Cleveland Institute of Art

2026-2027 Catalog

Every effort is made to ensure the accuracy of the information contained in the Cleveland Institute of Art Catalog. The Cleveland Institute of Art reserves the right to change or withdraw courses; to change the fees, rules, calendar for admission, registration, instruction and graduation; and to change any of its policies or other provisions listed in the Catalog at any time.

The GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at benefits.va.gov/gibill.

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Accreditation

Cleveland Institute of Art is an independent college of art and design committed to leadership and vision in all forms of visual arts education. Since 1882, we have been an educational cornerstone in Cleveland, Ohio, and have won widespread acclaim for the quality of our programs and achievements of our alumni. Students are encouraged to explore their vision and develop their skills through an interdisciplinary curriculum.

Cleveland Institute of Art is an independent, not-for-profit college accredited by the National Association of Schools of Art and Design (NASAD) and the Higher Learning Commission and is authorized by the Ohio Department of Higher Education.

Message from the President



Dear Students:

You bring the artistic talent, the passion and the commitment to learning and creating. CIA provides accomplished faculty members, excellent facilities, carefully curated courses, a whole menu of support services and well-designed policies to ensure that you receive the best possible education.

In this catalog, you'll learn about CIA's comprehensive curriculum, and the resources that are here for you in supporting your learning. Please read through it now and keep it as a reference. It is the product of countless hours of labor by many dedicated faculty and staff members whose focus is your success.

Take time also to look through our website, at cia.edu, and learn even more about our people and our programs. I especially encourage that you explore a multitude of courses and programs outside of your major – or even pursue a minor, as you may discover a new creative pathway or process to complement your artistic practice and help you achieve your career goals.

As fastidious stewards of our mission, we strive to cultivate creative leaders who inspire people, strengthen communities, and contribute to a thriving and sustainable economy through an innovative education in art and design. As you progress through your journey into the CIA family as a student and as a future alum, I look forward to experiencing the creative, innovative, courageous and ambitious artists and designers that you are and will continue to become.

Best,



Kathryn J. Heidemann
President + CEO, Cleveland Institute of Art

About CIA

The Cleveland Institute of Art is a private, nonprofit college of art and design that has been the training ground for countless students who have gone on to make important contributions to the fields of creativity and innovation since it opened in 1882 as the Western Reserve School of Design for Women. Its students have designed internationally recognized products, their artwork has been exhibited in major museums and private collections around the world, and their entertainment media has been enjoyed by audiences and game players for generations. It enrolls about 550 students nationally and internationally and has a faculty of about 100 full-time and adjunct members, all of whom are practicing artists, designers and scholars.

Vision

The global community is engaged and enriched by art and design.

Mission

To cultivate creative leaders who inspire people, strengthen communities, and contribute to a thriving and sustainable economy through an innovative education in art and design.

Values

Accessibility

We believe in proactively removing barriers to provide students, employees, and the public a welcoming and life-enriching experience with our world-class art and design college.

Creativity

We believe in building confidence and elevating the creative processes of our students as they explore the relationship of art and design to our culture, economy, society, and experience of the world.

Excellence

We believe all students deserve a premier education where they learn to appreciate and evaluate the world and apply a range of material and digital practices in a confident, accomplished, and sophisticated way.

Inclusivity

We believe our academic and campus environment—from our classrooms and studios, to our residence halls and institutional policies and procedures, to our galleries and public spaces—must reflect our society and encourage just, equitable, and inclusive expansive access and opportunity for all students, faculty, staff, alumni, and visitors.

Individuality

We believe in helping our students find themselves through art, design, and liberal arts education, planning their own professional paths to transform the world that draw on their creative, critical thinking, communication, and resiliency skills.

Investment

We believe in providing our students, faculty and staff with the resources they need for professional development by supporting established and unconventional approaches to teaching, learning and entrepreneurship.

Responsibility

We believe our students must learn to be civically and socially responsible, entering the world equipped to engage in a multicultural society and contribute to the public good.

Stewardship

We believe in building a strong organization for the future that is structurally and financially secure and consistently adaptable, while remaining true to its vision and mission.

Transparency

We believe in fostering a collaborative community built on open communication, honesty, and trust.

Wellness

We believe in supporting the educational, mental, emotional, and physical health of our students, faculty, and staff, for lifelong success in their professional and personal endeavors.

History

Cleveland Institute of Art continues to build on an internationally recognized heritage of excellence and innovation that dates back to 1882. That year, the school was chartered as the Western Reserve School of Design for Women. The school's original name reflects the forward-thinking views of founder Sarah Kimball, who opened her home for the first-class meetings, attended by just one teacher and one student. Five years after its opening, there was already a young man attending. By 1891, the co- educational school was renamed the Cleveland School of Art and blossomed under the influence of a dedicated and talented faculty, whose prize-winning art and award-winning commercial designs are known collectively, even today, as the "Cleveland School."

