research, giving context to each candidate's studio practice. Completion of 6 credit hours of art history coursework is required for degree completion.

### **Advancement to Candidacy Review**

As students approach the completion of 15 credit hours, (typically in the second summer) they must successfully complete the Advancement to Candidacy (ATC) Review. Critical components of the ATC Review are the analysis and synthesis of the experiences and insights gained in the MAAE program up to this point. The ATC is an opportunity for the student (in collaboration with the faculty) to assess the progression of creative work and its impact on pedagogical theory and practice. A three-page essay that summarizes the student's development throughout the program is critical to advancement to candidacy for the MAAE degree. The Advancement to Candidacy Review prepares MAAE students for the critical and conclusive Portfolio Presentation by identifying opportunities for clarification, elaboration, and refinement. A digital-format presentation that integrates studio accomplishments with classroom initiatives is highly recommended, and successful presentation of the student's creative output is required for advancement. The faculty review team provides specific recommendations regarding strengths areas and for improvement. Each MAAE student is encouraged to consult with the assigned faculty advisor on effective ways to prepare for the ATC Review.

### **Portfolio Presentation**

Portfolio Presentation follows the successful Advancement to Candidacy Review and is completed in the final summer. This capstone experience is comprised of three components:

1. A gallery exhibition of original art/design that demonstrates the candidates' individual aesthetic. Candidates produce, select, arrange, and install their original art in an appropriate Art Academy of Cincinnati gallery. Candidates collaborate and coordinate with their peers to present and host a professional, public exhibition of their creative work. Candidates take active responsibility for all aspects of planning the culminating thesis exhibition, including didactics, publicity, promotion, arts exhibition sales, and de-installation.
2. A written thesis paper that defines and supports effective studio practice, classroom theory and practice, and innovative integration of these aspects of contemporary art education. Candidates write their thesis papers in Art Education Seminar: Portfolio Presentation, a required course. In this course, candidates work closely with their professor and peers to edit and refine the written thesis papers to achieve a cohesive, compelling statement of each candidate's core aesthetic and pedagogical vision.
3. A digital/oral presentation that supports the candidate's individual aesthetic, pedagogy, and innovative perspective on successfully integrating the two. The primary purposes of the digital/oral presentation are to explain and summarize the concepts illustrated in the thesis paper, to show essential connections between the candidate's development as an artist/designer and their/ his/her development as art educator.

All three components of the Portfolio Presentation are evaluated by a review committee comprised of faculty members representing the three disciplines: studio, art education, and art history. Presentations evaluated as "Proficient" or "Excellent" are successful, thereby satisfying the capstone requirement. Upon achievement of the capstone requirement and completion of all required coursework, the MAAE degree candidate is conferred the Master of Arts in Art Education degree. Candidates whose presentations are evaluated below "Proficient" are provided written feedback on the areas of deficiency and are permitted to resubmit individual components or to re-apply for a new Portfolio Presentation at the review committee's recommendation. The Portfolio Presentation process (or any critical component thereof) may be attempted a maximum of two times.

↓ Artwork: BFA Student



## Master of Arts in Art Education, Sample Schedule

SUMMER 1	
Studio Elective	3
Studio Elective	3
Art Education Seminar: Contemporary Issues in Art Education	2
Artistic Practice in the Contemporary World	3
<b>Total</b>	<b>11</b>
SUMMER 2	
Studio Elective	3
Studio Elective	3
Art Education Seminar Elective	2
Art Education Seminar Elective	2
<b>Total</b>	<b>10</b>
FALL OR SPRING	
Individual Investigations in Art History (or Art History Elective)	3
<b>Total</b>	<b>3</b>
SUMMER 3	
Studio Elective	3
Studio Elective	3
Art Education Seminar Elective	2
Portfolio Presentation	1
<b>Total</b>	<b>9</b>

### TOTAL CREDIT HOURS

**33** HRS

## COURSE DESCRIPTIONS, MASTER OF ARTS IN ART EDUCATION

### AH5123 Artistic Practice in the Contemporary World (3)

Artistic Practice in the Contemporary World considers how a global, technological, multicultural, and politically and economically unstable world impacts serious art in the contemporary world. It looks at artistic strategies, materials, forms, activist stances, and new media in the face of the world as it is. The course will center on lectures, class discussions, research, and field trips. (Required course)

### AH5150 Individual Investigations in Art History (3)

Individual Investigations in Art History allows students to select a focus for in-depth research in art history, contemporary art topics, and individual artists that directly support their studio investigations. Students receive guidance in the direction that their research takes. Two research papers and one presentation that summarizes the research are required.

### MA5100 Art, Design, and Social Practice (3)

In Art, Design, and Social Practice, students explore creative solutions that promote and affect social engagement, social

interaction, and community building within a range of social challenges. The class is a blend of faculty presentations, class discussions, and a creative practice that guides students, or teams of students, through projects that address community needs. An overview of post-studio strategies for contemporary artists and designers will be exchanged. Meeting sessions focus on strategic planning, seminar topics, discussions, and reporting.

### MA5310 Graduate Studio Investigation I: Painting & Drawing, Sculpture (3)

Students work closely with a team of faculty members to develop their vision and voice through independent studio activity, group discussions, and media workshops. During the first week of Graduate Studio Investigation I: Painting & Drawing, Sculpture, each student submits a statement of goals as a flexible plan for the semester. A regular schedule of critiques provides peer and faculty feedback on in-progress and finished work. Research in the contemporary practice of Sculpture, Painting & Drawing is an integral part of the studio experience.

### MA5320 Graduate Studio Investigation II: Photo/Video, Screen Printing (3)

Students work closely with a team of faculty members to develop their vision and voice through independent studio activity, group discussions, and media workshops. During the first week of Graduate Studio Investigation II: Photo/Video, Screen Printing, each student submits a statement of goals for a flexible plan for the semester. A regular schedule of critiques provides peer and faculty feedback on in-progress and finished work. Research in the contemporary practice of Screen Printing, Photography, and Video is an integral part of the studio experience.

### MA5500 Art Education Seminar: Contemporary Issues in K-12 (2)

Through Art Education Seminar: Contemporary Issues in K-12, students investigate theories that influence artist/educator's perceptions of art and culture. Theories that drive contemporary art and education through images, processes, society, and personal vision are components of this course. Students are encouraged to look for new associations linked to artists, theories, society, and art education and to translate them to their journals and studio practice as they review, revise, and clarify their practice.

### MA5510 Art Education Seminar: Visual, Cultural, & Communication Issues (in 21st Century Society) (2)

In Art Education Seminar: Visual, Cultural, & Communication Issues (in 21st Century Society), students will investigate contemporary art and culture to determine their meaning, value, and context. Development of the skills that an art historian employs is central to teaching children and others these skills of inquiry. Knowledge and the integrative process of interpretation are central components of this discipline. A range of styles of art historical inquiry and contemporary issues employed by professionals will be compared and exemplified. As part of the masters-level training in current pedagogy, students will learn and employ skills of contemporary art historians. These skills will aid students in choosing specific learning resources, as well as in developing strategies for employing these resources. Decoding and understanding current scholarship and research in art education issues will focus on developing skills for lifelong learning in the

arts. Journal assignments will serve to connect a student's advanced art historical proficiencies to pragmatic classroom applications.

### **MA5520 Art Education Seminar: Social Issues in Art Education (2)**

In Art Education Seminar: Social Issues in Art Education, students will learn to implement current theory and methodologies for teaching inquiry into the disciplines of art criticism and aesthetics. This will be accomplished through the investigation of artworks already created: the meaning, value, context, and theory surrounding works of art and subsequent issues. Development of the skills of an art critic and aesthetician in contemporary visual culture is related to teaching children important inquiry-based skills. Central components of this discipline are philosophies of art and the process of interpretive learning. Students will learn and employ the skills of an art critic and aesthetician. These skills will aid students in their choices of debating material and critiquing activities, and their strategies for employing these activities. A journal assignment will be given in connection with readings and activities in aesthetics and art criticism. These journal exercises will detail thoughts and ideas, synthesizing the ideologies with pragmatic classroom application. Current research pointing to the importance of the arts in education and in the development of life skills will be discussed and highlighted through student research.

### **MA5530 Art Education Seminar: Curriculum Development (2)**

Through the use of texts, periodicals, and peer/faculty interaction, students create a year-long curriculum overview of two courses with a portrayal of each course's audience, assessments, content, targets, and processes. In Art Education Seminar: Curriculum Development, students create units and lesson plans that illustrate thematic divisions, conceptual webs, and sequences for learning about art.

### **MA5540 Art Education Seminar: Portfolio Presentation (1)**

In this course, students review and assess their growth and development as artists and art educators over the course of their time in the MAAE program. Completion of this course culminates with a Portfolio Presentation, which includes essential written, oral, and public exhibition components. Students meet individually and as a group with the course faculty to discuss, plan, implement, and document successful completion of the Portfolio Presentation process. (Required Course)

### **MA5550 Art Education Seminar: Assessment in Art Education (2)**

In Art Education Seminar: Assessment in Art Education, the student will learn to differentiate and implement various strategies in assessment practices. Formative and Summative assessment practices and procedures will be highlighted and integrated with the National Standards in Art Education. Students will be able to create and implement classroom specific assessments for their own usage and validate the reliability of each practice.

### **MAAE GRADUATION REQUIREMENTS**

The following criteria must be met in order for students to receive the MAAE degree:

1. All 33 credit hours must be completed in required areas. Students receiving grades of "Incomplete" have a 25-day grace period to complete those requirements, unless otherwise stated in their Incomplete Contract. If not completed within the grace period, the student's graduation date will be postponed to the next graduation cycle.
2. A minimum cumulative grade point average (CGPA) of 3.00 must be achieved.
3. Tuition and fees must be paid in full.
4. Each student loan recipient must complete an exit counseling session with the Office of Financial Aid.
5. Official college transcripts (if applicable) must be on file in the Registrar's Office.
6. Complete and submit an application for graduation to the Registrar. Three graduation dates are available each year, occurring after the end of each semester. The application for graduation must be submitted by the published deadline occurring during the semester after which graduation is anticipated. The application is available from your advisor, the Registrar, or the [Registrar's web page](#).
7. Students must have successfully completed the Advancement to Candidacy review.
8. Each MAAE student is required to successfully complete the Portfolio Presentation which includes a written thesis, a thesis exhibition of visual art and/or design work, and a verbal presentation/defense.

### **PETITION TO PROCESS IN COMMENCEMENT**

A student who has fulfilled nearly all of the established criteria for graduation and who wishes to process in the next AAC Commencement Ceremony must complete a Petition to Process in Commencement. This completed request must be filed with the Office of the Registrar no later than **May**

1. Once the student files the Petition, this document shall become a part of the student's Permanent Academic Record, whether or not the Petition is granted. Both the Registrar and the Academic Dean will review each Petition on a case-by-case basis, and the ultimate authority to grant or to deny any Petition to Process in Commencement rests solely with the Academic Dean.

**The "Petition to Process in Commencement" must:**

1. Specify any and all remaining graduation criteria;
2. Specify a projected date of completion of such remaining graduation criteria;
3. Include a clear plan that demonstrates how the petitioning student intends to fulfill the remaining graduation criteria;
4. Show evidence that the plan is attainable; and
5. Bear the signature of the Petitioning Student and indicate the date the Petition was filed.

# ACADEMIC INTEGRITY AND APPEALS

## Academic Freedom in Artistic Expression

The Art Academy of Cincinnati endorses the American Association of University Professors statement on academic freedom including the following:

Faculty members and students engaged in the creation and presentation of works of the visual and the performing arts are as much engaged in pursuing the mission of the college or university as are those who write, teach, and study in other academic disciplines. Works of the visual and the performing arts are important both in their own right and because they can enhance our understanding of social institutions and the human condition. Artistic expression in the classroom, the studio, and the workshop therefore merits the same assurance of academic freedom that is accorded to other scholarly and teaching activities. Since faculty and student artistic presentations to the public are integral to their teaching, learning, and scholarship, these presentations merit no less protection. Educational and artistic criteria should be used by all who participate in the selection and presentation of artistic works. Reasonable content-neutral regulation of the "time, place, and manner" of presentations should be developed and maintained. Academic institutions are obliged to ensure that regulations and procedures do not impair freedom of expression or discourage creativity by subjecting artistic work to tests of propriety or ideology.

## Academic Honesty Policy

The Art Academy of Cincinnati is a community of faculty, staff, and students committed to the exchange of ideas that contribute to intellectual growth and artistic development. A shared commitment to scholarly values, intellectual integrity, and respect for the ideas and work of others is essential to the college's mission. The Art Academy insists upon academic integrity at all times. Violations of academic integrity threaten the atmosphere of trust, fairness, and respect essential to artistic, scholastic, and professional development, and they undermine the quality of a college education. In situations involving suspected violations of academic integrity, procedures and sanctions established by the Council of Adjudication shall be followed.

Students are expected to be honest in their dealings with faculty, staff, and fellow students in all circumstances. In class

assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of a student's own efforts is considered dishonest whether it is studio work or academic work. Academic honesty includes, but is not limited to, the following:

The submission of any work not actually produced by the student submitting the work.

Submission of the same work for two or more courses unless previously approved by all faculty members concerned.

Failure to cite the words or ideas of another in a work submitted for evaluation.

Obtaining answers to an examination, test, or quiz either within or outside of the class in which the examination or other assessment tool is administered.

If a faculty member suspects a student of academic dishonesty, the following procedure shall be followed:

1. The faculty member discusses the concern with the student and collects relevant information.

The subsequent steps apply only if, after this meeting, the faculty member believes academic dishonesty has occurred:

2. The faculty member notifies the Academic Dean and submits proof of academic dishonesty. If the Academic Dean is the Instructor, the Associate Dean is notified.
3. The Academic Dean consults with appropriate parties, as deemed necessary, including but not limited to the course faculty, student, academic advisor, and Department Chair before reaching a decision.
4. If it is determined that academic dishonesty has occurred, the student automatically receives an "F" for the project. Faculty members have the further option of assigning a grade of "F" for the entire course.
5. The Academic Dean notifies the student in writing that the penalty could include the loss of scholarships or dismissal from the Art Academy.
6. Students violating the Academic Honesty policy may not be eligible for additional end-of-the year awards for that year.

7. The student has the right to appeal these decisions and must submit a written appeal to the Council of Adjudication.

## Fair Use and Copyright

### Infringement

The Art Academy of Cincinnati adheres to all the covenants provided by Title 17 of the U.S. Code concerning fair use and infringement of copyrighted materials. Students and all Art Academy employees are expected to respect these laws, and any violation thereof constitutes a serious breach of the terms of enrollment or employment.

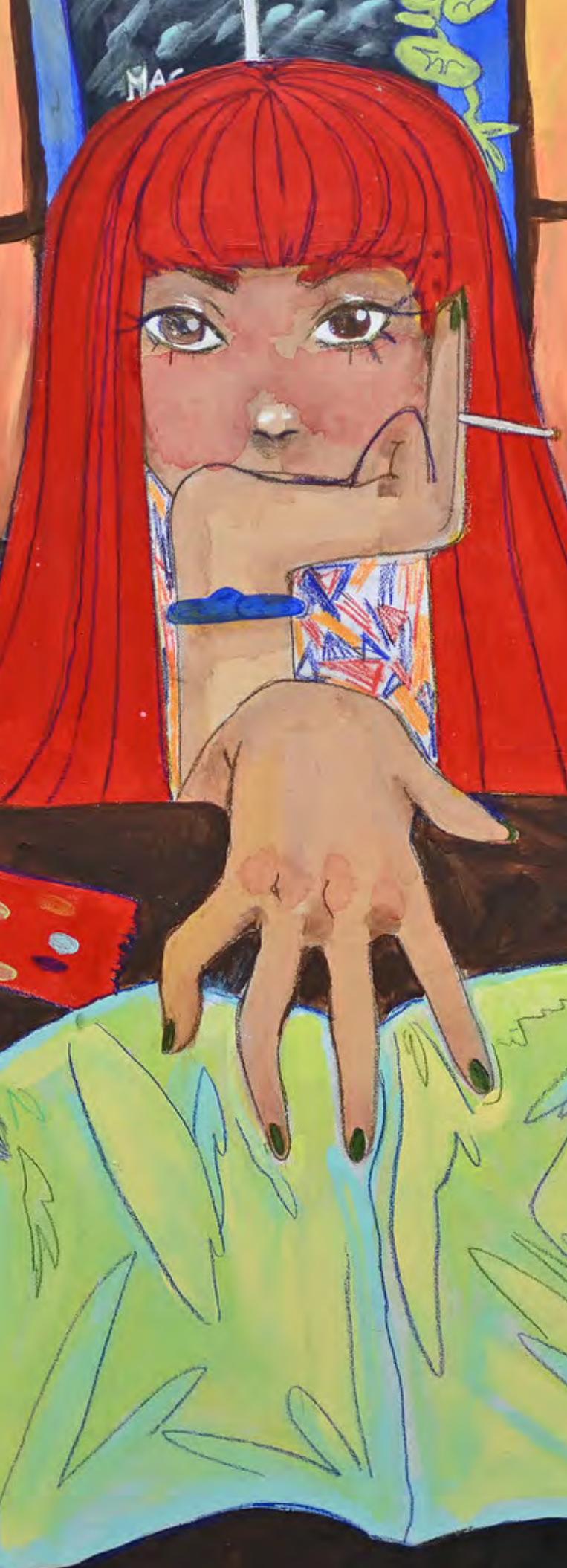
## Fair Use of Copyrighted Materials

One of the rights accorded to the copyright owner is the right to reproduce or to authorize others to reproduce the work in copies or phone records. This right is subject to certain limitations found in sections 107 through 118 of the copyright law (Title 17, U. S. Code). One of the more important limitations is the doctrine of "fair use." The doctrine of fair use has developed through a substantial number of court decisions over the years and has been codified in section 107 of the copyright law.

Section 107 contains a list of the various purposes for which the reproduction of a particular work may be considered fair, such as criticism, comment, news reporting, teaching, scholarship, and research. Section 107 also sets out four factors to be considered in determining whether or not a particular use is fair.

1. The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
2. The nature of the copyrighted work
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole
4. The effect of the use upon the potential market for, or value of, the copyrighted work

The distinction between what constitutes fair use and what constitutes infringement in a particular case will not always be clear or easily defined. There is no specific number of words, lines, or notes that may safely be taken without permission. Acknowledging the source of the copyrighted material does not substitute for obtaining required permission.



The 1961 Report of the Register of Copyrights on the General Revision of the U.S. Copyright Law cites examples of activities that courts have regarded as fair use: “quotation of excerpts in a review or criticism for purposes of illustration or comment; quotation of short passages in a scholarly or technical work, for illustration or clarification of the author’s observations; use in a parody of some of the content of the work parodied; summary of an address or article, with brief quotations, in a news report; reproduction by a library of a portion of a work to replace part of a damaged copy; reproduction by a teacher or student of a small part of a work to illustrate a lesson; reproduction of a work in legislative or judicial proceedings or reports; incidental and fortuitous reproduction, in a newsreel or broadcast, of a work located in the scene of an event being reported.”

Copyright protects the particular way authors have expressed themselves. It does not extend to any ideas, systems, or factual information conveyed in a work.

The safest course is to obtain permission from the copyright owner before using copyrighted material. The U.S. Copyright Office cannot give such permission.

When it is impracticable to obtain permission to use copyrighted material, you should avoid using copyrighted material unless you are confident that the doctrine of fair use would apply to your specific situation. The U.S. Copyright Office can neither determine whether a particular use may constitute fair use. Furthermore, this office cannot provide advice and/or determinations on possible copyright violations. If you have any doubt, it is advisable to consult an attorney who specializes in U.S. Copyright Law.

← Artwork: BFA Student

↗ Artwork: BFA Student



## MOBILITY AND STUDY ABROAD PROGRAMS

Mobility and study abroad programs are options available during a student's third year of enrollment at the Art Academy of Cincinnati. Each program has its own guidelines, procedures, and financial expectations. Mobility program application deadlines are April 1 for the Fall semester and November 1 for the Spring semester.

### AICAD Mobility Program

The Art Academy of Cincinnati is a member of the [Association of Independent Colleges of Art and Design](#). AICAD is a consortium of 41 leading art schools in the United States and Canada. In addition, three international affiliates are in Israel, Ireland, and Japan. The AICAD mobility program provides the opportunity for juniors to participate in a one-semester program of study at other AICAD member institutions. Credits earned are transferred to the Art Academy. At the end of the mobility semester, a transcript from the AICAD institution must be sent to the Art Academy's Registrar. Contact the Registrar at [registrar@artacademy.edu](mailto:registrar@artacademy.edu) or 513-562-8749 for transcript procedures. Contact the Academic Dean for information on the application process. For more information about the consortium and for a complete list of member schools, visit [www.aicad.org](http://www.aicad.org). Contact Paige Williams, the Academic Dean at [pwilliams@artacademy.edu](mailto:pwilliams@artacademy.edu) or Mark Thomas, the Associate Dean at [mthomas@artacademy.edu](mailto:mthomas@artacademy.edu).



### Study Abroad

The Art Academy of Cincinnati is partnering with [ArtBound Initiative](#) and the [Kentucky Institute for International Studies \(KIIS\)](#). Students may apply any time during the year to ArtBound Initiative. Students should check the KIIS website ([KIIS.org](http://KIIS.org)) for early and regular study abroad deadlines for KIIS summer, winter, and semester programs. Additional suggested programs to review include: [Studio Art Centers International Florence \(SACI\)](#) and the [Institute for Study Abroad, Butler University \(IFSA\)](#). Art Academy Portfolio Awards do not apply toward tuition and costs for study abroad. However, additional scholarships are available for ArtBound and KIIS. Contact the Associate Director of Professional Development (also the KIIS Campus Representative) for more information.

### Greater Cincinnati Collegiate Connection (GC3)

The Art Academy of Cincinnati is a member of the [Greater Cincinnati Collegiate Connection](#) (GC3), which was established in 1974 to develop cooperative programs for educational enrichment in the Greater Cincinnati area. While attending the Art Academy, students may take courses not available at the Art Academy through consortium member colleges and universities. There is no additional tuition charge for attending a consortium institution, as the credits are applied and included in your Art Academy tuition and credit. The Art Academy of Cincinnati's tuition rate applies for every semester in which a student takes classes through the consortium. Students must pay their tuition bill to the Art Academy. Full-time students may take no more than six credits per semester through the consortium during the fall and spring semesters. However, there is no limit during the summer. Comprised of 18 public and private institutions, GC3 plans and implements a wide range of inter-institutional programs. Students must contact the Registrar for additional information and to obtain permission to enroll in courses under this program.

## INFORMATION TECHNOLOGY SERVICES

The mission of Information Technology Services is to provide quality infrastructure and support in the delivery of information technology products and services and to facilitate and advance the Art Academy's mission.

The Art Academy provides members of its community with access to a wide range of information and electronic services. The Art Academy's electronic environment includes the use of computers, digital printing, computer networks, electronic communication, Internet, telecommunications, and voice mail systems. These services are essential for instruction, research, and administration.

Access to these resources is a privilege. Using the Art Academy's computing resources carries certain responsibilities and should reflect the academic honesty and discipline appropriate for the shared community of network and computer resources.

Prior to the beginning of each academic year, each student is assigned an email address and log in credentials to various networked systems.

The AAC provides full-time IT support and management through the office of Information Technologies. Hours are Monday – Friday from 9:00 am – 5:00 pm. For assistance with technical issues, questions, or concerns, please contact the Director of Information Technologies at the contacts below.

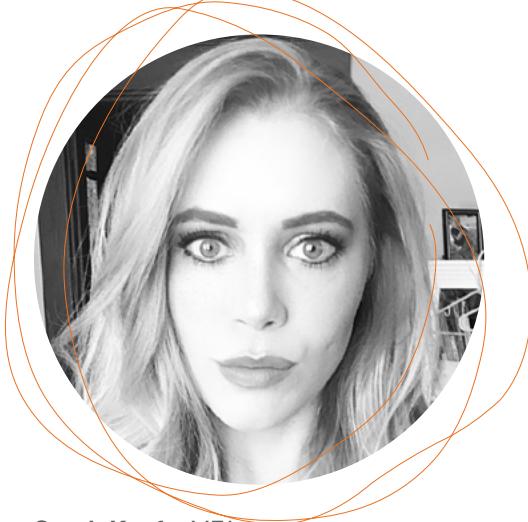


**Stuart Hemmert, BA, BS**  
*Director of Information Technologies*  
513-562-6282  
[stuart.hemmert@artacademy.edu](mailto:stuart.hemmert@artacademy.edu)  
Room S355

## MEDIA SERVICES CENTER

Sarah Keefe oversees the Media Services Center, which is located on the 6th Floor. MSC staff is responsible for larger format printing for students and academic projects. Individuals needing printing services can access a menu of service options via the server by uploading files to dedicated printer folders. Students may also deliver files saved to portable file drives to the MSC. Detailed instruction for these procedures is covered in technology training sessions and selective classes throughout orientation and the academic year.

The MSC is also a depository for a variety of equipment and technology available for check-out. This includes photography, digital hardware, design tools, computers, projection, and many other devices. Students may check out these items for use to complete class projects and on a limited basis. For details, procedures, and policies, visit the Media Services Center. Service hours are Monday through Friday 8:30 am – 4:30 pm during the Academic Year. Limited services may be available during summer months.



**Sarah Keefe, MFA**  
*Media Services Center Manager*  
513-562-6287  
[sarah.keefe@artacademy.edu](mailto:sarah.keefe@artacademy.edu)  
Room S668

## STUDENT AFFAIRS

Student Affairs at the Art Academy of Cincinnati works to create and maintain a positive living and learning environment to support the holistic development of AAC students. In all of its capacities, Student Affairs seeks to foster a comprehensive environment of success and inclusion. Committed to providing advocacy for the student voice throughout the institution, Student Affairs endeavors to preserve the integrity of the student experience.

Student Affairs coordinates and oversees: mental health counseling services; learning assistance and tutoring; housing and campus life; student activities and events; career services; professional development / internships; student employment; student studios; student conduct; student rights and responsibilities; and any issue related to student advocacy. For questions, contact



**Ricky Pleasant, MBA**  
Dean of Students  
513-562-6273  
[ricky.pleasant@artacademy.edu](mailto:ricky.pleasant@artacademy.edu)  
Office N112

## ART ACADEMY HOUSING

First-year students who reside outside the Greater Cincinnati area have the opportunity to live in the Art Academy's residence halls. First-year students living within Greater Cincinnati may choose to reside in the residence halls or commute from home. Priority placement in campus housing is given to non-local, traditional, new first-year students and then to all other AAC students, in each case in the order in which residence hall deposits are received. Art Academy Housing is supervised and coordinated by the Dean of Students and the Facilities Administrator for Student Affairs.

The Art Academy of Cincinnati has partnered with [Urban Sites Property Management](#) to open a newly renovated Art Academy Dorm located at 1225-1257 Jackson Street. In the Fall of 2020, 33 loft-style apartments opened to AAC students, increasing the AAC footprint on Jackson Street and providing students a convenient and safe living environment within close proximity to the school.

Each unit is equipped with:

- Full bath and kitchen (with refrigerator, stove)
- Bed, table, chair, and wardrobe or closet (unit depending)
- Access to laundry in building (pay via phone application and/or coin)
- Utilities included: WIFI, gas + electricity, water, waste removal

### Guests and Visitors to Residence Hall Units

Each prospective guest or visitor to a residence hall (non AAC students or AAC students not residing in the specified unit) located in Art Academy Housing must first have been approved (and documented) by the Resident Advisor to visit a specified unit, after which the approved guest/visitor must sign in at the Security Desk at the main Jackson Street AAC building and receive a guest badge to be displayed while visiting the Housing Resident in the designated unit. **Visitors to the residence halls are asked to leave before 12:00 midnight each day.** If a Housing Resident wishes to host an overnight guest, then the guest's stay must be registered and approved by the Resident Advisor, who maintains the records of all approved overnight guests. **Overnight guest stays will be approved for Friday and/or Saturday nights only.** Each Housing Resident is limited to six (6) overnight guest stays per semester. The Housing Resident must escort their/ his/her guest at all times while within Art Academy Housing. It is the responsibility of the Housing Resident to advise the guest or visitor of all the terms, conditions, and agreements pursuant to the Art Academy Housing Agreement in respect to conduct within the dorm; use of the dorm; and conduct while on the premises of the Art Academy Housing facility, as well as any and all applicable policies of the AAC, including those contained within the Academic Catalog and other AAC policy documents. Pursuant to the foregoing, the Housing Resident is responsible for the conduct of their/his/her registered guest/ visitor. Furthermore, the Housing Resident is responsible for any and all damage(s) and/or loss(es) deemed to have been caused by their/his/her guest and/or visitor to the designated dorm Suite; to any of the common areas of Art Academy Housing; and/or to any other aspect of Art Academy Housing facilities. Costs to remedy such attributable damage(s) and/or loss(es) – as well as any results of such attributable damage(s) and/or loss(es) – including (but not limited to) hazard abatement, repair, evacutive measures, restoration of environmental and/

or facility safety, replacement, cleaning, or other applicable measures will be charged against the Housing Resident's Damage Deposit. Furthermore, any expenses incurred that exceed the amount of such Damage Deposit will be charged to the Housing Resident, who shall pay the invoiced amount to the AAC within thirty (30) days of having received the invoice for such expenses.

### AAC Bed Bug Policy

Art Academy Housing is committed to maintaining a safe and clean living environment for all residents. For the safety of residents, AAC students and staff will follow the following outlined procedure in the event that bed bugs may be present:

- If a housing student suspects that bed bugs may be present in their/his/her Suite, then the student must contact the assigned Resident Advisor immediately. The RA will notify the AAC Facilities team for emergency assistance.
- The Resident Advisor will inform AAC Facilities so that an exterminator can be contracted and dispatched to the designated location to perform an inspection. If a student notifies their/his/her RA on a weekend or holiday, Facilities will be notified on the next business day. Neither emergency assistance from AAC Facilities nor extermination assessment or treatment services will be dispatched on a weekend or a holiday.
  - a. Students reporting a suspected bed bug issue MUST document the asserted sighting when possible. Ideally, students should confine the bug in question to a plastic bag (and then seal) to aid the extermination professional in identifying the insect and in determining whether treatment is needed, and if so, how and where to treat for confirmed issues.
  - b. Students reporting a suspected bed bug issue will NOT be relocated nor provided a new mattress upon reporting the issue. It is vital to contain all belongings in the dorm Suite to prevent the spreading of bed bugs, if the presence of such insects is confirmed by an exterminator.
  - c. If an exterminator cannot respond to a call within 24 hours, the Resident Advisor may be able to provide a temporary location for a student to sleep until an inspection can take place. This is contingent upon availability within the residence hall. In order to be relocated, student(s) MUST wash and dry (with heat) all clothing worn that day and leave confined in the Suite in question (with door closed) all other belongings that are present in the Suite to prevent the potential spread of bugs.
  - d. Students are required to cooperate with AAC and Facilities staff throughout this process and may not deny access to any space that could require inspection and/or treatment (bedroom, bathroom, etc.)
  - e. If an exterminator determines that no bed bugs are found, no steps for treatment will take place. Students will be asked to continue monitoring their space for any issues and to inform their Resident Advisor of any future suspected sightings.
  - f. If an exterminator determines that bed bugs are present, AAC staff will provide detailed instructions for the removal and cleaning of personal items. Neither
- g. Only the designated, contracted exterminator provided by the AAC and Facilities staff can confirm or deny the presence of bed bugs.

the Art Academy of Cincinnati nor Art Academy Housing shall be responsible for providing cleaning services or for covering any costs associated with laundering, dry cleaning, shampooing, or otherwise treating, removing, handling, or replacing any personal items.

- In order to maintain a safe and clean living environment for the AAC community, ALL students are required to begin complying with all instructions given from AAC and Facilities staff within 24 hours of confirmation of bed bugs by an exterminator, and they are required to continue complying until AAC and Facilities staff have communicated to them that such compliance is no longer needed.

The AAC can assist students interested in off-campus housing in providing recommendations and contact information for other options.

### Student Studios

Student studios are the centers of artistic development for AAC artists, designers, writers, and all creatives. Within these active, thriving, energetic shared spaces, students become full-fledged artists by taking ownership of their education, channeling their creativity, and building community.

The AAC provides studio spaces to all fourth-year seniors and some third-year juniors who meet the requirements. Based on academic standing, any remaining studio space is provided to as many third and second-year students as possible. Generally, students share a studio with three peers. Studios are open 24/7 during the academic year on AAC's secure campus. These spaces are allocated for creating work and are not configured to accommodate any apparatus associated with sleeping, cooking, or engaging in recreation. In order to maintain their/his/her studio space, each student is required to agree with the AAC Studio Contract and to abide by the terms of this agreement.

### Parking

Student parking during the academic year is available in the AAC parking lot on Walnut Street, located immediately behind the main AAC building. Students can submit a parking pass request to Jake Brinkmann, the Facilities Administrator for Student Affairs. For those interested in off-campus parking options, information on such alternatives is available upon request. There are a limited number of parking spaces available, so please apply early to help secure your parking space. Parking does not carry into the summer or following year. You must apply for parking each year.



For questions, contact:

**Jake Brinkmann**

*Facilities Administrator for Student Affairs  
Office S667*

[jake.brinkmann@artacademy.edu](mailto:jake.brinkmann@artacademy.edu)

**Community as Campus**

AAC's campus is a cultural cornerstone in the Over-the-Rhine community and a home-base for creative pursuits in this historic district. Throughout the year, community events are tailored toward students to increase knowledge of neighborhood activities and to encourage on-going involvement. Announcements of community events, including Final Friday gallery receptions, Second Sundays on Main festivals, Washington Park programming, and many more are communicated by the Director of Student Services and Resident Advisors.

**Student Activities**

Student activities support the AAC's mission by celebrating the AAC's unique student community and college. Throughout the year, various activities are organized by AAC Student Affairs, student organizations, AAC Ambassadors, and others to provide students opportunities to learn outside the classroom and to enjoy the company of peers, faculty, staff, visiting artists, and other featured guests. Student activities are student-led and are open to growth and flexibility to meet the needs of our evolving student community.

Examples of student activities include public talks by writers, designers, and artists; poetry readings and open mic nights; Halloween party; annual Student Pancake Breakfast; life skills workshops and cooking demos; Life After Art School Panel; lunches with the Dean; movie and game nights; and other events. As the COVID-19 pandemic evolves, the AAC will continue to create meaningful experiences for students that are in compliance with guidelines from all local, state, and federal health officials.

The AAC keeps students updated about events happening in the community at venues such as ArtsWave, ArtWorks, the Carnegie, the Cincinnati Art Museum, the Cincinnati Museum Center, the Contemporary Arts Center, Ensemble Theatre, Findlay Market, Washington Park, and many other venues throughout Greater Cincinnati.

**AAC Ambassadors**

The Ambassador program is an integral component of AAC's positive living-learning community. Ambassadors work in partnership with AAC Admissions, Development, and Student Affairs in a number of capacities. These key campus representatives engage prospective students and their families, current students, faculty, staff, and community partners. AAC Ambassadors assist with school-wide events throughout the year, such as coordinating New Student Orientation, Transfer Student Orientation, Commencement, Open Houses, National Portfolio Day, the Beaux Arts Ball, and the AAC Block Party. Students interested in becoming AAC Ambassadors should contact the Dean of Students.

**Registered Student Organizations (RSOs)**

The AAC is home to a variety of student organizations across a large variety of interests, missions, and goals. Students will be introduced to current RSOs during Orientation, and student organizations will regularly promote events and activities they are hosting to the student community.

Students can petition Student Affairs for official recognition of an RSO by completing the RSO Application, available from the Dean of Students. This application will require information such as a mission statement, planned activities, membership roster, and a faculty/staff advisor. Once an RSO has been approved, the organization can promote its affiliation with the AAC, use AAC space for events, and request a budget.

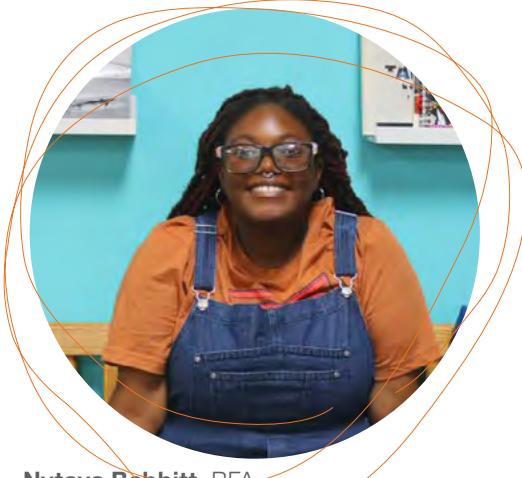
**Bulletin Boards**

Student Affairs and other campus departments often use bulletin boards to communicate events, announcements, accomplishments, etc. Students may use the bulletin boards and must have all items posted pre-approved by the Dean of Students. Unapproved items may be removed from bulletin boards at the discretion of the Dean of Students. Items must be posted on bulletin boards and not on columns, doors, elevators, or any other public surfaces.

## **Office of Professional Development**

AAC is committed to preparing students for life after the Art Academy. In coordination with other departments on campus, Student Affairs can assist students with career development and planning in many ways. The Associate Director of Professional Development, who works within the umbrella of Student Affairs, is a vital component of the AAC's academic support system in fostering an environment of success and exploration for students.

Professional Development services include exploring and pursuing a variety of career options, career planning and decision making, job search assistance, graduate school planning, internships, employment opportunities, and life skill building. This office also coordinates study abroad, supports on-campus employment, and offers students individual advising on professional decision-making. The Office of Professional Development is dedicated to supporting students in their professional development through the implementation of programs and communication of opportunities and resources for professional readiness for emerging creative professionals in an inclusive and supportive manner, starting with a student's first year. Students should check their email for the monthly AAC Artbeat newsletter to learn about ongoing opportunities, events, and tips related to professional development. Announcements are also posted on the bulletin board outside the office (Room 111).



**Nytaya Babbitt, BFA**  
*Student Affairs Coordinator*  
[nytaya.babbitt@artacademy.edu](mailto:nytaya.babbitt@artacademy.edu)  
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## **Student Employment**

The AAC employs student workers in various positions throughout the institution. Examples of potential technical placements include monitoring studio-learning spaces such as the Computer Lab, Photo Lab, Print Media Lab, Metal Shop, and Wood Shop. Clerical and programming placements could include an assistant in the Academic Affairs Office, Business Office, Liberal Arts Studio, Registrar's Office, or other administrative units. Student workers are paid the minimum wage established by the State of Ohio and are required to maintain weekly payroll records of time worked. Preference may be given to students eligible for Federal Work Study (FWS) funds. Students can learn about and apply to AAC work study jobs and other opportunities online by visiting the [Student Employment webpage](#).

## **Internships**

AAC students have the option to apply for a for-credit internship experience, which allows them to explore various creative pursuits and professional development opportunities under the guidance of professionals in the field. Museums, galleries, studios, local businesses, design, and branding firms, art supply stores, newspapers, non-profits, festivals, and other organizations may provide AAC students many opportunities to pursue internships in the Greater Cincinnati area.

A successful internship experience provides students with 3.0 credit hours. Students may register for up to two internships for a maximum of 6.0 credit hours. To apply and register for an AAC for-credit internship, students must complete and submit the Pre-Internship Application Packet to the Internship Program Director (Associate Director of Professional Development).

Upon successfully applying for – and securing an internship – students must complete the Internship Experience Packet, along with at least 120 internship contact hours.

Previous AAC students have been placed at companies and organizations such as BLDG Refuge Studios, Cincinnati Art Museum, LPK Design, Manifest Gallery, P&G, SOS Art, Such & Such Craftsmen, We Have Become Vikings, and many others. For more information about the internship program, contact the Associate Director of Professional Development, check the ArtBeat Newsletter, and visit the [Student Employment webpage](#).



## THE ARTS BUSINESS CERTIFICATE PROGRAM

### About Arts Business Certificate (ABCert)

While attending the Art Academy, students have the opportunity to work towards the Arts Business Certification. The Arts Business Certification supports students' professional practice initiatives and provides them with increased confidence in their preparedness for career opportunities. The Arts Business Certification demonstrates students' willingness to take advantage of professional development resources at the Art Academy of Cincinnati and within the community to prepare them for substantive and creative lives.

**Benefits** Upon completing this certification, students will graduate with Arts Business Distinction and will be authorized to include achievement of the Arts Business Certification on their resumes, formalizing their experiences in the program and lending added credibility. When a potential employer sees a certificate on a resume, it sets the applicant apart, demonstrating ambition, dedication, and evidence of specialized skills. This may increase both opportunity and earning potential.

**Requirements** Students will earn points toward the certificate by completing tasks that support their professional practice. Examples of tasks include attending an Artist Talk, creating an online presence, or applying for a grant. Students document experiences in their OneNote E-Binder or in a provided hard copy binder. Students must complete and document 400 points (with the required evidence) to earn the certificate. All work submitted must adhere to the Art Academy of Cincinnati Academic Honesty Policy.

**Enrollment** Students enroll in the program by completing and submitting the ABCert Application and Goal Setting Worksheet to the Arts Business Certificate Committee Chair. To maintain enrollment in the program, students must complete the Goal-Setting component on a yearly basis.

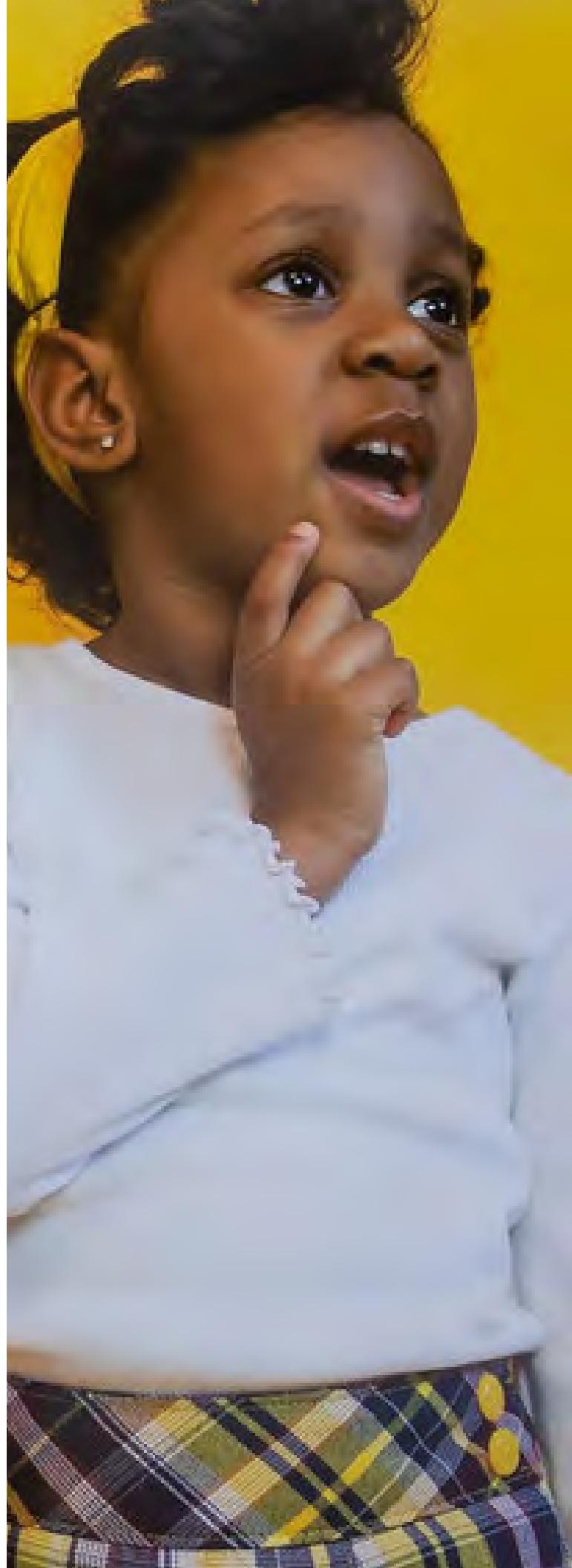
**Certification** Students who have earned at least 400 points by the published deadline will be awarded the Arts Business Certificate upon graduation along with a medal, and the students' transcripts will reflect the awarding of the certification.