Over time, the school's success prompted changes in facilities—from Mrs. Kimball's sitting room to the attic of the Cleveland City Hall Annex, to the Horace Kelley mansion on present-day East 55th Street. In 1905, the Cleveland School of Art built a brick Italianate building in University Circle (razed as part of a 1960s site redevelopment), which boasted a grand exhibition gallery predating the Cleveland Museum of Art by a decade.

In 1946, Ohio authorized the college to confer the Bachelor of Fine Arts degree. In 1948 the college became officially known as the Cleveland Institute of Art, and in 1956, classes moved into a new building on East Boulevard named for George Gund, who served as CIA Board President for 24 years.

The college purchased a former Ford Model T automobile assembly plant in 1981 and renovated it for classroom and studio space. The building, which had been added to the National Register of Historic Places in 1976, was named the Joseph McCullough Center for the Visual Arts (JMC) after CIA's former president of 33 years. The JMC went through another renovation in 2010, and in late 2014, the college finished construction of a new George Gund Building, adjoined to the JMC, and a block away from CIA's new Uptown Residence Hall.

CIA launched its newest facility and "enterprise campus", the Interactive Media Lab (IML), as part of the MidTown Collaboration Center in Fall 2025. All majors have access to this unique cross-sector innovation hub at the intersection of art, design, technology, workforce development, and community during their time at CIA.

Section 1: 2026-2027 Academic Calendar

Fall 2026

July 15	Tuition payment arrangements due in order to begin Fall classes. $350 late payment fee assessed. Students dropped from classes for non-payment.
Aug 19	First Year student move-in.
Aug 20-22	New student orientation (Saturday optional).
Aug 21-23	Upper-class student move-in.
Aug 24	**Fall 2026 semester begins.**
Aug 28	**Course add/drop deadline.**
Sept 7	Labor Day. CIA holiday. No classes. Building closed. Residence halls remain open.
Sept 11	Census
Oct 16	**Mid-term grades due.**
Oct 19-20	Student Fall Break. No classes.
Oct 20	Faculty Teaching + Learning Summit
Nov 2	Registration opens to seniors for Spring 2027 course scheduling.
Nov 5	Registration opens to juniors for Spring 2027 course scheduling.
Nov 6	**Last day to withdraw from a course for the Fall 2026 semester without grade penalty.**
Nov 9	Registration opens to sophomores for Spring 2027 course scheduling.
Nov 13	Registration opens to first-years for Spring 2027 course scheduling.
Nov 23	Course evaluations open.
Nov 25	No Classes. Building remains open.
Nov 26-27	No Classes. Thanksgiving. CIA holiday. Building closed. Residence halls remain open.
Dec 4	Last day of regular classes.
Dec 7-11	Final Exams and Studio Critiques.
Dec 14-16	Mid-year critiques for May 2027 grads and BFA Reviews & Exhibitions for Dec 2026 grads.

Dec 16	**Fall semester ends.**
Dec 17	Residence halls close for all students at 5pm.
Dec 18	**Final grades due.**
Dec 24-Jan 3	CIA winter break. Building closed.

Spring 2027

Dec 15	Tuition payment arrangements due in order to begin Spring classes. $350 late payment fee assessed. Students dropped from classes for non-payment.
Jan 7-8	New student orientation and move in.
Jan 9-10	Returning students move into residence halls.
Jan 11	**First day of classes for the Spring 2027 semester.**
Jan 15	**Course add/drop deadline.**
Jan 18	Martin Luther King Day. CIA holiday. No classes. Building closed. Residence halls remain open.
Jan 27	Grade revisions due for Fall 2026 incomplete grades.
Jan 29	Census
Mar 5	**Mid-term grades due.**
Mar 8-12	Spring Recess. No classes. Offices open. Residence halls remain open.
Mar 29	Registration opens to continuing Seniors and current Juniors for Fall 2027 course scheduling.
Apr 1	Registration opens to current Sophomores for Fall 2027 course scheduling.
Apr 2	**Last day to withdraw from a course for the Spring 2027 semester without a grade penalty.**
Apr 5	Registration opens to current First Years for Fall 2027 course scheduling.
Apr 19	Course evaluations open.
Apr 23	Last day of regular classes.