### Career Advising

The Associate Director of Professional Development is available for professional development advising, including resume/CV review and critique, cover letter assistance, mock interviews, job search assistance, graduate school planning, life skill building, and more.

← [Artwork: BFA Student](#)

→ [Artwork: BFA Student](#)



## MENTAL HEALTH COUNSELING, LEARNING ASSISTANCE, AND WELLNESS

### Mental Health Counseling

AAC's full-time licensed professional mental health counselor, Casey Riordan, LPC, provides all enrolled students with free, confidential, one-on-one therapy and offers assistance with finding outside mental health services, such as psychiatry, medication management, trauma treatment, substance use, and disordered eating. Licensed professional clinical counselor, Toni Cargile-Hadley, MA, LPCC-MA provides free counseling services to students on a part-time basis. Counseling services are available year-round and take place in-person, on campus, or remotely, via Telemental Health. Students must be physically located within the state of Ohio to receive Telemental Health services from the AAC. No private health insurance or Medicaid is required to receive counseling. To set up a counseling appointment, [email\\_counselor@artacademy.edu](mailto:email_counselor@artacademy.edu).



**Casey Riordan**, BFA, MA, LPC  
Mental Health Counselor  
[casey.riordan@artacademy.edu](mailto:casey.riordan@artacademy.edu)

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**Toni Cargile-Hadley**  
Mental Health Counselor (Wednesdays)  
[toni@collabcounselingnow.org](mailto:toni@collabcounselingnow.org)

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### Academic Success and Learning Assistance

The AAC employs an Associate Director of Academic Success and a team of Peer Tutors to support all students in achieving their academic goals. The Academic Success staff is available six days per week to provide feedback, instruction, and guidance for academic and studio courses in a comfortable, inclusive, and collaborative environment.

Our staff assists with academic and creative writing, reading, digital and traditional art and design work, and research. We also provide advice on student success strategies, time management, focus, motivation, and more. The Associate Director of Academic Success is available to advise students on grant, scholarship, graduate school, and residency applications.

Students are invited to visit the Collaborative Learning Studio (S270) to work in the quiet study area, get feedback on projects, or discuss their academic goals. The space also has computers with Adobe Creative Cloud and Grammarly.

Students may visit S270 or email the address below to schedule an appointment. Appointments are held in-person and on Teams; feedback can also be provided via email or Teams chat.



**Megan Martin**, MFA  
Associate Director of Academic Success, Assistant Professor  
[mmartin@artacademy.edu](mailto:mmartin@artacademy.edu)

Office S270

### Students with Disabilities

In compliance with Section 504 of the Rehabilitation Act of 1973, accommodations are available to students with disabilities with appropriate documentation. Arrangements to receive accommodations should be completed as early in the year as possible. Students who wish to request accommodations must contact the Dean of Students, who will review the student's documentation requirements. The Dean of Students will develop an accommodation plan to share with the student's course faculty. Throughout the entire process, the student's right to privacy and confidentiality will receive the utmost respect. Accommodations might include extended time, testing in a distraction-free environment, class notes provided, sign language interpreters, and other services.

### Service Animals Policy

In accordance with the Americans with Disabilities Act (ADA), service animals shall not be excluded from Art Academy facilities. The ADA defines a service animal as "... any... animal

individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to guiding individuals with impaired vision, alerting individuals with impaired hearing, providing minimal rescue or protection, work pulling a wheelchair or fetching dropped items.”

The AAC distinguishes Service Animals, which are permitted on campus, and Support Animals, which must be petitioned for approval with the Dean of Students before being permitted on campus.

### **Student Medical Records**

Each student born after January 1, 1957 must have immunizations for Measles, Mumps, and Rubella. Health forms documenting this and other information are maintained by the office of the Dean of Students.

### **Healthcare & Mental Health**

The AAC employs a part-time Health and Wellness Coordinator, Mary Cadek, BSN, RN, who provides on-site medical support and facilitates policies and procedures related to the COVID-19 pandemic (testing, reporting, contact tracing, etc.) She can be reached at [mary.cadek@artacademy.edu](mailto:mary.cadek@artacademy.edu) or 513-562-6287.

The Office of Student Services can assist students in finding the additional appropriate access to healthcare at nearby facilities.

In the event of an emergency or what you may suspect to be an emergency, always call 911, or go to your nearest hospital ER.

For non-emergent health and wellness issues or questions, below are some health resources in the community:

### **HEALTHCARE**

**Elm Street Health Center**  
1525 Elm St.  
Cincinnati, OH 45202  
513-352-2902

**Good Samaritan Free Health Center**  
3727 St. Lawrence St.  
Cincinnati, OH 45205  
513-246-6888  
*Must meet certain requirements for access*

**University of Cincinnati Emergency Services**  
234 Goodman St.  
Cincinnati, OH 45219  
513-284-1000

**The Christ Hospital Emergency Room**  
2139 Auburn Avenue  
Cincinnati, OH 45219  
513-585-2000

**Planned Parenthood - Mt. Auburn**  
2314 Auburn Avenue  
Cincinnati, OH 45219  
513-287-6484

### **MENTAL HEALTH**

**Lighthouse Youth Services**  
401 E. McMillan  
Cincinnati, OH 45206  
513-569-9500

*Temporary and emergency housing options for young adults*

**Hamilton County Mental Health Access Point**

311 Albert Sabin Way  
Cincinnati, OH 45229

513-558-8888 Suicide & Crisis Hotlines

**National Suicide Prevention Lifeline:** 988

**Crisis Text Line:** Text “Start” to 741741

**Talbert House Crisis Hotline:** 513-281-2273

**Cincinnati Police, non-emergency:** 513-765-1212

**Psychiatric Emergency Services (PES):** 513-584-8577.  
*University Medical Center psychiatric emergency room.*  
24/7 services available.

**Mobile Crisis Team:** 513-584-5098.

*Mobile clinical team trained to respond to mental health emergencies. M-F 8:30am-12am, Sat-Sun 12pm-8:30pm.*

**Christ Hospital ER**

2939 Auburn Avenue,  
Cincinnati, OH 45219  
513-585-2235.

### **Student Advocacy**

The Dean of Students is the avenue for expressing any feedback, concern, grievance, etc. by a student or group of students. In such cases in which the Dean of Students is the focus of a concern or grievance, students should speak with the Vice President of Enrollment and Retention.

Near the end of each academic year, the Dean of Students will distribute an electronic Student Satisfaction Survey, which all students are encouraged to complete. This will survey the satisfaction level for each functional area of the AAC, including the faculty (full and part-time), administrative leadership, Financial Aid, Registrar services, etc. The survey will remain open for no less than two weeks, and all results will be available for review in the office of the Dean of Students.

In addition, Student Affairs hosts biannual Conversations (Lunches) with the Academic Dean, in which students are invited to participate in open sessions to discuss their experiences at the AAC. The dates and times for these events will be announced each semester.

↓ Artwork: BFA Student





## RESOURCES FOR RESEARCH, TEXTBOOKS, AND SUPPLIES

### Liberal Arts Studio

The Liberal Arts Studio (LAS) provides the space, tools, resources, and materials for exploration in the liberal arts. Consisting of a Media Room and a Collaborative Space, the LAS includes an extensive collection of books, digital resources, and multimedia equipment accessible during regular open hours or by appointment. Both the Media Room (N206) and the Collaborative Space (N207) can be reserved for group work, classes, or events. To search the AAC's catalog of books, films, and music, visit [www.aacbooks.lbib.com](http://www.aacbooks.lbib.com). For more information email [liberalarts@artacademy.edu](mailto:liberalarts@artacademy.edu).

### Public Library

The Cincinnati and Hamilton County Public Library is the official library for Art Academy of Cincinnati, and students are expected to use the library for out-of-class research. Located at 9th and Walnut Streets, it is only three blocks from campus.

AAC students can apply for borrowing privileges at the public library. To receive a library card, students must present a picture ID and provide their residential address and date of birth. Students who do not have a local Cincinnati/Hamilton County address to provide should speak with the Director of Student Services.

### Textbooks and Supplies

AAC does not maintain an on-campus bookstore. Students should purchase their books from the source most appropriate to them. Options may include Amazon, Barnes & Noble, [eBooks.com](http://eBooks.com), or others.

Faculty will provide students with a recommended book and supply list at the first class meeting. In addition to many online resources, students may also consider purchasing supplies in OTR at:

#### Suder's Art Store

1309 Vine Street  
Cincinnati, OH 45202  
513-241-0800  
[www.sudersartstore.com](http://www.sudersartstore.com)

## STUDENT GRIEVANCES AND COMPLAINTS

The Art Academy of Cincinnati (AAC) treats all complaints with equal seriousness and potential for productive change. In the evaluation of the processes and results associated with a student complaint, the AAC will consider to what extent the factors related to the complaint might hinder the institution's ability to achieve its mission, execute its vision, or live up to its core values. In the event that any of these hindrances are determined to exist, the Dean of Students, a Conduct Officer, and/or Conduct Review Panel will make recommendations to appropriate campus constituencies for review of policy and/or personnel.

Any student who has a serious concern or complaint should first present their concern to the Dean of Students. Complaints that are academic in nature, including complaints about faculty members may also be brought to the Department Chair who supervises the course and/or faculty member in question. If the complaint is regarding a Department Chair, the complaint should be brought to the Vice President for Academic Affairs.

Note: If the complaint is of sexual misconduct, students should contact the Dean of Students, who serves as the AAC's Title IX Coordinator, unless the sexual misconduct complaint is regarding the Dean of Students, in which case the student should notify the Vice President of Enrollment and Retention. The Title IX Coordinator will initiate an investigation that will follow the AAC Conduct Policies and Procedures and all applicable federal laws and processes in accordance with Title IX.

The AAC recognizes that initially most student complaints will be presented informally to the Dean of Students, relevant Department Chair, and/or the Vice President for Academic Affairs. At this point, the student will be advised as to whether or not the issue is considered to warrant a formal complaint to be filed based on the judgment of the complaint recipient.

Typically, the AAC will recommend informal complaints when the matter is not severe in nature and can reasonably be resolved with mediated conversation between relevant parties. In cases where the complaint is severe in nature, students will be encouraged to file a formal complaint. If the AAC recommends an informal complaint but the student prefers to move forward with filing a formal complaint, they/he/she may choose to do so. In addition, the AAC reserves the right

to initiate a formal complaint based on a student's informal complaint.

Formal complaints must be submitted in writing and must clearly define the following components: a complainant, an accused party or parties, and a succinct and complete record of grievances. The date of complaint and signature(s) of the complainant(s) must appear on the document in order to be treated as a formal complaint. Once a formal complaint has been received, the Dean of Students will determine appropriate proceeding action and consultation, including bringing the complaint to a supervisor, or designating a Conduct Officer/Conduct Review Panel.

Students who bring legitimate concerns to the attention of Art Academy faculty or administrators should not fear retaliation. If students perceive that retaliation has occurred, they should report this immediately to the Dean of Students or the Vice President for Academic Affairs.

### Student Conduct Policies

The Art Academy of Cincinnati has established standards of student conduct and determined procedures for enforcing these standards, as well as for determining results of student grievances and complaints.

The Code of Student Conduct, hereinafter referred to as the Code, is established to foster and protect the Art Academy's mission, vision, and educational goals; to foster the scholarly, artistic, and civic development of our students in a safe and secure learning environment; and to protect the people, facilities, and environments that support the AAC's students, staff, faculty, and visitors.

Student conduct that adversely affects the AAC community may be cause for disciplinary action. Alleged violations of the Code and/or infractions of applicable federal, state, and/or local laws will initiate the disciplinary process. Such conduct undermines trust, arouses fear and suspicion, and restricts freedom of access to the AAC's resources. Therefore, such conduct will not be tolerated.

In addition to being bound by the Code, students are subject to municipal, state, and federal laws while enrolled at the Art Academy. Violations of applicable laws may also constitute violations of the Code, and in such instances, the Art Academy may proceed with its own disciplinary processes under the policy independently of any criminal proceeding involving the same conduct and may impose sanctions for violation of the Code

even if such criminal proceeding is not yet resolved or is resolved in the student's favor. Any student found responsible for misconduct is subject to appropriate disciplinary sanctions.

Student conduct policies and procedures are substantially secondary to the use of example, guidance, advising, mentoring, and admonition in the development of responsible student conduct. When these preferred means fail to prevent, resolve, or deter problems of student conduct, procedural safeguards allow for the imposition of appropriate sanctions designed to aid in students' moral and ethical development, while protecting students from undue imposition of serious penalties.

### RELEVANT DEFINITIONS:

**Absolved:** A result of the conduct process in which the accused is held blameless and is not deemed to be in violation of the Code.

**Appeal:** The accused person's right to have their/his/her case re-reviewed by the President in order to determine the fairness of the decision.

**Bullying:** Includes physical, verbal (oral or written), electronically transmitted (cyber or high-tech), and psychological abuse of another person.

**Conduct Officer:** Referring to an individual Conduct Officer or the Conduct Review Panel.

**Conduct Hearing:** A process in which the facts of an alleged violation of the Code are presented to the appropriate Conduct Officer to determine whether a violation(s) took place and which sanction(s) are appropriate.

**Conduct Officers:** Art Academy administrators and staff members who have been trained and authorized by the College to hear cases of misconduct.

**Conduct Review Panel:** A body whose sole purpose is to hear cases of alleged misconduct in order to reach a determination of responsibility and to assign appropriate sanctions.

**Discrimination:** Consists of conduct of any type (e.g., oral, written, graphic, or physical) directed against a person (or group of persons) because of their race, color, national origin, religion, creed, age, disability, marital or familial status, sexual orientation, veteran or military status, gender identity, or any protected characteristic, which is sufficiently severe, persistent, or pervasive as to limit or deny a student's ability to participate

in or benefit from an educational program or an employee's ability to perform or participate in a work environment.

**Disruption:** The act of interrupting or impeding the academic and/or social environment of the Art Academy, including, but not limited to, violations of any written policies or procedures approved by the Art Academy.

**Harassment:** An unwelcome interaction that creates an intimidating, hostile, or demeaning work, living, and/or educational environment

**Preponderance of the Evidence:** A standard of proof utilized in accordance with the Art Academy of Cincinnati's conduct and grievance processes. The Preponderance of the Evidence standard requires a 51% likelihood that the alleged violation occurred. If this standard of proof is not met, the accused will be absolved of the charge(s).

**Sanction:** An outcome imposed for the violation of the Code. Generally, sanctions are educational in nature and are intended to modify the accused person's behavior as well as build an awareness of personal responsibility and community standards.

**Student Advocate:** Any person the accused would like to accompany them/him/her during a conduct hearing. The advocate is not permitted to speak on the student's behalf, but may provide moral support and individual counsel.

### Code of Student Conduct

AAC policies referenced in the Code of Student Conduct, such as the Residence Life License Agreement, the Student Studio Space and Rules Contract, etc., can be obtained from the Dean of Students. All applicable conduct standards in the Code of Student Conduct will hereafter be referred to as "the Code." The violation or attempted violation of any of the acts outlined in the Code will be considered violations of accepted conduct. In the enforcement of the Art Academy policies, all accused persons will, at a minimum, have the right to receive notice of the alleged violation(s) and the time, date, and location of the opportunity to respond to the alleged violation(s). A student shall be responsible for their/his/her conduct from the time of application for admission through the awarding of a degree.

Misconduct is defined by the Art Academy of Cincinnati as:

1. Violation of the Art Academy Housing Agreement, for residents, visitors, and guests in Art Academy Housing.

2. Violation of the Student Studio Agreement.
3. Violation of any written Art Academy Policy.
4. Violation of any applicable local, state, or federal law.
5. Sexual Misconduct\*: Actions that fall under the category of sexual misconduct include sexual assault; unwelcomed sexual advances; coercion for sexual favors; non-consensual sexual touching or contact; domestic or dating violence; stalking; actions committed through exploitation of another's mental or physical condition, for example, impairment due to alcohol or drugs, of which the assailant was aware or should have been aware; sexual harassment; sex-based or gender-based discrimination; or any other sexual activity without the consent of both of the parties.
6. Dishonesty: cheating, plagiarizing, furnishing false information to the Art Academy, forgery, or the use of Art Academy documents or identification to defraud.
7. Disruption of teaching, administration, or any authorized Art Academy function.
8. Behavior that injures or endangers the safety, health, or well-being of another person. This may include: threats or implied threats of physical harm; actions or statements that demean, degrade, or disgrace another person; attempts to inflict mental or bodily harm upon oneself or another person(s).
9. Possession, distribution, or sale of alcohol or alcohol containers in unauthorized locations and during any events held on campus.
10. Unlawful use, administration, possession, manufacture, distribution, or sale of illegal drugs, medications (prescription-based or over-the-counter), drug paraphernalia, or alcoholic beverages on campus. Additionally, no product or substance may be used in a manner that is unsafe or inconsistent with the product's stated guidelines for use or consumption.
11. Attempted or actual theft, damage, or vandalism to the property of others, or to Art Academy property or property under the control of the Art Academy.
12. Unauthorized entry into college facilities or unauthorized use of Art Academy property or the property of others. This includes unsupervised use of power tools and removal of any Art Academy property from campus.
13. Failure to comply with directions of officials of the Art Academy of Cincinnati acting in the performance of their duties and/or failure to identify oneself to these persons when requested to do so.
14. Misuse of Art Academy computers and computer services such as the Internet in an illegal manner. This includes the use of email, social media, or other forms of electronic communication in a manner that is threatening, malicious, or invasive of the privacy of another person or persons.
15. Possession of any firearms, weapons, fireworks, explosives, ammunition, or abuse of flammable substances on Art Academy property or replicas of such items that may reasonably be mistaken for any items listed above. The Art Academy does not allow use of open flame on the premises, including but not limited to candles, incense, cigarettes, or cigars.
16. False report of an emergency, including tampering with fire safety equipment and causing, making, or circulating a false report or warning of fire, explosion, crime, or other catastrophe.
17. Use of spray paint, aerosols, or resins outside of a spray-booth.
18. Gambling for money or other items (or services) of value.
19. Any and all hostile, threatening, or intimidating behavior that by its very nature would be interpreted by a reasonable person to threaten or endanger the health, safety, or well-being of any person is contradictory to the Art Academy of Cincinnati's Core Values and therefore is not acceptable. Examples of such behavior may include, but are not limited to:
  - a. An act(s) that alarms or seriously disrupts another person's ability to participate in any aspect of AAC life; or
  - b. Communicating verbally either directly or indirectly through another party, by telephone, regular or electronic mail, voice mail, or any verbal, mechanical, electronic, or written

- communication in a manner likely to cause or which causes injury, distress, or emotional or physical discomfort.
- c. Any form of harassment, including sexual harassment or harassment based on perceived or actual identities.
20. Bias-Related Incidents: Any violation of the Code motivated by a consideration of race, sex, gender identity, color, religion, ancestry, national origin, age, disability, veteran status, or sexual orientation may subject the student to the imposition of a sanction more severe than would be imposed in the absence of such motivation.
21. Violating the terms of any disciplinary sanction.
22. Failure to exercise reasonable care toward any person(s) or their/his/her property.
23. Attempting to commit and/or complicity in any prohibited act(s) of the Code of Student Conduct.
24. Invasion of Privacy: The recording, filming, photographing, viewing, transmitting, or producing the image or voice of another person without their/his/her knowledge and expressed consent while in an environment that is considered private or where there is an expectation of privacy are actions that are strictly prohibited. In such circumstances, the use of undisclosed and/or hidden recording devices is prohibited, as is the storing, transmission, and/or distribution of any recording (or recordings) that derive from such devices. This policy does not pertain to the recording of public events or discussions, or recordings made for law enforcement purposes.

*\*Issues related to sexual misconduct will be handled and investigated according to the specific policies and procedures outlined in "Sexual Misconduct Policies and Procedures" below.*

## Adjudication Policies and Processes

In cases in which a formal complaint has been received and/or a violation of the Code of Student Conduct has been alleged, the following processes may be implemented:

**Conduct Officers** The Vice President for Academic Affairs and the Dean of Students, or their designees, are the only individuals authorized to act as

Conduct Officers, to conduct hearings to determine responsibility, and impose appropriate sanctions. Conduct Officers are responsible for following conduct procedures and may impose any sanction outlined in the Code.

## Conduct Review Panel

Based on the severity of a case or at the student's request, a Conduct Officer may refer cases of alleged violations to the Conduct Review Panel. The Conduct Review Panel is responsible for following all applicable policies and procedures within the Academic Catalog.

## Assembling the Panel

In order to encourage a fair and balanced hearing where the community and its constituents are represented, the Conduct Review Panel shall be composed of:

1. Two faculty representatives selected by the Vice President for Academic Affairs
2. One staff representative selected by the Associate Dean
3. One student representative selected by the Dean of Students

## Panel Officers

The Conduct Review Panel shall elect a Chair by majority vote when the Panel is first assembled. The Chair has the responsibility of ensuring that the Panel is timely, unbiased, and productive in its work. This includes scheduling, managing, and documenting the Panel's processes and determinations.

## Replacement of the Conduct Review Panel Chair

In cases in which the Chair steps down or resigns from the Panel, a vote for a new Chair will be coordinated by the Director of Student Services within a two-week period of receiving the Chair's resignation. Should members of the Panel wish to replace the sitting Chair, the concerned member(s) should communicate directly with the Dean of Students. Should the Dean of Students determine that the Chair should be replaced, a new Chair will be selected as set forth above.

Each member of the Conduct Review Panel is expected to maintain absolute confidentiality with regard to all matters related to the Panel's work and in relation to the student or students involved in the case. Panel members who compromise confidentiality in respect to the case may be asked to resign from the Panel and may be subject to disciplinary action themselves.

## Disqualification of Panel Members

A member of the Conduct Review Panel will be disqualified from serving on the Panel if the member in question is filing the charge(s) against the accused, is related to the accused, or has another conflict of interest as determined by the Conduct Review Panel or the Dean of Students. Any such members of the Conduct Review Panel must disqualify themselves from sitting on the Panel with respect to any portion of the disciplinary proceeding, including any hearings regarding responsibility, discipline, or any other matter related to the case. If such members of the Panel fail to disqualify themselves, then the Dean of Students reserves the right to disqualify those Panel members. If a member of the Panel is disqualified from further review of a case, then that member shall be replaced in the following manner: the Vice President for Academic Affairs shall appoint a replacement faculty representative; the Associate Dean shall appoint a replacement staff representative; or the Dean of Students shall appoint a replacement representative of the student body.

## Concerns about Panel Members

If the accused or any member of the Conduct Review Panel has a concern regarding the composition of the Conduct Review Panel as it relates to the scheduled proceedings, the concern shall be brought to the Dean of Students for consideration. If the Dean of Students determines that the composition of the Panel should be changed, the procedure outlined above shall be followed.

## Conduct Review Panel Procedures

Within the context of the policies and procedures stated herein, the Chair of the Conduct Review Panel shall be responsible for the Panel's procedures and must ensure that the accused is/are provided fair and thorough opportunities to present information and to respond to the information presented by others during the hearing.

## The Conduct Conference

The purpose of the Conduct Conference is to provide the AAC a means of making findings of fact and to arrive at a decision regarding behavior. Individuals alleged to be in violation of the Code are provided the opportunity to have a hearing to ensure fairness, truth, and justice. Individual Conduct Officers or the Conduct Review Panel may adjudicate Conduct Conferences, and the use of either term below may be used interchangeably.

These Conduct Officers/Review Panels must adhere to the following procedures:

- The hearing is closed to the public. At the request of the accused, an advocate may be admitted.
- The Conduct Officers shall advise the accused of the allegations against them/him/her.
- The Conduct Officers shall allow only pertinent information to the case to be introduced at the hearing.
- In hearings involving more than one accused person, the Conduct Officers may permit or require the hearings concerning each to be conducted separately. The Conduct Officers have both the responsibility and the right to determine involvement of Art Academy community members.
- An audio recording of the proceedings may be made at the hearing. In addition, notes on the proceedings shall be kept for each hearing. These records will be maintained in a file in the office of the Dean of Students until the accused graduates from the Art Academy or is no longer a matriculated student of the Art Academy of Cincinnati.
- The Conduct Officers hear evidence, make findings of fact, and impose appropriate sanctions. Responsibility for violating the Code shall be assigned using a preponderance of the evidence standard. The Conduct Officer is responsible for informing the accused of their/his/her right to appeal.
- Appeals can be lodged by the accused only and must be received by the Vice President for Academic Affairs within five (5) business days from the time the accused is given the determination from the Conduct Officers. A record of the appeal shall be made, and the appeals process will be initiated upon receipt of a written appeal. The accused will be notified of the appeal result within five (5) business days of receipt of said appeal.
- Each appeal will be treated with seriousness, and it is up to the Vice President for Academic Affairs to make a determination of whether the Conduct Officers followed the appropriate procedures and imposed appropriate discipline.
- If the Vice President for Academic Affairs finds that the Conduct Officer came to an incorrect

determination, or if the discipline is grossly inappropriate based upon the severity of the case, the Vice President for Academic Affairs may change the recommendation and/or discipline accordingly.

### Failure to Appear or Present Evidence

If the accused is unable to appear before the assigned Conduct Officers on the date specified in the notice, they/he/she should notify the Chair of the Conduct Review Panel, or the individual Conduct Officer in writing at least 24 hours prior to the scheduled date and time. A compelling reason should be provided, with documentation as appropriate. The Conduct Officer, or Conduct Review Panel Chair, in consultation with Panel members as needed, will consider the request and determine its outcome, including a new date and time for the hearing in cases where the request is approved.

In cases in which the request is denied, or when the accused fails to appear before the Conduct Officer or Conduct Review Panel without giving proper notice prior to the date and time specified in the notice, the Conduct Officer may consider all information at their/his/her disposal and may determine the appropriate course of action, to include ruling on the case. No accused person, however, may be found to have violated the Code of Student Conduct solely because that person failed to appear.

Guided by the values and practices of excellent scholarship and a responsible, ethical community, the Conduct Officers and Conduct Review Panel shall conduct the research necessary to come to a reasonable conclusion, and in doing so may request and review pertinent records and/or files, or meet with individuals and groups as needed.

### Rights of the Accused

- The right to receive notification of the section(s) of the Code allegedly violated and the date, time, and place of any conference or hearing on the alleged violation.
- The right to challenge the objectivity or fairness of any of the persons serving as a Conduct Officer. The decision to uphold any challenge made by the accused rests with the Panel Chair or Conduct Officer.
- The right to consult an advisor. The right to invite, at any point of the disciplinary process, an advocate in any or all related meetings or discussions in which the accused

would be present or engaged. The advocate may not partake in any discussion as part of the conduct process, but may be present to provide moral support and individual counsel to the accused.

- The right to review a copy of each document pertinent to the alleged violation upon request.
- The right to notification of the name of each person expected to testify at any conference or hearing upon request.
- The right to introduce documents, to call witnesses, and to present other evidence. The right to call witnesses is accompanied by the obligation to provide the name of each witness, in writing, two business days in advance of a Conduct Conference to the appropriate Conduct Officers.
- The right to be present at Conduct Conferences on the alleged violation and to make or to refrain from making statements.
- The right to request a change in their/his/her on-campus housing assignment or academic schedule if the accused feels unsafe.
- The right to ask questions of any person participating in – or providing information at – a hearing. All questions asked by the accused are to be directed toward the Chair of the proceedings. In certain circumstances, questioning may be done outside the physical presence of those participating in the hearing.
- The right to receive written notification of any decision made.
- The right to appeal the decision of a hearing or conference in accordance with AAC procedures.
- The right to review the record that exists of any hearing in accordance with all state laws and the Family Educational Rights and Privacy Act.
- The right to request postponement of a hearing for good cause shown. In most cases, a postponement will only be granted due to an academically related commitment. The decision to postpone a hearing rests with the Conduct Officers.

### Rights of Complainant

- The right to be kept informed of the status of proceedings throughout the process.
- The right, in all disciplinary proceedings to have the presence of

- an advisor. An advisor may consult with the student, but not address the Conduct Officers or participate directly in the hearing.
- The right to request to answer questions posed by the accused outside of the physical presence of the accused. The Conduct Officers will determine if such a request will be granted.
  - The right to submit, orally or in writing, an impact statement to any conduct officer.
  - The right to receive timely notification of any decision made.
  - The right to be granted, if these changes are reasonably available, a change in living assignment, academic arrangement, or other steps necessary to prevent unnecessary or unwanted or uncomfortable contact.
- In cases of sexual misconduct complainants maintain the following additional rights:
- To decide whether or not they/he/she wants to participate in any part of the investigation or hearing process, and to change that decision at any point in the process.
  - To deny the use of their/his/her name if a report must be made to a local law enforcement agency.
  - To be informed about any limits of confidentiality that may pertain to the allegation.
  - To be informed of their/his/her options of services available to them and any time limits associated with each option.
  - To have an advocate or other support person assist them/him/her during the process.
  - The right to consult an advisor before, during, and after any conference or hearing.
  - To bring witnesses in person to present witness statements during an investigation.
  - To have advice of their/his/her own legal counsel (although legal counsel may not represent any individuals involved during the process or hearing).
  - To be informed of the outcome of the investigation and finding.
  - To appeal the outcome of the initial finding.
  - Sanctioning Guidelines
- Disciplinary sanctions will be based on:
  - The nature and severity of the violation.
  - The damage incurred to a person and/or property.
  - The past record of violations: i.e. the number, the frequency, and severity.
  - The level of cooperation and forthrightness of the student in remedying or making restitution in regards to the violation will be taken into consideration.
- Infractions of a very serious nature may result in immediate expulsion. Any student expelled by the Art Academy shall have the right to appeal.
- Each Conduct Officer may apply appropriate sanctions based on a student's responsibility of violating the Code and the severity of the incident. The following sanctions may be imposed upon any student found to have violated the Code of Student Conduct:
- 1. Loss of Privileges**  
Specified privileges may be withheld for a designated period of time, such as loss of studio space, among other privileges.
  - 2. Restitution**  
Students found to have violated the Code may be required to make compensatory payment for loss, damage, or injury. This may take the form of appropriate service and/or monetary or material replacement.
  - 3. Fines**  
Students deemed to be in violation of the Code may be charged a fine not to exceed \$50 per case. Fines may be assessed as:
    - \$25 fine for a finding of responsibility for a violation of the Code during an incident.
    - \$25 fine due to failure to attend a meeting/conduct conference or to complete a sanction by the required date.
  - 4. Warning**  
Students who have violated the Code will receive a written reprimand that identifies the student's violation (or violations) of the Code.
  - 5. Probation**  
If a student is found to be in violation of the Code, a designated probationary period of time during which more severe disciplinary sanctions may be imposed.

## 6. [www.artacademy.edu/student-services/title-ix](http://www.artacademy.edu/student-services/title-ix)

A Conduct Officer may notify a parent or guardian of a student who is under 21 years of age (at the time of communication) that the student has committed a violation of law or college policy.

## 7. Order of No-Contact

An Order of No-Contact prohibits interaction between or among students who are involved in a conduct dispute. Such an order is designed to help minimize further altercations between those involved. Students who are subject to Orders of No-Contact shall not contact each other using any means whatsoever. This includes, but is not limited to comments, words, or gestures in person, through postal mail, email, social networking sites, or by having others (friends, acquaintances, family members etc.) act on behalf of the students involved.

## 8. Suspension from the College

Separation of the student from the College may be imposed for a defined period of time as determined by the Conduct Officers. In such an event, the Conduct Officers will notify the student of the suspension via a written letter, which states 1.) the time period during which the suspension is in effect; 2.) the terms of the suspension; and 3.) the conditions under which eligibility to return may be satisfied. Students who are suspended during the semester will be withdrawn from all courses and noted as withdrawn from the College. Conditions for readmission will be specified at the time of suspension.

## 9. Expulsion

expelled from the College during a semester, the student will be withdrawn from all courses, and their/his/her transcript will include a notation stating that the student was expelled.

## 10. Educational Sanctioning

An order requiring the student to perform mandated service or to participate in an education program or activity, including, but not limited to, an educational seminar, a treatment program for alcohol or drug abuse, psychological counseling, or other program/task designed to assist the student in learning more about how their behavior impacted themselves and/or the community.

## **11. Other Sanctions**

The Conduct Officers may suggest other sanctions that are suitable in light of the student's offense.

## **Multiple Sanctions**

Multiple sanctions may be applied based on the nature and severity of the responsibility ascribed to a student for Code violation(s). The presiding Conduct Officer has the sole discretion in applying appropriate sanctions for each case.

## **Voting on Sanctions**

In cases of a Conduct Review Panel, the members shall determine, by majority vote, the sanction(s) for each violation.

## **Request for Expungement**

After serving the required sanction for violation of the Code, and upon completion of degree requirements, a student may request that the records documenting the violation of the Code, subsequent process and adjudication, be expunged from the student's permanent record. This request must be in writing and addressed to the Vice President for Academic Affairs stating the violation and the resultant change in behavior or circumstances that warrant the request. The Vice President for Academic Affairs is not obligated to grant any request for expungement, but will seriously consider a request. Sexual Misconduct Policies and Procedures

- Anti-Discrimination Statement

Title IX of the U.S. Education Amendments of 1972 ("Title IX") is a federal civil rights law that prohibits discrimination on the basis of sex in education programs and activities. The Art Academy of Cincinnati (AAC) does not discriminate on the basis of sex in the education programs or activities that it operates including admissions and employment.

Under Title IX, discrimination on the basis of sex can also include sexual harassment which is defined as conduct on the basis of sex that satisfies one or more of the following:

- o An employee of the College conditioning the provision of education benefits on participation in unwelcome sexual conduct (i.e., quid pro quo); or
- o Unwelcome conduct that a reasonable person would determine is so severe, pervasive, and objectively offensive that it effectively denies a person

equal access to the institution's education program or activity; or

- o Sexual assault (as defined in the Clery Act), dating violence, domestic violence, or stalking as defined in the Violence Against Women Act (VAWA).

Any person may report sex discrimination, including sexual harassment (whether or not the person reporting is the person alleged to be the victim of conduct that could constitute sex discrimination or sexual harassment), in person, by mail, by telephone, or by electronic mail, using the contact information listed for the Title IX Coordinator, or by any other means that results in the Title IX Coordinator receiving the person's verbal or written report. Such a report may be made at any time (including during non-business hours) by using the telephone number, electronic mail address, or by mail to the office address listed for the Title IX Coordinator. The following person has been designated to handle inquiries regarding the non-discrimination policies and/or laws:

*Dean of Students, Title IX Coordinator*  
1212 Jackson Street, Office N112,  
Cincinnati, OH, 45202  
513-562-6273  
[ricky.pleasant@artacademy.edu](mailto:ricky.pleasant@artacademy.edu)

The AAC Title IX Policy and Procedures document ([www.artacademy.edu/student-services/title-ix](http://www.artacademy.edu/student-services/title-ix)) provides extensive information on AAC's grievance procedures and grievance process, including how to report or file a complaint of sex discrimination, how to report or file a formal complaint of sexual harassment, and how AAC will respond.

Inquiries about the application of Title IX and this part to such recipient may be referred to AAC's Title IX Coordinator, to the Assistant Secretary, or both. The Assistant Secretary's contact information is U.S. Department of Education, Office of Postsecondary Education, 400 Maryland Avenue, S.W., Washington, DC 20202, Main Telephone: 202-453-6914.

A person may also file a complaint with the appropriate federal, state, or local agency within the time frame required by law. Depending upon the nature of the complaint, the appropriate agency may be the federal Equal Employment Opportunity Commission (EEOC), Office for Civil Rights (OCR) of the U.S. Department of Education, the Department of Justice, and/or the Ohio Civil Rights Commission.

## **EEOC Field Office**

550 Main St, Cincinnati, OH 45202  
Telephone: (800) 669-4000  
Email: [info@eeoc.gov](mailto:info@eeoc.gov)

## **Ohio Civil Rights Commission**

Columbus Regional Office  
30 E Broad St 4th floor,  
Columbus, OH 43215  
Telephone: (614) 466-5928

## **Assistant Secretary for Civil Rights Office**

National Headquarters U.S. Department of Education Lyndon Baines Johnson Dept. of Education Building 400 Maryland Avenue, SW Washington, DC 20202  
Telephone: 800-421-3481  
Fax: 202-453-6012; TDD: 800-877-8339  
Email: [OCR@ed.gov](mailto:OCR@ed.gov)

Within any resolution process related to this policy, The Art Academy of Cincinnati provides reasonable accommodations to persons with disabilities and religious accommodations, when that accommodation is consistent with state and federal law.

The Art Academy of Cincinnati does not discriminate in its employment practices or in its educational programs or activities on the basis of sex/gender. The Art Academy also prohibits retaliation against any person opposing discrimination or participating in any discrimination investigation or complaint process internally or externally. Reports of misconduct, questions regarding Title IX, and concerns about noncompliance should be directed to the Title IX Coordinator. For a complete copy of the policy or for more information, please contact the Title IX Coordinator or the Assistant Secretary of Education within the Office for Civil Rights (OCR).

Since Fall 2018, the AAC has required that all students and employees complete annual sexual misconduct and Title IX compliance training via online training modules. This training is coordinated by the Title IX Coordinator / Director of Student Services. Students are trained on definitions related to sexual misconduct, ways to recognize it, and strategies for preventing it. Employees are trained on the same, in addition to training on their reporting responsibilities. Statement of Jurisdiction

This policy applies to alleged sex/gender-based discrimination that takes place on university property (owned, leased or controlled premises), at university-sponsored events, in connection with a university-recognized program or activity,

as well as off-campus behavior that is not associated with a university-sponsored event or a university-recognized program or activity, if the alleged discrimination could reasonably create a hostile environment on campus or in university programs or activities.

## II. Glossary

The university's policies and definitions may differ from Ohio state law. Conduct may be both punishable under the criminal statutes and university policy. These processes are separate and distinct from one another, but can run concurrently. Definitions cited from the Ohio Revised Code may be revised at any time.

- **Advisor** means a person chosen by a party or appointed by the institution to accompany the party to meetings related to the resolution process, to advise the party on that process, and to conduct cross-examination for the party at the hearing, if any.
- **Complainant** means an individual who is alleged to be the victim of conduct that could constitute harassment or discrimination based on a protected class; or retaliation for engaging in a protected activity.
- **Complaint (formal)** means a document filed-signed by a Complainant or signed by the Title IX Coordinator alleging harassment or discrimination based on a protected class or retaliation for engaging in a protected activity against a Respondent and requesting that the recipient investigate the allegation.
- **Confidential Resource** means an employee who is not a Mandated Reporter of notice of harassment, discrimination, and/or retaliation (irrespective of Clery Act Campus Security Authority status).
- **Day** means a business day when the Art Academy of Cincinnati (AAC) is in normal operation.
- **Education program or activity** means locations, events, or circumstances where the Art Academy of Cincinnati exercises substantial control over both the Respondent and the context in which the sexual harassment or discrimination occurs and also includes any building owned or controlled by a student organization that is officially recognized by the Art Academy of Cincinnati.
- **Final Determination:** A conclusion by preponderance of evidence

standard that the alleged conduct occurred and whether it did or did not violate policy.

- **Finding:** A conclusion by the preponderance of evidence standard that the conduct did or did not occur as alleged.
- **Formal Grievance Process** means "Process A," a method of formal resolution designated by the recipient to address conduct that falls within the policies included below, and which complies with the requirements of 34 CFR Part 106.45.
- **Grievance Process Pool** includes any investigators, hearing officers, appeal officers, and Advisors who may perform any or all of these roles (though not at the same time or with respect to the same case).
- **Decision Maker** refers to those who have decision-making and sanctioning authority within the Recipient's Formal Grievance process.
- **Investigator** means the person or persons charged by the Art Academy of Cincinnati with gathering facts about an alleged violation of this Policy, assessing relevance and credibility, synthesizing the evidence, and compiling this information into an investigation report and file of directly related evidence.
- **Mandated Reporter** means an employee of the Recipient who is obligated by policy to share knowledge, notice, and/or reports of harassment, discrimination, and/or retaliation with the Title IX Coordinator.
- **Notice** means that an employee, student, or third-party informs the Title IX Coordinator or other Official with Authority of the alleged occurrence of harassing, discriminatory, and/or retaliatory conduct.
- **Official with Authority (OWA)** means an employee of the Art Academy of Cincinnati explicitly vested with the responsibility to implement corrective measures for harassment, discrimination, and/or retaliation on behalf of the Recipient.
- **Parties** include the Complainant(s) and Respondent(s), collectively.
- **Process A** means the Formal Grievance Process detailed below and defined above.
- **Process B** means the informal alternative resolution procedures.

• **Recipient** means a postsecondary education program that is a recipient of federal funding.

• **Remedies** are post-finding actions directed to the Complainant and/or the community as mechanisms to address safety, prevent recurrence, and restore access to the Recipient's educational program.

• **Respondent** means an individual who has been reported to be the perpetrator of conduct that could constitute harassment or discrimination based on a protected class; or retaliation for engaging in a protected activity.

• **Resolution** means the result of an informal or Formal Grievance Process.

• **Sanction** means a consequence imposed by the Recipient on a Respondent who is found to have violated this policy.

• **Sexual Harassment** is the umbrella category including the offenses of sexual harassment, sexual assault, stalking, and dating violence and domestic violence.

• **Title IX Coordinator** is at least one official designated by the Art Academy of Cincinnati to ensure compliance with Title IX and the Recipient's Title IX program. References to the Coordinator throughout this policy may also encompass a designee of the Coordinator for specific tasks.

• **Title IX Team** refers to the Title IX Coordinator and any member of the Grievance Process Pool.

## I. Policies

**Consent** Consent is informed, freely given, mutual, and can be withdrawn at any time. A person cannot give consent if that person is mentally or physically incapacitated or impaired such that the person cannot understand the fact, nature, or extent of the sexual situation; this includes impairment or incapacitation due to age, alcohol or drug consumption, or being asleep or unconscious. Similarly, a person cannot give consent if force, expressed or implied, duress, intimidation, threats or deception are used on the complainant. Silence or the absence of resistance does not necessarily imply consent. Consent to some sexual acts does not imply consent to other acts, nor does prior consent to sexual activities imply ongoing future consent with that person or consent to that same sexual activity with another

person. Whether an individual has taken advantage of a position of influence or authority over an alleged victim may be a factor in determining consent.

**Dating Violence** Dating violence is violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim. The existence of such a relationship shall be determined based on a consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship. Dating violence includes sexual or physical abuse or the threat of such abuse.

**Domestic Violence** Domestic violence is violence committed by a current or former spouse or intimate partner of the victim; by a person with whom the victim shares a child in common; by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner; or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of Ohio.

#### Pursuant to Ohio Revised Code § 2919.25

##### **Domestic Violence:**

- No person shall knowingly cause or attempt to cause physical harm to a family or household member.
- No person shall recklessly cause serious physical harm to a family or household member.
- No person, by threat of force, shall knowingly cause a family or household member to believe that the offender will cause imminent physical harm to the family or household member.

\* Complete text of Ohio Revised Code § 2919.25

**Incapacitated or Incapacitation** A state in which rational decision-making or the ability to consent is rendered impossible because of a person's temporary or permanent physical or mental impairment including, but not limited to, physical or mental impairment resulting from drugs or alcohol, disability, sleep, unconsciousness, or illness. Incapacitation is determined based on the totality of the circumstances. Incapacitation is more than intoxication, but intoxication can cause incapacitation. Factors to consider in determining incapacitation include, but are not limited to, the following:

1. Lack of awareness of circumstances or surroundings (e.g., an inability to understand, either temporarily or

permanently, the who, what, where, how and/or why of the circumstances; blackout state);

2. Inability to physically or verbally communicate coherently, particularly with regard to consent (e.g. slurred or incoherent speech);
3. Lack of full control over physical movements (e.g., difficulty walking or standing without stumbling or assistance); and/or
4. Physical symptoms (e.g., vomiting or incontinence).