Apr 26-30	Final Exams and Studio Critiques.
April 30	Final studio clean out.
May 3-7	BFA Reviews & Exhibitions.
May 8	Spring semester ends. Residence halls close at noon (excluding grads in residence).
May 8	**Commencement.**
May 10	Residence halls close for Seniors in residence at 5pm.
May 10	**Final grades for all students due.**

Summer 2027

May 25, Tuesday	First day of classes for the Summer 2026 Full Term + Session 1.
May 27, Thursday	Add/Drop deadline for Summer Full Term + Summer Session 1.
May 31, Monday	Memorial Day. CIA holiday. Building closed.
June 4, Friday	Last day to withdraw from a course for Session 1 without a grade penalty.
June 14, Monday	Session 1 Final Studio Critiques. Session 1 ends.
June 15, Tuesday	Session 2 begins.
June 17, Thursday	Session 2 Add/Drop Deadline.
Jun 18, Friday	Juneteenth Observed. CIA holiday. Building closed.
June 19, Saturday	Grade revisions due for Spring 2027 incomplete grades.
June 28, Monday	Last day to withdraw from a course for Session 2 without a grade penalty.
July 1, Thursday	Last day to withdraw from a course for Summer Full Term without a grade penalty.
July 5, Monday	Independence Day Observed. CIA holiday. Building closed.
July 5, Monday	Pre-College Session 1 begins.
July 7, Wednesday	Session 2 Final Studio Critiques. Session 2 ends.
July 8, Thursday	Session 3 begins.

July 12, Monday	Session 3 Add/Drop Deadline.
July 17, Saturday	Pre-College Session 1 ends.
July 19, Monday	Pre-College Session 2 begins.
July 20, Tuesday	Last day to withdraw from a course for Session 3 without a grade penalty.
July 23, Friday	Last day of Summer Full Term courses.
July 26-27, Monday-Tuesday	Summer Full Term Liberal Arts Finals
July 28, Wednesday	Session 3 Final Studio Critiques. Session 3 ends.
July 30, Friday	Final grades for all students in all summer sessions due by 11:59pm.
July 31, Saturday	Pre-College Session 2 ends.

Section 2: Financial Matters

Applying for Financial Aid

To be considered for federal grants or loans, state grants and/or institutional need based financial aid, students must file a FAFSA (Free Application for Federal Student Aid) each year at https://studentaid.gov. The FAFSA application opens October 1 for the next academic year.

Both student and parents (if student is dependent) will need a Federal Student Aid ID (FSA ID) and password to provide consent and electronically sign the FAFSA application. The FAFSA generates a Student Aid Index (SAI) which is used to determine eligibility for various aid programs. To qualify for federal financial aid, a student must be a United States citizen or an eligible non-citizen. Additionally, a student must be enrolled in a degree seeking program and maintain satisfactory academic progress to receive financial aid.

FAFSA processing takes approximately 2-3 days. CIA's school code 003982.

For general information about planning and paying for college, details and instructions on the FAFSA and information on federal student loans and grant programs, go to http://studentaid.gov.

Links to all Office of Financial Aid forms and helpful information on the types of grants, loans, work-study, are found at: cia.edu/financialaid.

Cost of Attendance

The Cost of Attendance (COA) is the combination of direct and indirect costs associated with attending college. It is used with the calculated Student Aid Index (SAI) from the data reported on the FAFSA to determine financial aid eligibility. You may receive financial aid, including student loans, up to the total Cost of Attendance.

Direct Costs

Direct costs include tuition and mandatory institutional fees including facility fees, technology fees, health service fees, and student activity fees. New students will incur a Foundation Supply Kit fee and an orientation fee (fall semester only).

Additionally, students who choose to live on campus (in our residence hall or apartments) will also have room and meal plan expenses.

Each semester, students can view their billing through their MyCIA account.

A full directory of costs can be viewed at cia.edu/tuition.

Indirect Costs

Indirect costs include, book and supplies, transportation, personal expenses, housing if you live off campus, and food. These are not billed through CIA but are estimated expenses a student can expect to incur and paid to others.

Cost of Attendance details are listed at cia.edu/ admissions/tuition-fees/cost- of-attendance. Your financial aid account on Netpartner shows your cost of attendance.

Types of Financial Aid

All financial assistance is awarded according to the eligibility requirements for each type of aid program. Eligibility requirements vary from fund to fund and are established by the funding agency or source. All financial assistance can be divided into two broad groups: Gift aid: grants and scholarships or self-help: loans or work. Gift aid are forms of financial assistance that do not have to

be repaid, and that are based on need, academic achievement, or other special attributes. Self-help aid must be either repaid with interest or earned through on-campus employment.

Federal Aid Programs

Federal Pell Grant: A need-based grant for undergraduate students. Eligibility is based upon FAFSA results and hours enrolled. There is a lifetime aggregate limit. Federal Pell Grants | Federal Student Aid. The maximum Pell grant for 2026-27 is $7,395.

Federal Supplemental Educational Opportunity Grant: A campus-based federal grant with limited funding for full-time students who demonstrate financial need and are Pell eligible.

Federal Direct Loan (subsidized and unsubsidized): A loan from the Federal government that must be paid back after leaving school or enrolled less than half-time. The amount varies based upon grade level. As of 2026, new regulations from the One Big Beautiful Bill act reduces the amount of a loan the student may borrow for an academic year if the student is enrolled on less than a full-time basis during that academic year. Subsidized and Unsubsidized Loans | Federal Student Aid

Federal Work Study: A campus-based, federally funded work program for students who demonstrate need. Earnings can pay on the student's account only if written authorization from the student is given to the Student Accounts Office. Most work-study jobs are on campus; there are some off campus as well. It is your responsibility to apply for work-study jobs. Contact the Financial Aid office for more information. The average award is $2,000 per year. A W-4 form and I-9 form must be completed and submitted to payroll before working.

Part-Time Employment

Part-time jobs as well as freelance projects are also available. Freelance, internship, summer, and other opportunities are posted on an online site maintained by the Center for Career and Workforce Development.

State Aid Programs

Ohio College Opportunity Grant

For full or part-time undergraduate students who are Ohio residents and demonstrate need. The 2026-27 amount is expected to be $5,000 for full-time enrolled students.

Ohio War Orphans & Severely Disabled Veterans' Children Scholarship Program

Offers tuition assistance to children of deceased or severely disabled Ohio veterans who served in the armed forces during a period of declared war or conflict. Application is made to the Ohio Department of Higher Education, State Grants and Scholarships Department and the deadline is May 15th of every year.

Ohio Second Chance Grant

Provides financial assistance in the form of up to $3,000 grants to eligible students for re-enrolling to obtain a degree. Grants are awarded on a first-come first-serve basis and are limited. Contact the Office of Financial Aid for information.

Governor's Merit Scholarship

Provides an award of up to $5,000 each academic year for up to four years. This award is for students determined to be within the top 2% of applicants. Refer to the Ohio Department of Higher Education, State Grants and Scholarships website for full details.

**for all State of Ohio grants, male students must be registered for the selective service, as required by state law, if applicable.

PHEAA Grant

For Pennsylvania students, a need-based grant program. A FAFSA and PA State Grant form are required. Apply or Renew

CIA Need Based Grants

CIA offers grants to undergraduate students who demonstrate need as calculated from their FAFSA results. The funding sources for these grants vary and the funding name can change.

Department Scholarships and Awards

Academic department faculty award scholarships to students currently enrolled at CIA. Some of these awards are both merit and need-based. To be considered for department scholarships which are either merit, or merit- and need-based, students must submit their FAFSA by March 1.

CIA Aid Policy

CIA Merit Based Scholarships Merit-Based Scholarships are awarded to incoming new and transfer students who demonstrate academic excellence by a review of grade point average, class rank, test scores; talent and artistic ability as demonstrated through your portfolio. All students who are admitted to the College are automatically considered for a Merit Scholarship. No separate scholarship application is required. CIA Merit Based Scholarships Include:

- CIA Gund Family Scholarships
- CIA Say Yes! Cleveland Scholarship
- CIA Dean's Scholarship

Scholarship recipients must be enrolled full-time. Graduating students who have been continuously enrolled and are enrolled less than full-time for their final semester will have their CIA aid prorated based upon the hours enrolled. Students not graduating, but enrolled less than full-time, can submit an appeal for a portion of their CIA awards. CIA merit scholarships are renewable provided the student maintains Satisfactory academic progress (SAP).

CIA offers grants to undergraduate students who demonstrate need as calculated from their FAFSA results. The funding sources for these grants vary and can change.

CIA merit aid is available for four years (8 semesters). Students returning after an approved Leave of Absence will have their CIA reinstated, resuming their use of eligible semesters.

Educational Financing Options

Federal PLUS (Parent) Loan: a credit-based loan from the federal government for a parent of a dependent, undergraduate student. Application can be found at studentaid.gov. If the application is denied due to adverse credit, the student may be eligible for an additional Fed Direct Unsubsidized loan. The current interest rate is 8.94%, and the PLUS loan is subject to a 4.228% fee. The interest

rate is set every July 1st. If approved, the parent borrower must complete the Parent PLUS MPN found at studentaid.gov.