#### **Sex Discrimination**

Sex discrimination takes place where an AAC student or third party receives negative or adverse treatment based on sex, gender, or gender identity and the conduct denies or limits the individual's ability to obtain the benefits of AAC's programs or activities.

#### **Sex-and-Gender-Based Harassment**

Sex-and-Gender-Based Harassment is defined as unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature where:

Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic success; or

Submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting such individual; or

Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or study environment.

In addition, harassment without an overt sexual component can also violate the law and university policies where it is shown that the harassment is directed at an individual because of the individual's gender or gender identity. In determining whether alleged conduct constitutes sexual harassment, the AAC will look at the totality of the circumstances, such as the nature of the sexual advances and the context in which the alleged incidents occurred. The determination whether a particular action violates this policy will be made from the facts, on a case-by-case basis. In cases in which a hostile environment is alleged, a determination of a violation requires not only a finding that the victim regarded the environment as hostile, but also that such conduct was

severe, persistent, or pervasive and would be considered hostile by any reasonable person. Offensive conduct that does not rise to the level of harassment, however, may be grounds for discipline under other applicable policies.

#### **Sex-and-Gender-Based Violence**

Sex-and-Gender-Based Violence refers to physical sexual acts perpetrated against a person's will or where a person is incapable of giving consent due to the person's use of drugs or alcohol. An individual also may be unable to give consent due to an intellectual or other disability. A number of different acts fall into the category of sexual violence, including rape, sexual assault, and sexual coercion. All such acts of sexual violence are forms of sexual harassment covered under Title IX. Gender-based violence may be directed at a person because of the person's gender, gender identity, or perceived gender/gender identity.

#### **Rape**

Penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the complainant.

#### **Sexual Assault**

Offenses including rape, fondling, or statutory rape. Sexual assault includes non-consensual intercourse (see definition of rape above) as well as non-consensual sexual contact (intentional sexual contact of the body parts of another person without that person's consent).

#### **Sexual Coercion**

This occurs when a respondent unreasonably pressures a complainant to engage in sexual activity despite the complainant indicating that they/he/she does not want to engage in sexual interaction. Sexual coercion can occur through the use of words/pressure, substances such as drugs or alcohol, force, or manipulation. Sexual coercion can also occur where the respondent is in a position of influence or authority over the complainant, or where the complainant is a minor.

#### **Stalking**

Stalking means engaging in a course of conduct directed at a specific person that would: cause a reasonable person to fear for his or her safety or the safety of others; or suffer substantial emotional distress.

Pursuant to Ohio Revised Code § 2903.211 Menacing by Stalking:

(A) (1) No person by engaging in a pattern of conduct shall knowingly cause another person to believe that the offender will cause physical harm to the other person or cause mental distress to the other person. In addition to any other basis for the other person's belief that the offender will cause physical harm to the other person or the other person's mental distress, the other person's belief or mental distress may be based on words or conduct of the offender that are directed at or identify a corporation, association, or other organization that employs the other person or to which the other person belongs.

- (2) No person, through the use of any electronic method of remotely transferring information, including, but not limited to, any computer, computer network, computer program, or computer system, shall post a message with purpose to urge or incite another to commit a violation of division (A) (1) of this section.
- (3) No person, with a sexual motivation, shall violate division (A) (1) or (2) of this section.

\* [Complete text of Ohio Revised Code § 2902.211](#)

## Student

As defined in the Student Code of Conduct, an individual who has been accepted for admission to the university, registered for classes, enrolled at the university, or otherwise entered into any other relationship with the university to take or audit classes. Student status lasts until an individual graduates, withdraws from the university, is dismissed, or is not in attendance for two complete semesters.

## Confidentiality

If you have experienced sexual misconduct and would like to speak confidentially with someone about your reporting options, please consider contacting our Mental Health Counselor, [counselor@artacademy.edu](mailto:counselor@artacademy.edu). The Art Academy will generally honor a complainant's request for confidentiality. However, complainants should be advised that this may limit the AAC's ability to respond fully to the report. Reports made to university employees other than those specifically identified as confidential sources must be reported to the Title IX Coordinator, who will evaluate the reports to determine whether action must be taken to protect the Art Academy community.

## Mandatory Reporter

All AAC employees, except those specifically designated as confidential resources (the Mental Health Counselor), must report to the Title IX Coordinator any incidents of possible sexual harassment, sex discrimination, or retaliation on campus of which they are aware. Reports must be made within 24 hours using the online reporting form or to the Title IX Coordinator using the contact information provided above. AAC employees who are responsible for reporting possible sex discrimination, sexual harassment, and retaliation include all faculty, administrators, staff, residence community coordinators, and residence advisors.

## AAC Duty to Investigate and Limits of Confidentiality

All full-time and part-time employees (faculty and staff) are designated as "Responsible Employees" by Title IX standards. Responsible Employees are required by law to report any information related to sexual misconduct to the Title IX Coordinator.

Once an allegation of sexual misconduct comes to the attention of the Title IX Coordinator, the AAC is required by law to investigate, whether the allegations of sexual misconduct are made directly or are hearsay, and whether communicated verbally, in writing, or otherwise. This obligation may exist whether or not the alleged victim chooses to pursue criminal charges or to participate in the AAC's investigatory process. Incidents involving sexual assault will be reported to local law enforcement authorities. Further, Art Academy of Cincinnati will disclose the name of the alleged victim to law enforcement authorities only with that person's express permission. The alleged victim or any other reporting individual may choose not to participate in any action taken by the AAC.

Requests for anonymity, while not automatically upheld, will be accommodated to the greatest extent possible. However, a request for anonymity may result in conditions that make it difficult for the school to conduct a full and proper investigation. Students who desire strict confidentiality may discuss their concerns with a licensed counselor, who is exempt from legal requirements to report the incident to other college administrators or law enforcement personnel, except in cases where the individual or others are deemed to be at significant risk of harm.

## Sexual Misconduct Investigation and Hearing Procedures

When an allegation of sexual misconduct comes to the attention of any school official, that official will report the allegation to the Title IX Coordinator, who will assign an Investigator. The Investigator will conduct a fact-finding investigation with involved individuals and those who may have relevant information to share about the case. The respondent(s) will be notified at least two calendar days prior to the date of any investigatory meeting or hearing, unless the Coordinating Investigator determines that extenuating circumstances require a more immediate meeting or hearing date. The notice will include a general description of the alleged policy violation(s) and the time, date, and location of the meeting or hearing.

After conducting the investigation, the Investigator will present the case file to the Title IX Coordinator. The Title IX Coordinator will either make an administrative decision based on the evidence presented, or convene a Conduct Review Panel as described in the student conduct policies described above.

The complainant and the respondent each have the right to have witnesses speak to the Investigator on behalf of the respective parties. In the event that a meeting/hearing is held, witnesses or other individuals may be invited to address the Investigator during the hearing at the discretion of the hearing officer or panel. Witnesses must be present and willing to participate in hearings in order for their evidence or testimony to be considered relevant to the hearing.

The complainant and the respondent each have the respective right to have legal counsel with them during any portion of the investigation, including a hearing.

At its discretion, the college may impose immediate and temporary remedies to protect any individuals involved during the time that the investigation and hearing are underway. In particular, the complainant or the respondent may receive assistance from the Dean of Students in changing academic schedules and on-campus living arrangements, among other remedies.

Campus investigations and hearings conform to basic rules of fairness and are conducted by individuals who receive annual training on conducting such processes. A campus hearing is not a court trial. The main purpose of any investigation or hearing is to consider

allegations and to determine the likeliness that a violation of the Code of Student Conduct has occurred by considering the evidence presented. The hearing officer or panel will use a preponderance of the evidence procedure to determine whether a student has or has not violated a provision of the Code.

In the absence of an involved party at a meeting or hearing, the hearing officer or panel will decide whether to continue without the absent individual. Failure to attend a meeting or hearing may affect the outcome and the sanctions imposed. An accused student's absence, without sufficient reason, may be grounds for disciplinary action as well.

A record of any meetings or hearings may be made either by audio or video recording at the discretion of the Coordinating Investigator or hearing panel. All persons present will be notified if a meeting is to be recorded.

Both the complainant and the respondent will be informed of the outcome of any investigation and hearing, including the finding and any sanctions imposed that directly impact the complainant, within a reasonable timeframe (typically within five (5) business days) by email sent to their/ his/her AAC email addresses and/or by postal mail. In some cases, the victim or their/his/her next-of-kin will be notified when the law requires it or when such notification is permitted by law and with the alleged victim's consent.

### **Minors as Complainant or Respondent**

All Art Academy of Cincinnati community members who receive information, suspect, or know that a minor is being or has been abused or neglected must advise their supervisor, the Human Resources Officer, and Campus Security immediately. If the report is about a supervisor or administrator, the next level of management should be contacted.

### **Formal Resolution**

This procedure provides for the prompt, reliable, impartial resolution of complaints of sex discrimination. Complaints will generally be resolved within 60 days of the filing of a complaint; however, in some circumstances, complaints may take longer to resolve (e.g., if filed during university breaks.) If there is a need to extend the timelines set forth below, the Title IX Coordinator will make the determination and notify the parties. Notwithstanding the waiver, complainants who have experienced sexual violence are still encouraged to file complaints.

Complainants and respondents will receive regular updates regarding the status of the complaints.

- III. The AAC strongly encourages individuals who experience sex discrimination to file complaints as soon as reasonably possible after the alleged sex discrimination occurs to allow for prompt resolution of inappropriate conduct. Complaints should be filed under this procedure within two years of the last act of alleged discrimination, unless extenuating circumstances precluded reporting a complaint within that time frame. The purpose of the time frame is to ensure that the passage of time does not limit the AAC's ability to conduct an investigation or locate witnesses, as memory lapses and other time-sensitive factors may impair an investigation. Complaints filed outside the two-year time frame may be eligible for a discretionary waiver of the filing requirement. Waiver decisions will be made by the Title IX Coordinator in consultation with the General Counsel.
  - a. Evidence Collection  
Victims of sexual violence can have evidence collected up to 96 hours after a sexual assault. All Cincinnati-area hospital emergency departments can provide evidence collection and can request that a survivor advocate be available for the victim. The collection of evidence does not require the victim to file a report or press charges. It does, however, secure any evidence in the event that the victim would consider filing or pressing charges in the future. Emergency room personnel is required to call law enforcement to file a report in cases of sexual assault. However, the victim has the option to remain completely anonymous or to decline to speak with law enforcement officials at all. Victims should be aware that brushing teeth, bathroom-related wiping, showering, shampooing, laundering, shaving, smoking, drinking, and/or eating can contaminate, undermine, or even remove evidence. It is recommended that the victim present for evidence collection any article of clothing or other personal effect that had been present during the assault, as such articles may retain retrievable evidence.
- IV. A complainant may initiate the formal Title IX process by filing a complaint with the Title IX Coordinator. During this meeting, the complainant will receive a copy of the university's Title IX policies and procedures, and information about the Title IX process, how to file a complainant with law enforcement, how to obtain interim measures, and information about campus and off-campus resources.
- V. Within seven (7) days of the filing of a complaint, the Title IX Coordinator or designee will generally initiate a meeting with the respondent. During this meeting, the respondent will receive notice of the complaint allegations, a copy of the university's Title IX policies and procedures, and information about the Title IX process. The respondent also will be provided an opportunity to discuss the nature of the complaint allegations.
- VI. Within 14 days of the filing of a complaint, the Title IX Coordinator or designee will begin interviewing witnesses, as appropriate, and review relevant evidence. The complainant and the respondent will have equal opportunities to provide documents and witnesses during the investigation and adjudication of the complaint.
- VII. At the conclusion of the investigation, the Title IX Coordinator will prepare an interim investigatory report for review by the complainant and respondent. The complainant and respondent will be provided equal opportunities to review, ask written questions about, and comment in writing on the report. Written input from the complainant and respondent will be incorporated into the report. If necessary, the Title IX Coordinator will conduct additional investigation prior to finalizing the report. The final report will be provided to the adjudicators within five weeks of the filing of the formal complaint.

VIII. At any time prior to the adjudication of the complaint, a respondent may choose to accept responsibility, at which point the Title IX Coordinator may initiate an administrative review to determine appropriate sanctions. Such administrative review generally will be concluded within 60 days of the filing of the formal complaint.

IX. Adjudication process:

- a. The AAC maintains a pool of faculty and staff who receive training at least annually on sexual violence, sexual harassment, and the requirements of Title IX. Adjudication of complaint under this procedure will take place as set forth in the AAC Title IX Policy and Procedures document: [www.artacademy.edu/student-services/title-ix](http://www.artacademy.edu/student-services/title-ix).
- b. The complainant and respondent will receive concurrent written notice of the outcome of the adjudicatory process.

X. Conflicts of Interest: If either party believes that the Title IX Coordinator, Investigator, or Decision Maker involved in the case has a conflict of interest, the party should inform the Title IX Coordinator to permit a determination of whether a conflict exists and the designation of a replacement for that person.

XI. Confidentiality: Information shared by the parties as part of the Title IX process will be kept private, consistent with state and federal law.

XII. Advisors: The parties may be accompanied by advisors of their choice during the Title IX process. Advisors are not permitted to speak on behalf of the parties during meetings or hearings.

XIII. Investigator: The university reserves the right to utilize outside investigators to conduct fact-finding during this process.

### Interim Measures

Interim measures are available upon receipt of a report of sex discrimination, including sexual violence, and prior to the resolution of a complaint, as appropriate. Available interim measures include, but are not limited to, restrictions on contact between the respondent and complainant ("no contact" orders); changes in academic or living situations where appropriate; access to counseling,

health, and mental health services at no cost; academic support; and escort services. Failure to abide by restrictions placed during the Title IX complaint resolution process constitute a violation of Art Academy policy.

The Title IX Coordinator generally will offer interim measures upon receipt of a report of sex discrimination, if appropriate. Individuals who would like to request additional interim measures or who experience difficulty obtaining interim measures that they have been approved to receive should contact the Title IX Coordinator.

Protective measures also may be available by filing a complaint with law enforcement. For example, police departments may provide civil protection orders and other measures when criminal complaints are filed.

### Prohibition Against Retaliation

The Art Academy of Cincinnati does not tolerate intimidation, retaliation, or retaliatory harassment against individuals because they filed a complaint, participated in a Title IX investigation, or otherwise asserted rights protected by Title IX. Individuals found responsible for retaliation in violation of Title IX will be held accountable under the Student Code of Conduct. Remedies may be available to complainants, witnesses, and participants in the Title IX process who experience retaliation.

### Standard of Review

The university applies the preponderance of the evidence or "more likely than not" standard in investigating, adjudicating, and resolving complaints of sex discrimination, including allegations of sexual harassment or violence.

**Appeal** The complainant and respondent have equal rights to file an appeal. The appeal process will be carried out consistent with the Student Code of Conduct. The complainant and respondent will receive concurrent written notice of the outcome of the appeal process.

**Sanctions** Students found responsible for sex discrimination, including sexual violence, under this policy are subject to a range of sanctions up to, and including, suspension and dismissal from the university, as set forth in the Student Code of Conduct. Other sanctions may include removal from housing or changes in academic programming and restrictions on access to the complainant or campus. Third parties may be subject to bans from

campus or termination of contractual arrangements with the university.

**Remedies** Following the adjudication of a complaint, remedies may be available for the complainant and campus community, as appropriate. Remedies may include counseling, housing changes, academic support, training, and other educational programming.

**Documentation** The Art Academy of Cincinnati will retain through its data management systems all recordings of Title IX hearings and related documentation, consistent with the AAC's records retention policy.

### Resources and Options for Victims of Sexual Violence

There are numerous on-campus and off-campus resources available for those who have been victimized by sexual misconduct or violence.

On-campus resources include sessions with an AAC Mental Health Counselor.

Students should also consult Security staff with any immediate safety concerns. An Order of No-Contact can be requested through the Dean of Students. This order is not legally enforceable outside the scope of the AAC, non-compliance with the order, if granted, constitutes a violation of the Code of Student Conduct, thus subjecting the non-compliant party to campus disciplinary action.

There are also professional resources available in the community. Victims can contact Women Helping Women, an organization that provides services to both male and female victims of sexual assault. Women Helping Women is located at 215 E. 9th St. Floor 7, Cincinnati, OH 45202 and can be reached at 513-381-5610 or through the website: [www.womenhelpingwomen.org](http://www.womenhelpingwomen.org).

The Ohio Crime Victim Justice Center is a non-profit organization that provides low-cost to no-cost legal representation to crime victims, including sexual assault. Victims can be provided with competent legal representation at a cost appropriate to their financial ability, including as little as zero cost. Students can contact them directly at 4824 Socialville-Foster Rd., Suite #110, Mason, OH 45040 or at 614-848-8500.

Those concerned about specific individuals who may pose a threat to their safety may request a protection order through the Hamilton County Clerk of Courts, which establishes legal restrictions on the ability of the individual to be in close proximity to the complainant.



## FACILITIES, SAFETY, AND BUILDING USE POLICIES

On a daily basis the Department of Facilities and Security makes the personal safety and security of all students, faculty, staff, and visitors a top priority by providing:

- 24/7 private security
- Card access for admittance to facilities
- A well-lit campus
- Emergency phones in hallways
- School-wide safety meetings
- Cameras on the exterior of the building

Every member of the Art Academy community should take responsibility for their personal safety. Here are some important actions that you can take:

- Be aware of your surroundings
- Lock your room door
- Do not leave valuables unattended
- Secure electronics, art supplies, and books
- See it, hear it, report it to Security at 513-562-6279
- Do not abuse drugs or alcohol
- Always use card access to enter or exit the facilities
- Use common sense

### Building and Office Hours

The Art Academy's main building at 1212 Jackson Street is open 24/7 during the fall and spring semesters. Students must be fully matriculated to gain access to instructional and recreational areas of the campus. Holiday and summer hours will be posted ahead of time to communicate when the campus will be closed. The campus phone number for AAC Security is 513-562-6279. The Art Academy's main phone number is 513-562-6262. The administrative offices are open Monday - Friday from 9:00 am - 5:00 pm, or as otherwise posted.

### Emergency Response and Evacuation Procedures

Upon the notification of a significant emergency or dangerous situation involving an immediate threat to the health or safety of the AAC community, occurring on campus or the adjacent neighborhood, the AAC will diligently and swiftly evaluate it in order to verify the content and source. Upon confirmation of the emergency situation, the AAC will notify the campus community by way of email and text message. Security personnel have the ability to lock down the AAC building when deemed necessary. In addition, all activated emergency alarms are electronically monitored off-site by licensed security companies, who are authorized on our behalf to notify the appropriate safety agency or agencies.

In anticipation of an emergency, AAC emergency procedures have been posted throughout the buildings, including inside every classroom and housing suite next to the exit doorway. These posted procedures elaborate on what to do in case of fire, illness, serious injury, power outage, tornado, severe weather, shooting, and missing persons. In addition, unannounced emergency drills are conducted and monitored yearly by the Cincinnati Fire Department, and a log is kept of the dates and notations.

Emergency phones are located throughout hallways of the school building, and emergency pull station alarms are located throughout the hallways of the campus building and residence halls.

The AAC Safety Committee is a standing committee that evaluates safety/emergency policies and procedures for accuracy and efficiency. The Safety Committee is comprised of the institution's Vice President for Academic Affairs/Academic Dean, Chief Financial Officer, Human Resources Officer, Director of Facilities, Director of Student Services, Residence Community Coordinator, Student Representatives, and a Faculty Representative. The Safety Committee meets monthly and keeps a record of minutes.

↑ Artwork: BFA Student

## **Alcohol and Drug Policy**

The Art Academy of Cincinnati prohibits the irresponsible or unlawful possession and use of alcohol and the possession or use of illegal drugs or controlled substances by students, faculty, and staff on campus premises or in relation to any of its events or activities, regardless of location. The Art Academy of Cincinnati prohibits the unlawful manufacture, dispensation, possession, or use of controlled substances and alcohol on the Art Academy property.

The Academy observes and enforces all state and federal regulations regarding the consumption of alcoholic beverages. In compliance with federal laws, which mandate sanctions and policing of substance abuse at the nation's institutions of higher education, the Art Academy provides a safe work and educational environment. The Art Academy considers the abuse of drugs and alcohol by its faculty, staff, and students to be unsafe and counterproductive to the educational process. Illegal substances are prohibited on the Art Academy's premises at any time. State law prohibits the sale to and the consumption or possession of alcoholic beverages by persons younger than 21 years of age. This policy is in effect whether an Art Academy event is held on or off campus.

In compliance with the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Act Amendments of 1989, the following policy will govern the conduct of all Art Academy students, faculty, and staff. The following standards of conduct in relation to the Alcohol and Drug-Free Campus Policy shall be observed at all times.

- Whenever alcohol is served on the Art Academy campus, a contracted bartender must manage and control the serving of the alcohol. The bartender must verify – by checking valid identification – that those attempting to consume alcohol are of legal age to do so. Further, the bartender reserves the prerogative to refuse service to anyone deemed to be intoxicated or who presents identification credentials whose authenticity the bartender deems questionable. The event sponsor or host will pay for the bartender's services. A bartender will be provided for Senior Thesis Exhibition receptions.
- No alcoholic beverages may be brought into the Art Academy facility

unless pre-approved on a case-by-case basis by appropriate personnel.

- No student may enter the premises or attend Art Academy events while inebriated.
- Consumption of marijuana, narcotics, or other illegal substances on the Art Academy's premises or while attending Art Academy events is prohibited.
- The Art Academy observes and enforces all state and federal regulations regarding the consumption of alcoholic beverages and illegal drugs. Art Academy may discipline students, faculty, and staff who violate the Alcohol and Drug-Free Campus Policy.