The maximum amount that can be borrowed in the academic year is $20,000 for **new** borrowers in 2026. It is recommended to limit PLUS loan borrowing to $16,250 if the PLUS loan will be used for four years because new parent borrowers are subject to an aggregate limit of $65,000 for PLUS loan borrowing per student.

For parents who have borrowed PLUS in the past, the maximum amount that can be borrowed is the student's cost of attendance less other aid received.

Private Educational Loans: are offered by commercial lenders to assist a student in filling the financial gap between cost and aid awarded. There are loans for student or parent (sponsor) borrowers. Student borrowers will most likely need (or benefit from) a credit-worthy co-signer. These loans are based upon credit worthiness, not financial need. Borrowers may use any lender of their choice, and CIA has a FASTChoice link on our website to compare private loan options.

Notification of a Financial Aid Offer

Once your FAFSA is received, the Office of Financial Aid will notify you of your aid eligibility from all programs – federal, state and CIA-funded sources. Be attentive to the instructions included in your package as some aid items (federal loan for instance) require extra steps. Net Partner (netpartner.cia.edu) is your financial aid portal to view your aid, cost of attendance, financial aid messages and to accept or decline your self-help aid.

Anticipated Aid

To assist you in planning for payment, financial aid will send your "anticipated aid" or "preliminary aid" to your student account/billing statement before the semester begins. This aid will show a "*" next to the fund. Only Accepted aid and aid that does not have any missing requirements will be sent.

Disbursement of Financial Aid

Financial aid is applied (disbursed) to your student account after the semester starts; You must be registered for classes, and your financial aid file must be complete. Your file is complete once

- You have accepted or declined your aid in your NetPartner portal.
- All required forms are submitted and processed by the Office of Financial Aid.
- If you plan to borrow federal loans, you have completed the Master Promissory Note (MPN) and Entrance counseling online at studentaid.gov using your FSA ID.

Financial aid disbursed to your account more than your direct costs will be refunded by the Student Accounts Office within 14 days of the credit balance occurring.

Satisfactory Academic Progress (SAP) for Financial Aid

Purpose

Federal regulations (General Provision CFR 668.34) require that students at the Cleveland Institute of Art (CIA) maintain Satisfactory Academic Progress toward completing their degree to retain eligibility for federal and institutional aid. This policy applies to all students receiving federal, state, and institutional aid. CIA reviews the SAP at the end of each semester.

Standards of SAP

Satisfactory academic progress comprises three components. A student must meet:

1. **Qualitative Standard (GPA Requirement)**
   Undergraduate students must maintain a minimum cumulative GPA of 2.0

2. **Quantitative Standard (Pace of Completion)**
   Students must complete at least 67% of all attempted credits.

   Formula: Pace = (completed credits/ attempted credits) x 100

3. **Maximum Time Frame**
   Students must complete their program within 150% of the published length.
   Example: a 120-credit program, within 180 attempted credits.

Financial Aid Statuses

Good Standing: Student meets all SAP standards

Warning/Alert: This status is for students who were making SAP the prior semester and/or the first time not meeting the SAP requirements. Aid will be continued for the next semester and no financial aid appeal is required.

Suspension: Aid eligibility is lost due to not meeting SAP requirements in the prior and current semester. A student may appeal the result based on an extenuating circumstance; illness, injury, death of a relative, or other circumstances. An Academic Dismissal from CIA is an automatic suspension of financial aid.

Probation: A student's aid is reinstated for the next semester after successful appeal.

Appeal Process

Students may appeal SAP Suspension due to extenuating circumstances (illness, family emergency etc.). A form with instructions will be provided by the financial aid office to assist in including the required information.

If it is determined that the student will require more than one semester to meet the SAP standards, the student can be placed on probation but must also have an **Academic Plan** in place with their academic advisor. The Academic Plan's purpose is to provide strategies to move toward academic progress.

Regaining Eligibility

A student in the **warning** status will have aid eligibility the following semester. No appeal is required.

A student on **suspension** (does not appeal or the appeal is not approved), may enroll and pay for their educational charges out of pocket. SAP will be reviewed after that semester and if SAP requirements are met, aid eligibility is regained.

A student on **probation** (having an approved appeal), has one semester of aid available and will have their SAP reviewed at the end of the semester and if the requirements are met, aid eligibility is restored.

A student on **probation with an academic plan**, has one semester of aid available and will have their SAP reviewed including the terms of their academic plan the end of the semester, and if the academic plan was followed, eligibility for aid will continue the next semester. A new academic plan may be indicated going forward.

Treatment of Special Cases

- Courses with grades of “F” (failure), “I” (incomplete), “W” (withdrawal) are counted as courses attempted but not earned and count toward the maximum time frame.
- Transfer credit hours (accepted for the student’s academic program or degree) are counted as credit hours attempted when measuring the maximum time frame to complete the degree but do not impact the cumulative grade point average.
- All instances of repeated coursework will be factored into the calculation of the completion rate.

Veterans’ Benefits

The Cleveland Institute of Art is approved for Veterans Affairs (VA) education benefits and is a “Yellow Ribbon” school. The Registrar’s Office certifies education benefit recipients’ enrollments to the VA each semester the recipient is in attendance. New students must be accepted for admission to the BFA program (see specific degree requirements in Section 6), have made an Admissions deposit, and provide the Certification of Eligibility letter from the VA to the Registrar; continuing students must have registered for courses for the next semester before enrollment certifications can be submitted.

Certification processing to the VA begins in August for the fall semester and in January for the spring semester. Chapter 33 (Post-9/11 GI Bill®) and Yellow Ribbon tuition benefits are disbursed directly to CIA and are applied toward the student’s tuition and fees after scholarships and grants. Benefits are normally disbursed four to six weeks after certifications are received by the VA.

Benefits for students attending under Chapter 35 (Survivors’ and Dependents’ Educational Assistance) are sent directly to the student for payment of tuition and fees to CIA. Benefits under Chapter 35 are sent monthly at the standard rate based on the enrollment status of the student (full-time, part-time, etc.).

Additional information for Chapters 33 and 31 Benefits Payments

CIA, in compliance with the Veterans Benefits and Transition Act of 2018, allows Chapter 33 (Post-9/11 GI Bill®) and Chapter 31 (Vocational Readiness & Employment) education benefit recipients to participate in the course of education at CIA for a period of time before payment is disbursed by the U.S. Department of Veteran Affairs, starting on the date CIA receives the benefit recipient’s Certificate of Eligibility or VA Form 28-1905 and until either 1) CIA receives payment from the VA, or 2) 90 days have elapsed following CIA’s certification or invoicing of tuition and fees to the VA. In the event of delayed disbursement, these Chapter 33 and Chapter 31 recipients will:

- Not be assessed a late fee
- Not be required to borrow funds to pay the interim balance for which the VA is responsible
- Maintain access to course registration
- Retain full use of library and campus resources

If a Chapter 33 or Chapter 31 recipient has a balance that exceeds their expected VA contribution, the student must pay the difference by the stated registration deadline each semester.

Veteran Student Priority Registration

Veteran students at CIA who are scheduling for sophomore or junior courses enjoy priority registration, as defined by having access to registration before the rest of their classes, starting on the date at which the senior class is open to register. To take advantage of this priority registration opportunity, rising and current sophomore and junior veteran students should contact the Registrar’s Office via email at registrar@cia.edu.

Questions regarding VA benefits should go to the Registrar at 216.421.7321 or registrar@cia.edu. Questions regarding academic advising should go to advising@cia.edu. Questions regarding financial aid should go to the Office of Financial Aid at financialaid@cia.edu. Questions regarding disability services should go to disabilityservices@cia.edu.

Student Accounts

Student accounts are maintained by the Student Accounts Office, located in the Room 122M. Payments for supplies or items purchased on campus, tickets for student events, and other activities on campus are also taken at the Student Accounts Office.

All students must be financially cleared by July 15th for the Fall Semester, and December 15th for the Spring Semester. Late fees will be assessed if not cleared by these dates. Financially cleared means tuition and fees paid in full, or you are enrolled in a monthly payment plan, or you have secured enough financial aid to cover your entire student account balance. Payment may be made online at my.cia.edu (student must grant parental access via FERPA permissions) with Mastercard, Visa or Discover (convenience fees are added) or via ACH (no added fees). Paper checks may be sent to The Cleveland Institute of Art at 11610 Euclid Ave. Cleveland, OH 44106.

An updated schedule of all tuition and fees is located at cia.edu/tuition.

A “hold” on the release of grades or transcripts is placed on any student’s account that shows an unpaid tuition balance or unpaid debts to any College department or CWRU department from which CIA students or the College receives services that are unpaid at the end of each semester. For detailed information on tuition and fee payments or questions about your account, please see the Student Accounts Administrator.

You may also participate in a payment plan to spread your tuition and fee payments throughout the semester. See details on this option by going to your Transact Portal that you access through your my.cia.edu account.

Refunds

Full-time and part-time students who withdraw from individual courses (not a complete withdrawal from CIA) will not receive a prorated refund for that course(s). Full-time tuition covers a credit load from 12 to 18 credits.