## **Substance Abuse Education**

The Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Act Amendment of 1989 require all federal contractors, federal grant recipients and recipients of any federal funds whatsoever to implement a comprehensive substance and alcohol use and abuse policy. The Art Academy of Cincinnati complies with all provisions of these Acts and has developed a program to prevent the illicit use of drugs and the abuse of alcohol by students and employees. The program provides services related to drug use and abuse, which include informational brochures, educational videos, and counseling services, referrals to outside programs, and disciplinary sanctions for violations. Referrals to outside programs include but are not limited to the following:

**Alcoholism Council of the Cincinnati Area** 513-281-7880 (information, referral, and outpatient)

**Central Psychiatric Clinic** 513-558-5804 or 513-558-5823

**Cincinnati Central Office of Alcoholics Anonymous** (24 hour service) 513-861-9966

**CCAT: Center for Comprehensive Alcoholism Treatment** (detox, inpatient) 513-381-6660

**Talbert House** (outpatient, inpatient, DUI) 513-751-7747

**CCHB: Central Community Health Board** (drug services intake) 513-559-2048

**Narcotics Anonymous** 513-820-2947

**Family Services of Cincinnati** (outpatient) 513-345-8555

**Christ Hospital Alcohol and Drug Center** 513-585-8500

**Bethesda Alcohol and Drug Treatment Program** 513-569-6116/513-569-6014

**University of Cincinnati Alcoholism Clinic** 513-475-5300

**University of Cincinnati Psychological Services** (walk-in clinic) 513-556-0648

**University of Cincinnati Drug and Poison Center** 513-558-1111

## **Fire Drills**

Fire drills are held without advance notice. All students, faculty, and staff must exit immediately when the siren sounds and the lights flash. The front doors will unlock, and the hallway doors will close automatically to ensure that the HVAC system effectively evacuates any smoke, if present.

## **Reporting a Fire**

The Art Academy is required to annually disclose statistical data on all fires that occur in our Residence Hall. Listed below are the numbers to call to report fires that have already been extinguished and if you are uncertain whether they have been reported or not. Please provide LOCATION/ DATE AND TIME/ and NATURE OF THE FIRE.

**Security:** 513-562-6279

**Director of Facilities:** 513-562-8769

**Dean of Students:** 513-562-6273

## **Fire Log**

A Fire Log is maintained in the office of the Director of Facilities and records all reported fires, including arson, in the Residence Hall. The log details the date/time, location, and nature of all fires reported. This log is available for inspection during regular business hours by students, staff, and general public.

## **Timely Warnings**

In the event that a situation arises in our school building, adjacent housing facility or in the surrounding neighborhood that, in the judgment of the Safety Committee, constitutes an ongoing or continuing threat, a "Timely Warning" will be issued through the campus email and text system. In addition, the posting of fliers, in-class announcements, or other appropriate means may be used.

## Annual Disclosure of Crime Statistics

The Art Academy prepares this report to comply with the Jeanne Clery Disclosure of Campus Security Police and Crime Statistics Act, and subsequent guidance as outlined in the Campus SaVE Act. Our statistics are comprised of those reports made to our security officers, campus officials (including but not limited to the Director of Facilities, Academic Dean, and Dean of Students) and the Cincinnati Police Department of criminal activity on school property and adjacent public property. The Dean of Students compiles this information and combines it with the Fire Statistics from the Residence Hall and submits the combined contents by the 1st of October to the U.S. Department of Education. The full text of this report can be viewed at [www.ope.ed.gov/security](http://www.ope.ed.gov/security). A hard copy of this report may be viewed in the Student Services office during regular business hours or by calling 513-562-6273.

The Art Academy maintains a "Daily Crime Log" for the purpose of recording criminal incidents, alleged criminal incidents, and disciplinary referrals that are reported to the Art Academy Security Officers in order to disclose crime information to our students, employees, and the general public on a timelier basis than the annual statistical disclosures (see: Annual Disclosure of Crime Statistics). The log discloses the nature of the crime, case number, date, and time reported, date and time occurred, general location, and the disposition of the incident (open, closed, pending, arrest, criminal referral, and disciplinary referral). Classifications include, but are not limited to: murder, negligent and non-negligent manslaughter, forcible and non-forcible sex offenses, robbery, aggravated assault, simple assault, burglary, larceny, motor vehicle theft, arson, vandalism, intimidation, weapons, drugs, and alcohol violations.

The Dean of Students maintains the "Daily Crime Log," a hard copy of which is available for review during regular business hours in the Student Affairs office.

## Reporting of Criminal Offenses

To report a crime, contact:

### 1. Cincinnati Police Department

911 Emergencies

513-765-1212 Non-emergencies

### 2. Art Academy Security

513-562-6279 Security Desk

## Voluntary and Confidential Reporting

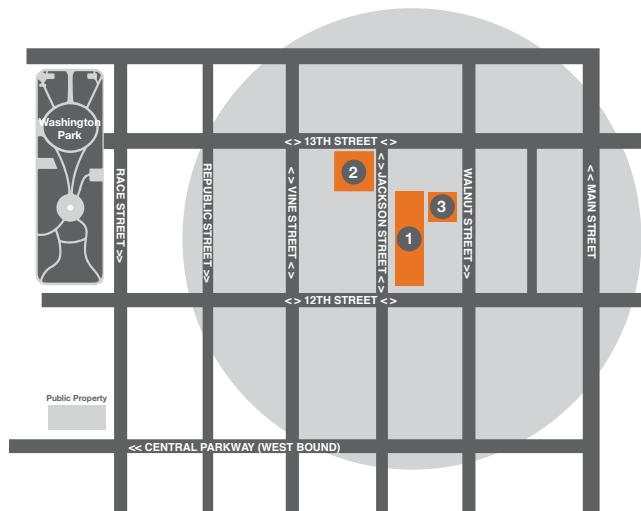
If you are a victim of a crime and do not want to pursue action within the school system or the criminal justice system, you may consider making a confidential report. With your permission, the school can file a report on the details of the incident without revealing your identity. The purpose of a confidential report is to comply with your wish to keep the matter confidential while taking steps to ensure the future safety of yourself and others. With such information, the school can keep an accurate record of the number of incidents involving students, determine a pattern of crime if revealed, and alert the campus community to any potential danger. Reports filed in this manner are counted and disclosed in the Art Academy of Cincinnati's Annual Security and Fire Safety Report.

The Art Academy encourages anyone who is a victim or witness to any crime to promptly report the incident to the police. In the case of voluntary confidential reporting, information that the victim or witness wishes to be withheld will not be disclosed to the police.

## Geography

In order to comply with the Jeanne Clery Disclosure of Campus Security Police and Crime Statistics Act, the Art Academy is required to disclose statistics for reported crimes based on both the type of crime reported and the location of the crime. For this reason, the geography of the institution needs to be defined in accordance with Clery mandates, which state that Clery geography is comprised of locations falling into three categories: On-Campus Property, Public Property, and Non-Campus Property.

AAC On-Campus Property consists of the following, noted according to the map below:



1: Main AAC campus at 1212 Jackson Street

2: AAC Housing 1225 and 1227 Jackson Street

3: AAC Parking Lot at 1217 Walnut Street

AAC Public Property consists of segments of the following streets immediately adjacent to On-Campus Properties:

- 12th Street
- 13th Street
- Walnut Street
- Jackson Street
- Vine Street
- Main Street

The Art Academy neither owns nor controls any Non-Campus Property.

## Campus Safety Enforcement

The Art Academy Security Officers provided by Allied Universal Security Service are a uniformed and unarmed authority that maintains a highly visible and vigilant presence as a proactive measure to deter potential criminal activity and other unacceptable behaviors. When necessary, Allied Universal Security Service provides rapid communications to the appropriate public safety agency through the local 911 call center to ensure that appropriate help has been summoned.

The Art Academy Security Officers have the authority to ask persons for identification to determine whether or not individuals have lawful or legitimate business on campus property. However, they are not police officers and do not possess arrest authority. Our security department maintains a highly professional working relationship with the Cincinnati Police Department, meeting

with them and other local organizations and businesses on a monthly basis to discuss recent crime and safety statistics compiled from neighborhood reports. All crime victims and witnesses are strongly encouraged to immediately report the crime to our security officers, school officials, and the Cincinnati Police Department. Prompt reporting will assure timely warning notices on campus and timely disclosure of crime statistics, which will help determine the existence of patterns of crime with regard to particular locations, methods, or assailants and thus alert the school community to potential danger. Prompt reporting is important in matters of public safety.

## Security Awareness and Crime Prevention

Throughout the year the Art Academy outlines ways to maintain personal safety, prevent theft, and assist in crime prevention through posted alerts, brochures, seminars, programs, videos, and discussions. Some examples include:

1. Allied Universal Security Service maintains a 24/7 campus security presence.
2. Over-the-Rhine Chamber of Commerce Safe and Clean Program, which promotes the anonymous reporting of ongoing "Hot Spots" for crime and drug activity through the use of "Hot Spot" cards and the "Hotline" 513-588-6909.
3. Monthly Safety Sector meetings sponsored by the Over-the-Rhine Chamber of Commerce, through which the police and the community come together to share and discuss safety and crime issues. The Director of Student Services and other members of the AAC staff attend these meetings.
4. "Put Your Junk in the Trunk" program, sponsored by the Cincinnati Police Department, a program that encourages keeping your valuables out of sight. School posters of a similar theme are on display.
5. Brochures in the AAC addressing topics of rape, sexual assault, stalking, domestic violence, college-age drinking, Policy for a Drug-Free Campus, and thefts from autos.
6. Ohio Victims of Crime Compensation Program: [www.ag.state.oh.us/victim/compenation](http://www.ag.state.oh.us/victim/compenation)
7. Resident Advisors conduct meetings with housing students to provide tips on assault, robbery, theft,

the neighborhood, and walking in numbers.

## Criminal Activity Off Campus

The Art Academy does not use the Cincinnati Police Department to monitor off-campus student organizations for criminal activity because the school does not officially recognize any such organizations.

## Sex Offender Registration

In accordance with the "Campus Sex Crimes Prevention Act" of 2000 which amends the Jacob Wetterling Crimes Against Children and Sexually Violent Offender Registration Act, the Jeanne Clery Act and the Family Educational Rights and Privacy Act of 1974, the Art Academy of Cincinnati provides links to the State of Ohio Sex Offender Registry and the Hamilton County Sex Offender Registry. This Act requires institutions of higher education to issue a statement advising the campus community where law enforcement information provided by a state concerning registered sex offenders may be obtained. It also requires sex offenders already required to register in a state to provide notice of each institution of higher education in that state at which the person is employed, carries a vocation, or is a student. The State of Ohio is responsible for maintaining this registry. Follow the links below to access each website, then click on the sexual offender database link.

[www.ag.state.oh.us](http://www.ag.state.oh.us)

[www.hcso.org](http://www.hcso.org)

## Annual Security Report Availability

The Art Academy of Cincinnati's Annual Security and Fire Safety Report includes statistics for the previous three years concerning reported crimes that occurred on campus and on public property within, or immediately adjacent to and accessible from, the campus. The report also includes institutional policies concerning campus security, such as policies concerning Emergency Response and Evacuation and other matters. You can obtain a copy of this report by contacting the Director of Student Services at 513-562-6273 or by visiting the Student Services Office in N112.

## Missing Persons

In the event that an AAC student is deemed missing for 24 hours or more (or less if the situation deems necessary), the missing student's registered confidential contact person will be notified. If the situation is confirmed, an investigation will be initiated by way of interviews of

roommates, residents, students and faculty, and if still warranted, notification of the Cincinnati Police Department will be made, and any collected data will be turned over at that time. Only authorized campus officials and law enforcement officers in furtherance of a missing person investigation may have access to this information. If said housing student is less than 18 years of age and is not emancipated, their/his/her parent or guardian will be notified.

Missing student notification procedures shall be posted inside each housing facility near the entrance. In addition, each housing resident is given the option of providing the school a confidential contact person by simply filling out, signing, and dating their Health and medical Information form.

## Crime Statistics

A full, detailed crime statistics history for the previous three reporting years is available in the Annual Security Report (available for review in Student Services office, N112) or online at [www.artacademy.edu/about-aac/consumer-information.php](http://www.artacademy.edu/about-aac/consumer-information.php).

## Safety and Health Hazards Policy

Regulations for use of materials are distributed at each studio class. Students are responsible for reading, understanding, and applying the Art Academy's safety and health hazard regulations. First-year students are provided health and safety information in first-year classes. Material Safety Data Sheets (MSDS) are available in the appropriate faculty offices and labs in designated studio areas.

## Smoking and Vaping Policy

The Art Academy of Cincinnati maintains that students, faculty, staff, and visitors are entitled to live, study, create, and work in areas that are free of smoke, vapors, fumes, or other noxious substances. Thus, in accordance with Chapter 3794 of the Ohio Revised Code, the Art Academy of Cincinnati prohibits smoking in all facilities that it owns, leases, rents, or otherwise controls. The Ohio Revised Code defines smoking as "inhaling, exhaling, burning, or carrying any lighted cigar, cigarette, pipe, or other lighted smoking device for burning tobacco or any other plant." The AAC further defines smoking as the activation or consumption of any substance that can be inhaled and/or exhaled, whether the substance is activated by heat, water, battery, electricity, or by any other means.

Smoking is permitted only outside and only in clearly marked areas. When smoking in such areas, completely extinguish the fire from your cigarettes and then dispose of all materials properly in the receptacles provided for that purpose. Do not leave cigarette butts or other smoking-related materials on the ground, pavement, benches, planters, or any place other than the designated receptacles. Intentionally starting a fire, whether in an approved cigarette disposal receptacle or not, constitutes arson, a felony punishable by law.

### Woodshop

All new students must complete a woodshop orientation session and pass a test that demonstrates competency regarding safe and proper use of the equipment before they may use the woodshop. The woodshop and all power equipment are to be used under direct supervision by the course faculty, the Woodshop Manager, or the Woodshop Monitor. Lockout procedures are in place to prevent unmonitored use of power tools. Work areas should be cleaned after use. Woodshop hours are posted outside the door of the shop.

### Art Exhibitions Policy

Students must complete the Art Academy Exhibition Reservation Form when they wish to install any artwork in the building. The map of designated exhibition areas and reservation form are located in the student and employee copy rooms.

### Campus Security

The Art Academy of Cincinnati Security Team monitors the 1212 Jackson Street building and Art Academy Housing at 1225 and 1227 Jackson street 24 hours daily, 7 days per week. Security officers are on site for the safety of students, faculty, and staff. **Students are encouraged to call Security Services at 513-562-6279 in the event of an urgent security concern.** Security officers monitor the external and internal cameras and watch for solicitors and other unwanted persons near the campus. Security officers will ask unwanted persons to leave the premises, and they will call authorities if necessary. In instances of emergency, the Emergency Procedures listed above shall be followed.

### Student ID and Security Cards

During New Student Orientation, students will be issued photo identification cards, which function as security passes to access the main building and the residence hall (for students who are campus residents.) If a student loses their/his/her security pass, a replacement card may be obtained card for a fee of \$15.00. Current students and those students registered for subsequent semesters may retain their security passes. Students not registered for classes and students who have graduated must return their security passes to the Director of Student Services or to Allied Universal Security Service. All students and employees must show their Art Academy ID when requested by security personnel.

### Visitors to Main Campus

Art Academy students must accompany their visitors at all times and are responsible for the actions and behavior of their guests. Visitors must sign in at the Art Academy Security Desk and wear a visitor lanyard issued to them by the security officer on duty. If a student anticipates having a visitor on campus after business hours, they/he/she must list the visitor's name with Art Academy Security Service at the Security Desk between 8:00 a.m. and 4:00 pm on weekdays only. This policy applies to visitors expected after 5:00 pm on any weekday or at any time during the weekend. Only visitors on the list will be permitted to enter the building after hours. The policy for visitors to the Residence Hall has additional restrictions, as given above.

### Lockers

Any student who does not have a studio space may use a locker in the lower level or the fifth floor of the building at no cost. Students may select a locker and place their own lock on it for security.

### Student Campus Mail Policy

The administration, faculty, and staff will communicate with students via official AAC communication channels: AAC email, the Campus Cafe messaging platform, and telephone.

Residential students will use the mailboxes in their residence hall for personal mail. No student, whether living on campus or not, may have personal mail (paychecks, letters, debit cards, bills, etc.) delivered to the Art Academy of Cincinnati's mailing address. Non-residential students must have all personal mail sent to their local mailing addresses. All students are permitted to have packages delivered to the Art Academy's mailing address.

These packages will be placed into the Package Room adjacent to the McClure Gallery near the Front Lobby.

### Lost and Found

If you have lost any property in the Art Academy building, please check at the Front Desk to find out whether it has been turned in. If you find property on campus please turn it in to the Front Desk. The Art Academy is not responsible for any loss of or damage to personal property resulting from fire, theft, or other causes. Items will be retained until one week after the last scheduled day of final exams of each semester. Students will be notified of the exact date via AAC email, bulletin boards, and digital signage.

### Removal of Personal Property or Artwork

Each student is responsible for removing their/his/her personal property or artwork from Art Academy facilities no later than one week after the last scheduled day of final exams of each semester. Students will be notified of the exact date via the means listed above. Materials remaining on the Art Academy's premises after such time will immediately and automatically become the property of the Art Academy by default. Pursuant to this automatic transfer of property ownership, such items will be dealt with at the discretion of the Art Academy's staff without further notice to the student, the former owner. The Art Academy accepts no liability for materials left on its premises after such time as stated above, as the Art Academy has no liability to any outside party in respect to its own property, whether acquired by default or by other means.

### Urgent Communications

#### Telephone Messages:

Students will be called from classes only in the event of an urgent situation. In cases of emergencies, staff will make every effort to reach students. Students may make local calls from the Commons phone in the first-floor hallway. **Students should contact their professors directly to report illnesses, car trouble, family emergencies, or other urgent matters that will result in absences or late arrivals.** Students should **NOT** contact staff members about these matters.



## TUITION, FEES, REFUNDS, AND FINANCIAL AID

A regular full-time undergraduate student registers for 12-18 credit hours per semester and is expected to remain enrolled in at least 12 credit hours per semester. The Art Academy charges a flat-rate tuition for full-time undergraduate students covering 12-15 credit hours per semester. Students may petition the Academic Dean, with their advisor's approval to enroll for up to 18 credits at no additional charge providing registration availability, demonstration of need, desire to do so, and the demonstrated ability to successfully complete the additional course load. For information on the cost of taking more than 18 credits, see "Limitations on Course Load" above. Tuition and fees are due and must be paid in full prior to the start of classes each semester. International students must pay tuition in full at registration. An unpaid balance will void your registration, and you will not be permitted to attend class until your account is paid in full. Tuition and fees may be paid by cash, check, Visa, MasterCard, American Express, Discover Card, DiamondMind or monthly payment plan as outlined below. Checks may be mailed to the Art Academy of Cincinnati, Attn: Student Billing, 1212 Jackson Street, Cincinnati, OH 45202 or delivered to the Office Manager in the Administrative Offices between 9:00 a.m. and 5:00 p.m. Monday through Friday. If you have questions regarding your account, call 513-562-8752. Student parking during the Fall and Spring semesters is optional and is available in the AAC parking lot on Walnut Street at an additional cost. For general information about campus parking options and costs, visit the [Housing and Parking](#) section of

the AAC website. The required [Parking Reservation Form](#) is available on the website. For details about parking options, please contact Jake Brinkmann, Facilities Administrator for Student Affairs, at [jake.brinkmann@artacademy.edu](mailto:jake.brinkmann@artacademy.edu). Veterans Affairs Benefits

In the event of a delayed or pending disbursement from the U.S Department of Veterans Affairs, the Art Academy of Cincinnati shall not impose any financial penalty or restriction on any student who is a GI Bill recipient under either Chapter 31 or Chapter 33 of Title 38, U.S. Code, provided that the student so eligible has presented to the college their/his/her certificate of eligibility for the benefits pertaining to either of the aforementioned Chapters. In such an event, the Art Academy of Cincinnati staff, faculty, or administration shall not deny any registered student who is eligible to receive VA Benefits under Chapter 31 or Chapter 33 access to school facilities or to any of their/his/her classes. Under no condition shall a student who is subject to such an event be required to borrow additional funds due to that individual's inability to meet their/his/her financial obligations to the college.

### BFA Tuition Costs for Summer, Fall and Spring Semesters 2022-2023

Full-time tuition for Academic Year <b>2022-2023</b>	\$ 35,404.00
Full-time tuition per semester <b>2022-2023</b>	\$ 17,702.00
Part-time tuition per credit hour <b>2022-2023</b>	\$ 1455.00
Part-Time Summer Per Credit Hour	
	\$1004.00

### BFA Fees

Annual Student Services Fee (Full-Time and Part-Time)	\$1040.00
Per Semester Student Services Fee (Full-Time and Part-Time)	\$520.00
Annual Technology Fee (Full Time and Part-Time)	\$950.00
Per Semester Technology Fee	\$475.00
Transcript Fee (Standard Turn-around)	\$5.00
Expedited Transcript Fee (Same-Day Turn-around)	\$10.00
Residence Hall Fee	\$7,350.00 - \$9,000.00
Residence Hall Deposit	\$250.00
Residence Hall Damage Deposit	\$600.00

### MAAE Tuition (Credit Hour) and Housing Fee

MAAE Tuition Costs per credit hour	\$1004.00
MAAE Housing Fee	\$1,725.00 - \$1,900.00

### AAC Tuition Refund Policies

If a student withdraws from the Art Academy of Cincinnati or drops below full-time status (12 credit hours), tuition will be credited and computed from the Date of Determination in accordance with the Refund Policies as outlined below. Four-Year Tuition Promise

For all incoming and currently enrolled undergraduate students at the Art Academy of Cincinnati, tuition and fees will not be raised over four academic years. All undergraduate students entering the Art Academy of Cincinnati as a first-time student, including transfer students, will

receive the Four Year Tuition Promise. Students presently enrolled at AAC will receive the tuition promise set at the tuition rate in the academic year they are currently in. The promise includes tuition and student fees over eight consecutive semesters. The promise does not include parking, housing, books, supplies, or other general costs of attendance outside of the tuition and student fees.

**Date of Determination:** The Registrar's Office determines the student's Date of Determination. Only tuition is refundable. After the first week of classes, fees are nonrefundable. The Business Office calculates and determines all amounts credited to a student's account, awarded financial aid, grants, loans, or scholarship funds as required by those programs. Any balance created is due immediately. The Tuition Refund Policy schedules are located below.

**Federal, State, and Institutional Freeze Date Policy:** Federal, State, and Institutional aid that has been awarded to a student who reduces his/her/their credit hours – but who does not drop below half time (six credits for undergraduate students, four credits for graduate students) – will be frozen after the Fourth Week of the Fall and Spring semester, or after the Second Week of the Summer semester, correlating with the established Institutional Enrollment and Tuition Freeze Date.

**Refunds to Recipients of Federal Aid:** Recipients of Financial Aid may be subject to a refund schedule that varies from those given below. Students who receive Title IV funding (federally-funded financial aid) and do not complete their courses will be responsible for repaying to the [U.S. Department of Education](#) any unearned portions of financial aid awarded. During the first 60% of a semester, a student "earns" Title IV funds in direct proportion to the length of time the student is determined to have remained enrolled. A student who is determined to have remained enrolled beyond the 60% point earns all federal aid awarded for that semester. Unearned Title IV funds, other than those awarded through the [Federal Work-Study \(FWS\) Program](#), must be returned to the Federal Student Aid Programs. [A Return of Title IV Funds Policy](#) statement is available in the Office of Financial Aid; in the Business Office, and on the AAC website.

**Refunds to Recipients of State Aid:** Any State aid awarded is removed from the student's tuition account in proportion to the tuition refunded using the schedules located below.

**Refunds to Recipients of Institutional Aid:** Any Institutional aid awarded is removed from the student's tuition account in proportion to the tuition refunded using the schedules located below.

### Fall 2022 & Spring 2023 Semester Refund Policy and Schedule

Before and up to the end of the First Week (Friday):	100%
Before and up to the end of the Second Week (Friday):	75%
Before and up to the end of the Third Week (Friday):	50%
Before and up to the end of the Fourth Week (Friday):	25%
After the Fourth Week: No Refund Given	

End of the Drop/Add Period: The Friday of the Fourth Week

Institutional Enrollment and Tuition Freeze Date: The Friday of the Fourth WeekSummer 2023

### Refund Policy and Schedule for MAAE & BFA Students

Before and up to the end of the First Week (Friday):	100%
Before and up to the end of the Second Week (Friday):	50%
After the Second Week: No Refund Given	
End of the Drop/Add Period: The Friday of the Second Week	

Institutional Enrollment and Tuition Freeze Date: The Friday of the Second Week

### Refunds to Aid Recipients of Financial Aid

Financial aid recipients may be subject to a different refund schedule. Students who receive Federal Title IV Financial Aid and do not complete their courses will be responsible for repaying to the U.S. Department of Education unearned portions of aid. During the first 60% of a semester, a student "earns" Title IV funds in direct proportion to the length of time they/he/she remains enrolled. A student who remains enrolled beyond the 60% point earns all aid for that semester. Unearned Title IV funds, other than Federal Work Study, must be returned to the Federal Student Aid Programs. A Return of Title IV Funds Policy statement is available in the Office of Financial Aid and the Business Office.

### Monthly Installment Plan for Payment of Tuition

The Art Academy of Cincinnati partners with Cashnet Full Service Payment Plan to offer students an interest-free monthly installment option for payment of tuition. This option is available for payment of tuition for fall and spring semesters only. An unpaid student account balance is acceptable only when that amount is the enrolled budget amount with Cashnet Tuition Pay Plan. An enrollment fee is required based upon the specific plan you select. For details, please visit the [Cashnet](#) portal. To speak with a Cashnet Specialist, call 877-821-0625 Monday – Friday 8:00 am – 9:00 pm EST.

### Unpaid Accounts and Finance Charges

The Art Academy of Cincinnati will not issue a diploma, transcripts, records, grade reports, or statements of recommendation to any student whose financial accounts with the Art Academy are not paid in full. **All financial accounts must be paid in full prior to the start of classes.** After the payment due date has passed, a finance charge may be assessed to any account with an unpaid balance and for every month following that the balance is not paid in full. Students with delinquent financial accounts will lose their course registration privileges, and their accounts may be referred to a collection agency.

### Filing Your FAFSA

The Office of Financial Aid will personally assist students in applying for federal and state aid in the form of grants and loans, as well as administer internal funds such as scholarships. All domestic Students must complete the Free Application for Federal Student Aid (FAFSA) so that eligibility for aid may be determined. Any domestic student who receives an Art Academy of Cincinnati scholarship must file a FAFSA in order to receive the scholarship. Domestic students must complete this process electronically at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). There is no processing fee, and the Art Academy of Cincinnati's school code is 003011 and must be listed on the FAFSA. Early filing is encouraged, and the FAFSA can be filed beginning October 1, 2022 for the 2022-2023 academic year. A properly filed FAFSA submitted in any given calendar year will use the tax return information from two years prior. For example, students who filed the FAFSA for the 2022-2023 academic year were required to submit their 2020 federal tax return information. This filing schedule reflects a federal law that took

effect on October 1, 2016, and it allows adequate time to attain a determination of financial aid eligibility. This, in turn, promotes prompt completion of the financial aid process, as well as increased likelihood that funding will be in place well ahead of the tuition due date. Direct any questions to the Office of Financial Aid at [financialaid@artacademy.edu](mailto:financialaid@artacademy.edu) or 513-562-8751. Visit (and bookmark) the [AAC Financial Aid webpage](#). **Note: Students applying for Financial Aid should read the "Return of Title IV Funds Policy" Available in the Office of Financial Aid.**

### Verification Procedure

If a student is selected for a process called "Verification" either by the U.S. Department of Education or the Office of Financial Aid\*, the student will be required to provide the Art Academy with copies of their/his/her own financial documents, as well as those of their/his/her parents or spouse, as applicable. Financial documents may include but are not limited to: official IRS Tax Return Transcripts and the Verification Worksheet\*\*. This information must be provided before state and federal aid can be awarded. Students selected for Verification will be unable to register for courses until both the Verification and the financial aid award package are completed. If requested information is not received from a student by the stated deadline, it will be assumed that the student does not wish to receive grants or loans. The Office of Financial Aid will compare student documents to the information provided on the FAFSA and will make any necessary corrections electronically. Please allow 4-6 weeks for processing.\*The Art Academy of Cincinnati reserves the right to select anyone for whom we determine that there are questionable issues that require resolution. The presence of conflicting information is an example of a questionable issue.

\*\*This will be sent via email to the student and is also available on the website.

### Federal Financial Aid Programs

**Federal Pell Grant** This is a federal grant program available to undergraduate students who have not earned a bachelor's or professional degree. It is available to both full-time and part-time students exhibiting financial need as determined by the U.S. Department of Education. The FAFSA determines a student's eligibility for a Pell Grant.

**Federal Supplemental Educational Opportunity Grant (FSEOG)** This is a federal grant program designed to assist

students who have received Pell Grants and who exhibit exceptional need. Awards are made at the school's discretion based on a pre-determined formula. Early submission of a FAFSA application is highly recommended.

**Federal Work-Study Program (FWS)** A student must demonstrate financial need, as determined by the FAFSA, before Federal Work-Study can be awarded. Students who are interested must verify their eligibility with the Office of Financial Aid before a Work-Study position will be offered. If a student is eligible, they/he/she may be employed on campus. This program is ideal for students who wish to maintain flexible working hours.

**Federal Direct Loan Program (FDLP)** Eligible first-time borrowers must sign a Master Promissory Note and complete Loan Entrance Counseling before loans can be disbursed, and these documents should be completed before the start of their first semester. Students must be enrolled at least half time. All students who apply for institutional scholarships, as well as federal loans and grants must complete and submit the FAFSA. Master Promissory Note and Loan Entrance Counseling may be completed electronically on [www.studentloans.gov](http://www.studentloans.gov).

### Policy on the Return of Title IV Funds (Federal Financial Aid)

**R2T4 Calculation:** When a matriculated student who is receiving Federal Financial Aid withdraws from the Art Academy of Cincinnati (AAC), a [Return of Title IV Funds](#) (R2T4) Calculation must be completed in order to determine the amount of unearned Title IV funds that have been disbursed to the student. If a student withdraws prior to reaching the 60% point and has received Title IV funds in excess of the amount of aid earned, then the unearned portion of the federal aid disbursed must be returned to the Federal Student Aid Programs. This portion is computed by subtracting the amount of Federal Financial Aid that the student has earned from the amount of Federal Financial Aid that the withdrawing student has received.

### Withdrawing from the College:

**Official Withdrawal:** An Official Withdrawal begins when a student submits an Exit Interview / Withdrawal Form to the Registrar's Office, at which time the Registrar will record the Date of Determination. The Registrar will immediately provide both the Financial Aid Office and the Business Office with copies of the completed withdrawal form

for their respective offices to process. The student will also complete an exit interview with each the Financial Aid Office and the Business Office so that they/he/she may be informed of the consequences that a full withdrawal will have on the repayment of any student loans and any tuition balance that is owed to the school.

**Unofficial Withdrawal:** An Unofficial Withdrawal occurs in the event that a student stops attending classes but fails to notify the college that the student is withdrawing officially. The Date of Determination is set as either the midpoint of the semester, the last recorded Date of Attendance, or as outlined in Date of Determination Policy found in the "Registration and Enrollment Policies" section.

### The Financial Aid Office

The Financial Aid Office will complete the R2T4 Calculation through the Department of Education (DOE) system ([via Common Origin and Disbursement](#)). Once the amounts are determined by the DOE, the AAC Financial Aid Office will make the required adjustments to the student's aid on both the COD processing system and the AAC's system. Any adjustments will be routed to the Business Office for further account processing, and the Financial Aid Office will provide the R2T4 to the Board Finance Committee for review. The Financial Aid Office will process the R2T4 as early within the required 45-day window as possible to allow sufficient time (at least 10 days) for the Board Finance Committee to review the matter and to make any necessary adjustments to be completed within the 45-day period. The Financial Aid Office will send [Exit Counseling](#) information if such counseling was not completed in person, at the time the withdrawing student signed the withdrawal form.

### The Business Office

The Business Office will make any adjustments to the tuition per the school's tuition policy as well as any adjustments sent from the Financial Aid Office. Once all adjustments are completed within the Business Office system, Business Office personnel will notify the Board Finance Committee of this status and will request that this committee conduct a review. Once the R2T4 has been finalized, the Business Office will send the student a statement showing the adjustments and request that the student pay any outstanding balance within 45 days of the statement date or set up a payment plan to settle the student's balance.

## The Board Finance Committee

The Board Finance Committee will review both the Financial Aid processing and the Business Office processing to ensure that both systems concur, after which the funds due to be repaid to the Federal Student Aid Program will be returned through the U.S. Federal Government's G5 system. The return will be completed within the required 45 days from the Date of Determination. All documentation will be provided to the Financial Aid Office for record keeping.

**Post-Withdrawal Disbursements:** Should the student's earned federal aid exceed the amount of disbursed federal aid, the AAC Financial Aid Office must offer a Post-Withdrawal Disbursement to the student-borrower or the PLUS borrower (if applicable) within 30 days of the Date of Determination. If this happens, the Financial Aid Office will notify the student-borrower or PLUS borrower and will request a signed Post-Withdrawal Statement from the respective borrower to authorize the late disbursement of funds. The student-borrower has the right to decline a portion of the Post-Withdrawal Funds or the entirety of such funds. If the student-borrower does not respond within 14 days, the Financial Aid Office will not complete the Post-Withdrawal Disbursement. This may result in an unpaid balance on the student's tuition account. In the event that the student-borrower (or PLUS borrower) authorizes a Post-Withdrawal Disbursement, such disbursement must be made in the following order: First from any available Grant funds and then from any available Loan funds.

- If the student has outstanding charges on their/his/her tuition account, the AAC may credit the student's account up to the amount of the outstanding charges.
- Once the approved student charges have been settled, the college may disburse the remaining available funds directly to the student-borrower or the student of the PLUS borrower, if authorized by such borrower.
- All disbursements and refund credits must be completed within 45 days of the Date of Determination, but only if the borrower responded affirmatively to the Financial Aid Office's Post-Withdrawal Disbursement request within the 14-day timeframe. Any loans disbursed through a Post-Withdrawal Disbursement shall fall under the student-borrower's or parent-borrower's Loan Agreement /

**Master Promissory Note (MPN)** along with the rest of their past loans.

- All Post-Withdrawal Disbursement information must be documented within the student's Financial Aid file, where such information will be archived.

## Unpaid Overpayment of Grants Due to R2T4

If the R2T4 shows that the withdrawing student did not earn the full amount of federal grant funding disbursed (Pell or FSEOG), then the college will return the required amount to the Federal Student Aid Program on the student's behalf. The college will then notify the student of the overpayment/unearned portion (both loans & grants) no later than 45 days from the Date of Determination. If the student neither pays in full nor sets up a payment plan for the unearned grant funding within 45 days from the date the college sent notification of the overpayment, then the college shall have the right to notify the Department of Education of the unpaid overpayment, at which time the student will lose their/his/her Title IV eligibility until the grant is repaid or until a payment plan has been established.

1. The student will maintain their/his/her eligibility during the notification period of 45 days.
  2. If the student enters into a payment plan with the college for the overpayment of a federal grant, then the grant must be repaid within two years of the student's established withdrawal date (Date of Determination).
  3. The payment plan for repayment of federal grant overpayment must clearly lay out the terms and conditions that the student must meet in order to maintain eligibility for Title IV.
  4. The college is responsible for notifying the Department of Education of all overpayment repayment plans and updates.
  5. The AAC Business Office will notify the AAC Financial Aid office if a student enters a payment plan, pays off a payment plan, or fails to make the required payment. The Financial Aid Office will notify the Department of Education.
  6. Any student who fails to meet the terms of the established payment plan will lose eligibility for Title IV funding. Additional Important Information:
- 1.) The R2T4 must be completed if a student withdraws after the first day of the semester (or summer term), even if the withdrawal occurs after the 60% mark has been achieved.
  - 2.) If a student withdraws prior to the 60% point and has received Title IV aid in excess of the amount of aid earned, the unearned portion of the aid must be returned to the Federal Student Aid Programs. The AAC will return such unearned funds to the Federal Student Aid Programs, and the withdrawn student shall be responsible for repaying the AAC. In the event that the student fails to pay their/his/her tuition balance or fails to pay or set up a payment plan and make the first payment within 45 days of the Date of Determination, the withdrawn student's account will be sent to collections.
  - In regard to Title IV financial aid funds, the Art Academy's institutional policies of charges and refunds are not factors. Only the concept of earned and unearned aid – as determined by federal regulations – affect the Title IV funds to which students are entitled.
  - During the first 60% of an academic period (semester or summer session), a student "earns" Title IV funds in direct proportion to the length of time they/he/she is determined to have remained enrolled. A student who is determined to have remained enrolled beyond the 60% point and who has received Title IV aid, is considered to have earned all of their/his/her financial aid and will not be required to return any of these funds.
  - Unearned Title IV funds, other than **Federal Work-Study funds**, must be returned to the Federal Student Aid Programs. If a student withdraws prior to the 60% point and has received Title IV aid in excess of the amount of aid earned, the unearned portion of the aid must be repaid to the Federal Student Aid Programs.
  - The enrollment percentage will be determined by the number of days in the academic period (including weekends), divided by the number of days enrolled (including weekends). Scheduled breaks of five days or longer will be excluded from the calculation.
  - Federal regulations operate under the assumptions that Title IV funds

- are directly disbursed to a student only after all the Art Academy of Cincinnati's charges have been covered and that Title IV funds are the first resource applied to a student's account. The Art Academy of Cincinnati charges are the amounts that have been assessed to a student's account prior to the student's withdrawal – not the reduced amount that might result from the AAC Tuition Refund Policy.
- The Art Academy of Cincinnati's share is allocated before the student's share among the Title IV programs, in the following order specified by the Federal regulations, up to the total net amount. Disbursement from each source shall be as follows:
    - Direct Unsubsidized Student Loan
    - Direct Subsidized Student Loan
    - Parent PLUS Loan
    - Federal PELL Grant
    - Federal Supplemental Educational Opportunity Grant (FSEOG)
  - The student's share is first allocated among the loan programs, in the following order as specified by the Federal regulations, up to the total net amount disbursed from each source, after subtracting the amount the Art Academy of Cincinnati will return. Disbursement from each source shall be as follows: Direct Unsubsidized Student Loan
  - Direct Subsidized Student Loan
  - Parent PLUS Loan
  - The student's share of the amount owed to the PELL and FSEOG program is reduced up to the total net amount disbursed from each source. After subtracting this amount, the Art Academy of Cincinnati shall return the required funds to the Department of Education.
  - The student shall have 45 days after the Date of Determination to repay their/his/her share of unearned funds to the Art Academy of Cincinnati.

### **State of Ohio Financial Aid Programs**

The U.S. Department of Education forwards pertinent information to the State of Ohio for state need-based programs. The Ohio College Opportunity Grant Program (OCOG) provides need-based tuition assistance to Ohio students from low to moderate-income families. The Office of Financial Aid receives eligibility rosters directly from the state and notifies eligible students. Students are encouraged to apply to outside sources for financial assistance.

↓ Artwork: BFA Student



## **AWARDS AND SCHOLARSHIPS FOR CONTINUING STUDENTS**

Each year the Art Academy of Cincinnati administers several categories of awards, briefly described below. Details about each of them and times of informational meetings and application deadlines **will be communicated via Art Academy email throughout the year.** The Scholarship Committee has compiled these brief descriptions to help ensure that all students are aware of these opportunities.

### **The Art Academy Alumni Scholarship**

Full-time faculty members select the winner of this tuition scholarship, which is supported by a fundraising initiative during the Beaux Arts Ball event. The recipient must be a full-time sophomore entering their/his/her junior year.

### **Art Academy of Cincinnati Faculty Portfolio Awards**

At the end of the academic year, freshmen, sophomores, and juniors who have a minimum GPA of 3.0 qualify for consideration for Faculty Portfolio Awards respective to their year levels. Full-time faculty members select the winners by majority vote.

### **Art History Colloquium Award**

At least one AAC student is chosen each year to participate in the Dr. Jonathan Reiss Undergraduate Art History Colloquium, a gathering of art history students and faculty from colleges and universities across the region.

### **The John E. and Mary Ann Roach Butkovich Scholarship**

The Director of Financial Aid and the Scholarship Committee select the recipient of this tuition scholarship. Funded by an alumna, this scholarship is awarded to the highest-scoring Bertha Langhorst Werner applicant.

### **Cincinnati Art Club Scholarship**

This tuition scholarship is from the local Cincinnati Art Club located in Eden Park. The club has been in existence for over 200 years and is a major supporter of AAC students. The student must apply for this scholarship through the Cincinnati Art Club directly, applications will be sent via email from the Financial Aid office each winter.

### **The Cincinnati Woman's Club Scholarships**

The Cincinnati Woman's Club was founded "to provide financial aid by making scholarship grants and loans available to young women in achieving a career in their chosen art." Students should contact [info@cincinnatiwomansclub.com](mailto:info@cincinnatiwomansclub.com) for information.

### **Mary Coulter Clark Scholarships**

Only Master of Arts in Art Education students may apply for this tuition scholarship. The Coordinator of the Master of Arts in Art Education program and Director of Financial Aid select the winners.

### **Folger Memorial Trust Purchase Awards**

The Folger Memorial Trust Purchase Award permits the Art Academy of Cincinnati to acquire student art for its collection, while giving students the opportunity to compete for cash awards. Faculty nominate works for this award.

### **Gary Gaffney and Jacqueline Wollman Scholarship**

Professor Emeritus, Gary Gaffney, and his wife, Jacqueline Wollman, determine the criteria for this annual scholarship. In the past, awards have been given to students for demonstrated leadership and creative writing.

### **Edie and Charley Harper Scholarship**

This \$500 tuition scholarship is based on merit and need. It is awarded by the Faculty to a sophomore, junior, or senior Painting and Drawing major.

### **Hyde Park Square Art Show Scholarship**

The largest one-day art show in Greater Cincinnati awards scholarships to area students majoring in the arts at local colleges and universities. Scholarship recipients then have the opportunity to exhibit their work in the juried show, which takes place annually. Students should visit [Hyde Park Art Show](#) for information.

### **Constance McClure Scholarship**

The Faculty selects the recipient of this award in honor of beloved Professor Emeritus Constance McClure who taught painting and drawing at the Art Academy of Cincinnati from 1960 – 2020. The scholarship is awarded in recognition of a portfolio excelling in figure drawing or painting.

### **Carolyn and Julian Magnus Family Scholarship**

The Scholarship Committee and the Director of Financial Aid select the recipient of this scholarship. This need-based award goes to an independent student who is working their/his/her way through college.

### **Ethel Mars & Maud Hunt Squire Scholarship**

This tuition scholarship is based on merit and need. It is awarded by the Faculty to a sophomore, junior, or senior active in the LGTBQ community.



**Emily Everhart, Ph.D.**  
Assistant Professor,  
Head of Art History Minor,  
Liberal Arts Chair,  
Chair of Scholarship Committee

### **The Nontraditionals Scholarship**

The Nontraditionals is a community providing academic, professional, and social support and opportunities to nontraditional students. A nontraditional student is someone who didn't take the traditional path from high school to college. We provide support and resources for returning to school, as well as support for creating opportunities outside of school. Among the goals of The Nontraditionals are obtaining scholarships and internships and facilitating community outreach by and for its members. Students receiving this annual scholarship must meet at least one of the following criteria:

- Did not immediately continue higher education after graduating from high school
- Attends college only part time
- Works full-time (35 hours or more per week) while enrolled in a college degree program
- Is financially independent
- Has children or dependents other than a spouse
- Is a single parent
- Has a GED, not a high school diploma

Students meeting the criteria above and in good academic standing will be selected by the faculty based on the merits of their portfolio.