You should contact the Office of Financial Aid before you withdraw from a course. Since the number of credits you earn each semester affects your progress toward your degree, withdrawing from a course could affect your financial aid Satisfactory Academic Progress (SAP). ***New federal regulations require a reduction in the amount of a loan that a student may borrow for an academic year if the student is enrolled in a program of study on less than a full-time basis during that academic year. This reduction in the annual loan limit will be made in direct proportion to the degree to which the student is not enrolled full-time, rounded to the nearest percentage point.***

Withdrawal from all courses may require a return aid received to either CIA or another funding source, so consultation with the Office of Financial Aid is highly recommended. If you are considering withdrawing from all your courses it is also recommended you consult with the Student Accounts Office to review your account with you before you withdraw. If you anticipate a refund check for any reason, contact the Student Accounts Office.

Withdrawals

See the academic withdrawal policy on page 23 of this catalog.

Residence Hall Contracts

Your 200.00 housing fee reserves your place in housing and is non-refundable. If you live on campus in one of CIA's residences, your contract is binding for both fall and spring semester.

If you take a leave of absence, study abroad, or are separated from CIA during a semester, you will not be charged the early termination fee but will be charged for housing based on the College's payment/reimbursement schedule.

Section 3: Academic Policies, Procedures, and Services

Statement of Artistic Expression

The College believes in freedom of artistic expression. Artistic freedom is vital to both the cultural and political health of our society. It is essential in a democracy that values and protects the rights of the individual to espouse their beliefs.

The College's responsibility for and dedication to securing the conditions in which freedom of artistic expression can flourish extends to all forms of artistic expression, including fine arts, design, literature, and performance. The opportunity to display or perform works of art at the College is made available through several academic processes and procedures in which faculty members, students, and other duly appointed individuals exercise their best professional judgment. Among these procedures are selection of gallery shows by the Gallery, selection of artwork for student shows by selected appointed outside jurors, or performances/displays as part of an approved curriculum. Such authorized displays or performances, no matter how unpopular the work might be, must be unhindered and free from coercion. Members of the College community and guests must reflect in their actions a respect for the right to communicate ideas artistically and must refrain from any act that would cause that right to be abridged. At the same time, the College recognizes that the right of artists to exhibit or perform does not preclude the right of others to take exception to particular works of art. However, this later right must be exercised in ways that do not prevent a work of art from being seen and must not involve any form of intimidation, defacement, or physical violence. The College rejects the claim of any outside individual or agency of the right to dictate the appropriateness or acceptability of the display or performance of any work of art in its facilities or as part of its educational programs.

Non-Discrimination and Anti-Bias, Harassment, and Intimidation Policy

The Cleveland Institute of Art is committed to providing a learning, working and living environment that promotes personal integrity, civility and mutual respect, and is free of discrimination.

In accordance with the provisions set forth by Title IX of the Education Act of 1972 (and its amendments), Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1968 (and its amendments), and other federal regulations, Cleveland Institute of Art does not discriminate on the basis of race, color, creed, national or ethnic origin, shared ancestry, gender, sexual orientation or gender identification, age or disabilities, in employment practices, administration of educational policies, admission, scholarship and loan programs, and other college-administered programs and activities. Additionally, the Cleveland Institute of Art is committed to providing a safe learning, living, and working environment for students, employees, and visitors that is free of racial, religious, and ethnic bias, harassment, and intimidation. The Institute recognizes the responsibility it has in creating an inclusive culture through employee training, the availability and management of reporting systems, and open communication.

Need to report an instance of discrimination, bias, harassment, or intimidation based on a protected class status? Report here.

Physical Challenges

CIA's buildings and facilities are equipped to accommodate students, faculty, staff and visitors with physical disabilities. However, CIA is not a barrier-free campus. Students with special needs or concerns should contact Wellness and Accessibility Services. Visitors should contact the Facilities Management and Safety Office. Employees should refer to Human Resources.

Student Conduct

Refer to the Student Code of Conduct in the Student Handbook available on my.cia.edu.

Assessment

The Cleveland Institute of Art, like other colleges and universities, is required by its accrediting associations to evaluate the success of its curriculum and co-curriculum on a regular basis; this process is called "assessment." During a student's time at CIA, they will participate in a variety of assessment activities. Students will likely encounter their first assessment activity during new student orientation, and the Graduating Student Survey will be their last assessment point as a student. There are other times in students' college careers (and as alumni) when they will be part of the College's ongoing assessment program. Student participation in assessment activities will be very helpful in ensuring that CIA's programs and services meet current needs and those of future students.