### **Judy and John Ruthven Scholarship**

This tuition scholarship is awarded to a student for representational or realistic painting, preferably of nature. Contact the Director of Financial Aid for more information. Thom

### **Shaw Diversity Scholarship**

This tuition scholarship is based on merit and need. It is awarded by the Faculty to a sophomore, junior, or senior student of color.

### **Carson E. Smith Scholarship**

This tuition scholarship is based on merit and need. It is awarded by the Faculty to a sophomore, junior, or senior Design major.

### **JK Smith Risk Taking Scholarship**

This tuition scholarship is based on merit and need. It is awarded by the Faculty to a sophomore, junior, or senior student identified as taking risks in their work.

### **Three Arts Club Scholarship Fund**

This scholarship, founded in 1911, ranges from \$700-\$1600 per winner. The Three Arts Club celebrates over 100 years of providing financial aid to junior and senior college women who are exceptionally talented in art, music, or drama/musical theater. Students should visit [3 Arts Scholarship](#) for details.

### **Jack True Scholarship**

This scholarship honors students excelling in their FYE studio courses. Recipients are selected by FYE faculty at the conclusion of the fall semester.

### **William Villa Scholarship**

In honor of AAC alumnus, William Edward Villa, this tuition scholarship is based on merit and need. It is awarded by the Faculty to an outstanding sophomore, junior, or senior.

### **Bertha Langhorst Werner Scholarships**

Winners are chosen based on financial need, a written essay, and seriousness of the applicants, as based on faculty recommendation and GPA. The Scholarship Committee and the Director of Financial Aid select the winners.

### **Stephen H. Wilder Traveling Award**

The Wilder Traveling Award is open only to graduating students who have completed all requirements for awarding of the BFA, and whose application for graduation has been approved by the Academic Dean, and having earned a cumulative GPA of 3.0 or above at the completion of all coursework. This award is reserved for travel as a contribution to the advancement of graduating students in their chosen fields of study.

### **Mary Coulter Clark Scholarship**

This scholarship is awarded to eligible students based on financial need and artistic merit in the Master of Arts in Art Education program.

### **Carrie Smith Master of Arts in Art Education Scholarship**

This scholarship is awarded to eligible students in the Master of Arts in Art Education program.

### **Additional Scholarship Information**

Scholarship and Financial Aid Scams

[www.ftc.gov/bcp/edu/microsites/scholarship/index.shtml](http://www.ftc.gov/bcp/edu/microsites/scholarship/index.shtml)

Fast Web

[www.fastweb.monster.com](http://www.fastweb.monster.com)

Federal Student Aid

[www.studentaid.ed.gov](http://www.studentaid.ed.gov)

Art Academy's Financial Aid Web Page

[www.artacademy.edu/admissions/undergraduate/financial\\_aid](http://www.artacademy.edu/admissions/undergraduate/financial_aid)

U.S. Department of Education (FAFSA)

[www.fafsa.ed.gov](http://www.fafsa.ed.gov)

Ohio Department of Higher Education

[www.ohiohighered.org](http://www.ohiohighered.org)

KHEAA, Kentucky Higher Education Assistance Authority

[www.kheaa.com](http://www.kheaa.com)

Students must regularly check their Art Academy email accounts for information about internal and external scholarship opportunities, as campus email is the official means of communication.

# AAC PROGRAM ADMISSION REQUIREMENTS

## Associate of Science Program

The Art Academy of Cincinnati grants an Associate of Science degree in Graphic Design. This two-year program provides students with a combination of Liberal Arts and Studio Arts courses to become confident in the practice of graphic design. Students can advance seamlessly beyond the Associate of Science in Graphic Design directly into the BFA in Design track (two additional years) to further their design proficiencies. Acceptance into the program involves the same requirements as those for the Bachelor of Fine Arts program, as given below.

## Bachelor of Fine Arts Program

The Art Academy of Cincinnati offers e BFA Majors: Creative Writing, Design, Illustration, Painting and Drawing, Photography, Print Media, and Sculpture. The college offers minors in nine areas: (Art History, Film/Video/Audio + all major areas can be taken as minors).

## AS & BFA Admission Requirements

1. Application for Admission
2. High school transcript showing completion, with a GPA of 2.0 or higher
3. GED or high school equivalent
4. Portfolio of 8-10 pieces of artwork

## Master of Arts in Art Education Program

The Art Academy of Cincinnati offers a low-residency summer program to accommodate the schedules of working art/design educators. The program includes three 8-week summer sessions. The MAAE program is a studio-centered curriculum that requires a total of 33 credits, including 18 credits of studio coursework, 9 credits of Art Education Seminar coursework, and 6 credits of Art History coursework.

## MAAE Admission Requirements

1. Application for Admission
2. Portfolio of 8-15 pieces of artwork
3. University/College Transcript showing completion of a BA, BFA, BS degree, or other appropriate Bachelor's degree with a GPA of 2.0 or higher
4. One-Two Letters of Recommendation from a professional within the art field

## Accreditation, Authorizations, and Affiliations

The Art Academy of Cincinnati is a private, not-for-profit, independent college of art and design. The Art Academy of Cincinnati is accredited by the Higher Learning Commission (HLC) and the National Association of Schools of Art and Design (NASAD), of which it is a charter member. In accordance with Ohio Rev. Code § 1713.03, the Ohio Department of Higher Education has issued to the Art Academy of Cincinnati a certificate to grant the Associate of Science degree in Graphic Design, the Bachelor of Fine Arts degree, and the Master of Arts degree in Art Education. The Art Academy of Cincinnati is authorized under federal law to enroll non-immigrant/alien students and is approved for the training of veterans. The Art Academy of Cincinnati is also a charter member of the Association of Independent Colleges of Art and Design (AICAD), a consortium of over 40 professional colleges of art and design dedicated to the exchange of information and programs beneficial to students, faculty, and staff. The Art Academy is a member of the Greater Cincinnati Collegiate Connection (GC3).

## Additional Information:

**Portfolio** The portfolio contains 8-10 pieces of the applicant's artwork. Portfolios can be uploaded at [www.aac.slideroom.com](http://www.aac.slideroom.com) or submitted via alternative output methods and mailed to: Admissions Art Academy of Cincinnati 1212 Jackson Street Cincinnati OH, 45202.

**Transcript** While the Art Academy of Cincinnati accepts self-reported grades for high school, final transcripts listing graduation date and final GPA must be submitted by June 1 for fall applicants and by December 1 for spring applicants.

Any large discrepancy in reporting could affect scholarship amounts.

If the student has taken any college-credit courses, final official transcripts from the college/university must be submitted prior to transferring any credits, or before an acceptance offer can be made.

Any and all official transcripts must be mailed directly to the Art Academy of Cincinnati by the issuing educational institutions. Applicants must have a minimum high school grade point average (GPA) of 2.0.

**Test Scores** The Art Academy of Cincinnati is test blind. Every application

submitted to the Art Academy of Cincinnati receives a comprehensive review. We realize that each student is an individual and is unique in their/his/her academic preparation. One single item does not determine the applicant's admissibility.

Test scores must be mailed directly from the testing service.

**Letter of Recommendation** An optional letter of recommendation that clearly supports the applicant's intentions and qualifications for entering the Art Academy of Cincinnati's Bachelor of Fine Arts program may be submitted. The letter should be written by someone who knows the applicant well on a professional level, such as a teacher or employer. Letters from a family member or friend will not be considered.

## DACA Applicants

All students regardless of nationality or citizenship are welcome and encouraged to apply and attend the Art Academy of Cincinnati. Our staff and faculty are fully committed to helping students of all backgrounds, including students with Deferred Action for Childhood Arrivals (DACA) status and those without DACA status, the chance to further their creativity.

AAC considers an international student as someone who has or will come to the United States temporarily to take classes. This student:

- Plans to only stay in the US temporarily
- Does not have US citizenship or legal permanent resident status
- Currently is in the US on a non-immigrant visa status
- Has applied for a visa to be allowed entry into the US
- The AAC considers DACA and undocumented students domestic and should complete a domestic application. However, the student is encouraged to list birth country on their application.

DACA and undocumented students are not eligible for any federal government financial aid programs (such as Pell Grants, student loans, Federal Work Study). However, DACA and undocumented students are eligible to receive the AAC's portfolio entrance scholarship.

The AAC does not require a visa for DACA or undocumented students.

If applicable, student must provide a copy of the documents establishing their immigration status.

Which is the I-797 Notice of Action (approval notice page) from USCIS for your I-821D application (aka DACA application).

- Copy of passport, if applicable.
- **Once these steps are completed students may deposit and prepare for fall.**

### International Applicants

International applicants must follow the full admission procedure and provide an official high school transcript evaluation from an accredited evaluation service (e.g. [World Education Service](#), [International Research Foundation](#), or [Educational Credential Evaluators](#)) demonstrating successful completion of high school.

An English Language Proficiency (ELP) is required if English is not the applicant's first language. The following ELPs are accepted:

- **TOEFL:** Minimum score requirements are 550 on the paper-based test, 213 on the computer-based test, or 80 on the internet-based test.
- **Duolingo:** The minimum test scores the AAC accepts is 90. Students can send their scores directly to the AAC or request a test be sent.
- **The International English Language Testing System (IELTS):** minimum test score of 6.

International students currently living or studying in the United States or in a primarily English-speaking country may have the ELP waived after speaking with the International Coordinator.

The AAC will not accept any test taken more than two years prior to application date. One year is preferred.

Additionally, students will be required to provide a color copy of their passport, and notarized bank documentation that shows funds in USD to support one year of study and living expenses at AAC.

### Transfer Credit Policy (Bachelor of Fine Arts Program)

Applicants who wish to transfer to the Art Academy of Cincinnati from another college or university should submit all items noted above, plus all college or university transcripts, to the Admissions Office.

ACT/SAT scores are not required for transfer students.

Transfer student applicants are eligible for entrance scholarship awards based on portfolio merit.

Transcripts are evaluated by the Liberal Arts Chair, the Associate Dean, and the Academic Dean, and transfer credits are recorded in the applicant's AAC Credit Audit. A maximum of 90 credits may be transferred to the BFA degree program, provided that the institution where those credits were earned is accredited by the appropriate regional accreditation body.

The transferable credits must represent coursework that is compatible with the Art Academy of Cincinnati's BFA curriculum, as determined by the Department Chairs after an evaluation of the credits and courses to be transferred. In order for credits to be accepted for transfer to an Art Academy of Cincinnati degree program, the student must have achieved a grade of at least "C" or 2.0 on a 4.0 scale. Acceptance of credits earned more than 10 years ago will be at the discretion of the appropriate department chair and the Academic Dean. The student must complete the final 30 credits required for his/her/ their degree program in residence at the Art Academy of Cincinnati. Any exceptions must be made via written appeal to the Academic Dean.

### Life Credit Policy

The Art Academy of Cincinnati recognizes that not all college-level learning takes place in the classroom. In addition to our Transfer Credit Policy, we provide the opportunity to earn college credit as appropriate for prior learning experiences. Enrolled students can earn credit for learning achieved through life experience by submitting portfolios and corroborating documentation to the Department Chairs and Associate Dean for credit evaluation. The exact nature of academic requirements that must be met in order for credits to be awarded through portfolio completion varies depending on departmental requirements. Life Credit will not be evaluated as part of the admission process and will be awarded only after acceptance into the program.

### College Credit Plus (CC+)

In addition to high school transcripts, applicants who have earned CC+ credits must also submit official transcripts provided by the college awarding the dual enrollment credit.

Transcripts are evaluated by AAC Department Chairs, and transfer credits are recorded in the AAC Transfer Credit Evaluation. A maximum of 60 CC+ credits may be transferred to the BFA degree

program, provided that the institution where those credits were earned is accredited by the appropriate regional accreditation body. CC+ credits must represent coursework that is compatible with the Art Academy of Cincinnati's BFA curriculum, as determined by the Department Chairs after an evaluation of the credits and courses to be transferred. In order for credits to be accepted for transfer to an Art Academy of Cincinnati degree program, the student must have achieved a grade of at least "C" or 2.0 on a 4.0 scale. Acceptance of credits earned more than 10 years ago will be at the discretion of the appropriate department chair and the Academic Dean.

### Leave of Absence Policy for Readmissions and Evaluating Previous Credit for Re-Entry

Students who leave the Art Academy of Cincinnati for a period of one year or longer will need to re-apply through the normal undergraduate process with the Admissions Department. A full re-evaluation of previously earned credits will be conducted by the appropriate department chair to determine applicability to the current curriculum. Credit for discontinued courses may be applied toward the student's degree program if the content of such courses is consistent with current degree requirements and contemporary practices in art.

### Fresh Start Option Undergraduate

Previous Art Academy of Cincinnati students who have been readmitted to the college after an absence of five years or longer may petition the Academic Dean to have credit for courses completed prior to the student's extended absence treated in accordance with the Fresh Start Option. Upon approval of a Fresh Start, the student's cumulative GPA will be initiated from the date of entry. A decision to permit credit for prior work will be made at the time of readmission. A request for a Fresh Start must be submitted in writing within one year of readmission and applies only to courses taken at the Art Academy of Cincinnati before readmission. Approval of the petition may be delayed until the end of the first year of return to evaluate current progress. Fresh Start is not automatic and is not guaranteed. The Fresh Start Option may be requested only once during a student's academic career.

### Academic Grade Forgiveness

The Academic Grade Forgiveness Policy is designed to help Art Academy of Cincinnati students return Academic Good Standing after an absence of at

least 2 calendar years. Students who have left the Art Academy without being suspended or dismissed but who believe their past academic record suffered due to extenuating circumstances are eligible to petition, but approval is not guaranteed. Students who wish to be considered for Academic Grade Forgiveness must petition the Academic Dean in writing. Upon approval, the original grade recorded on the student's transcript will remain but will be designated with an additional symbol and the grades will not be calculated into the student's semester and cumulative GPAs. Academic Grade Forgiveness status will be recorded on the student's academic record as follows: "Academic Forgiveness [Date]". The Academic Grade Forgiveness option may be requested only once during a student's academic career.

### **Advanced Placement (AP) Credit**

Applicants seeking course equivalency credit for Advanced Placement (AP) achievement must request that scores be sent directly to the Art Academy of Cincinnati. Please note that AP course equivalencies awarded toward a degree at the AAC must have a course equivalency within the Art Academy of Cincinnati BFA program in order to be accepted and applied toward an AAC degree program. For AP Credit to be considered, applicants must achieve a 3 or higher on the AP Exam.

### **International Baccalaureate (IB)**

Courses completed through the IB program may be eligible for college credit and will be evaluated on a case-by-case basis.

### **Non-Discrimination Statement**

The Art Academy of Cincinnati is committed to policies of equal opportunity and non-discrimination on the basis of race, color, national origin, religion, sex, gender, sexual orientation, gender identity, gender expression, age, ability, disability, and/or veteran status, as protected by law, in any and all educational programs and activities, admission of students, advertisements, and/or conditions of employment. This policy is consistent with relevant governmental statutes and regulations, including those pursuant to Title IX of the Education Amendment Act of 1972 and Section 504 of the Rehabilitation Act of 1973. Accepted Students who have learning disabilities should contact the Director of Student Services for assistance.

### **Compulsory School Age Requirements**

In Ohio, compulsory education laws require children between the ages of 6 and 18 to attend school or to comply with homeschool laws, in accordance with [§ 3321.01 – 3321.13 of the Ohio Revised Code](#).

The laws make some exceptions, including if the child:

- Received a high school diploma before the age of 18;
- Is over the age of 14 years old, lawfully employed, and it is necessary that he or she work;
- Has a physical or mental condition that does not allow for school attendance; or
- Is homeschooled.

Prior to enrollment, Art Academy of Cincinnati students must have provided to the college a high school transcript that shows completion date.

### **International Baccalaureate (IB)**

Courses completed through the IB program may be eligible for college credit and will be evaluated on a case-by-case basis.

## Advanced Placement (AP) Credit

Applicants seeking course equivalency credit for Advanced Placement (AP) achievement must request scores be sent directly to the Art Academy of Cincinnati. Please note that AP course equivalencies awarded toward a degree at the AAC must have a course equivalency within the Art Academy of Cincinnati BFA program in order to be accepted and applied toward an AAC degree program. For AP Credit to be considered, students must achieve a 3 or higher on their AP Exam.

## Advanced Placement Equivalents

AP Test	Acceptable Score	AAC Equivalent	Credits	Course Title/Comments
Art Studio (2D)	3 or higher		3	One Semester Studio Elective
Art Studio (3D)	3 or higher		3	One Semester Studio Elective
Art Studio (Drawing)	3 or higher		3	Analytical Drawing
Art (History)	3 or higher		3	One semester Art History elective
Biology	3 or higher	NS100	3	One Semester - Natural Science Elective
Calculus AB	3 or higher	NS100	3	One Semester - Natural Science Elective
Calculus BC	3 or higher	NS100	3	One Semester - Natural Science Elective
Chemistry	3 or higher	NS100	3	One Semester - Natural Science Elective
Computer Science (A)	Does not apply at AAC		Does not apply at AAC	
Computer Science (AB)	Does not apply at AAC		Does not apply at AAC	
Economics (Macro)	3 or higher	SS100	3	One Semester - Social Science Elective
Economics (Micro)	3 or higher	SS100	3	One Semester - Social Science Elective
English (Language and Comp)	3 or higher	HU101	3	Artist as Writer
English (Literature and Comp)	3 or higher	HU102	3	Artist as Reader
Environmental Science 4	3 or higher	NS100	3	One Semester - Natural Science Elective
French (Language)	3 or higher	HU100	3	One Semester - Humanities Elective
French (Literature)	3 or higher	HU100	3	One Semester - Humanities Elective
German (Language)	3 or higher	HU100	3	One Semester - Humanities Elective
Government and Politics (U.S.)	3 or higher	SS100	3	One Semester - Social Science Elective
Government and Politics (Comp)	3 or higher	SS100	3	One Semester - Social Science Elective
History (European)	3 or higher	HU100	3	One Semester - Humanities Elective
History (U.S.)	3 or higher	HU100	3	One Semester - Humanities Elective
History (World)	3 or higher	HU100	3	One Semester - Humanities Elective
Human Geography	3 or higher	HU100	3	One Semester - Humanities Elective
Italian Language and Culture	3 or higher	HU100	3	One Semester - Humanities Elective
Japanese Language and Culture	3 or higher	HU100	3	One Semester - Humanities Elective
Latin (Lit) or (Virgil)	3 or higher	HU100	3	One Semester - Humanities Elective
Mathematics (AB) or (BC)	3 or higher	NS100	3	One Semester - Natural Science Elective
Mathematics (Statistics)	3 or higher	NS100	3	One Semester - Natural Science Elective
Music Theory	3 or higher	HU100	3	One Semester - Humanities Elective
Physics A	Does not apply at AAC		Does not apply at AAC	
Physics B	3 or higher	NS100	3	One Semester - Natural Science Elective
Physics C (Mechanics)	3 or higher	NS100	3	One Semester - Natural Science Elective
Physics C (Elect and Magnetism)	3 or higher	NS100	3	One Semester - Natural Science Elective
Psychology	3 or higher	SS100	3	One Semester - Social Science Elective
Spanish (Language)	3 or higher	HU100	3	One Semester - Humanities Elective
Spanish (Literature)	3 or higher	HU100	3	One Semester - Humanities Elective
Statistics	3 or higher	NS100	3	One Semester - Natural Science Elective

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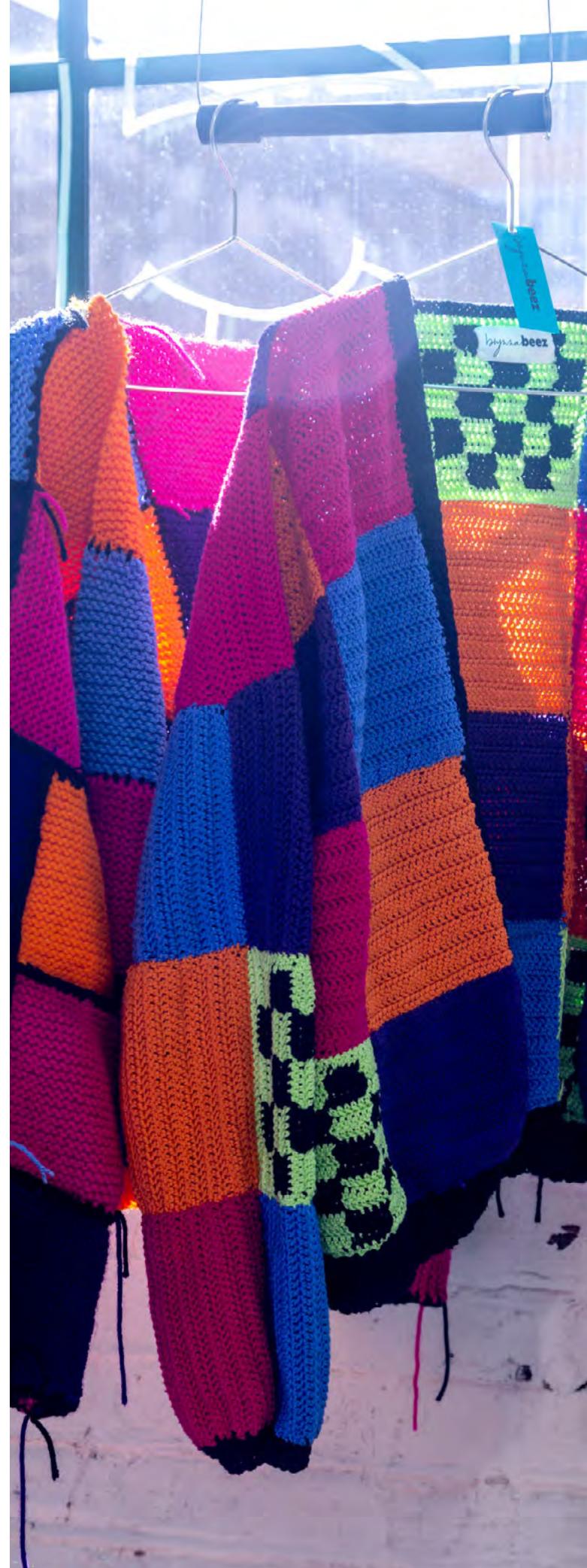
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