Assessment looks at student work and learning as part of the evaluation of the College's education program. Assessment in no way affects student grades, and there is no way to prepare for assessment tests or reviews. The faculty use this information to evaluate the courses they teach and their curricula to make any changes indicated by the assessment information. Similarly, staff and administration use this information to evaluate their programs and services and make changes indicated by the assessment information.

Course Attendance

Students are expected to attend all class sessions, lectures, critiques, and required meetings. Artistic progress depends not only on completing assignments but also on active participation in studio and academic discussions. All class session absences count toward the semester absence total unless approved as an extenuating circumstance by the Dean of Students or in observation of a Religious Observance. Students are responsible for all missed materials, including assignments and tests; however, some activities, such as critiques, demonstrations, and collaborative projects may not be able to be replicated or made up. Faculty are required to take attendance at every class session and maintain accurate records. Institutionally-mandated absence limits are as follows:

Course Type	Days/ Week	Sessions/Week + Attendance Tracking	Absence Limit*	Example
Studio Course	1	2 (Each day equals 2 class sessions) Attendance is tracked twice (once per class session)	No more than 6 class session absences per semester (20% of all class sessions).	A course meets Tuesdays from 12-2 p.m. (1st session) and 2:30-5 p.m. (2nd session). Attendance is taken once during the 1st session and once during the 2nd session.

Studio Course	2	2 (Each day equals 1 class session) Attendance is tracked twice (once per class session).	No more than 6 class session absences per semester (20% of all class sessions).	A course meets Mondays and Wednesdays from 5:15-7:45 p.m. Attendance is taken once on Mondays and once on Wednesdays.
Liberal Arts Course	2	2 (Each day equals 1 class session) Attendance is tracked twice (once per class session).	No more than 6 class session absences per semester (20% of all class sessions).	A course meets Mondays and Wednesdays from 4:15-5:30 p.m. Attendance is taken once on Mondays and once on Wednesdays.
Liberal Arts Course	1	1 (Each day equals 1 class session) Attendance is tracked once (once per class session).	No more than 3 class session absences per semester (20% of all class sessions).	A course meets Mondays from 12-2:30 p.m. Attendance is taken once on Mondays.
Independent Study	Varies	Varies Frequency of attendance tracking is at the discretion of the faculty member.	Participation and attendance expectations are at the discretion of the faculty member.	

**Faculty may consider tardiness or early departures when determining a student's attendance for a class session. Faculty are encouraged to include their policies on tardiness, early departure, and any related penalties in the course syllabus.*

Absences Exceeding the Absence Limits

To maintain the integrity of the curriculum, students who exceed the absence limits outlined above will receive a full letter grade reduction in their final course grade (A- to B-, B to C, etc.). Faculty may impose additional penalties for absences and this information should be

included in the course syllabus. Any student who exceeds the absence limit in a class should meet with their academic advisor to discuss how this may affect their academic progress.

An absence from a final critique or exam will result in automatic failure of the project or exam unless approved as an extenuating circumstance by the Dean of Students.

Absence Due to Religious Observance

Students who expect to miss class for religious observances must provide advanced notice to their faculty members. Faculty are encouraged to include their preferences for required advanced notice timelines within their syllabus. These absences will not count toward the absence limits outlined above; however, students are responsible for arranging with their faculty how and when missed work will be completed. Students who fail to communicate about an absence due to religious observance in advance, fail to make arrangements with your faculty members, or fail to submit work within the agreed timeframe will be graded accordingly and at the faculty member's discretion.

Absence Due to Extenuating Circumstances

In most instances, the absence limits outlined above are adequate for student needs throughout a semester. In the case of an absence due to extenuating circumstances, that a student wishes to not count against the absence limits, the student must submit the Extenuating Circumstance Absence Request Form within 10 calendar days (limited exceptions apply) of the absence for review by the Dean of Students. The use of this form should be extremely limited as most absences do not qualify as extenuating.

Extenuating circumstances are generally defined as exceptionally rare, unforeseen, and short-term circumstances which may cause a student to be absent from class. These terms are defined as follows:

- Exceptionally rare is defined as a circumstance that is markedly different from the student's usual daily life activities.
- Unforeseen is defined as a circumstance that is outside of the student's control and was not preventable. This takes into account the student's responsibility for making a reasonable attempt at utilizing College-provided resources, policies and procedures available to assist in their success.
- Short-term is defined as a circumstance that is temporary and will not require on-going intervention past a reasonable time period.

Extenuating circumstances do NOT include the following:

- Minor illnesses
- Doctor and dentist appointments
- Transportation issues
- Weather concerns
- Extracurricular activities
- Other instances that are not exceptionally rare and unforeseen

Upon receiving the Extenuating Circumstance Absence Request Form, the Dean of Students will make a determination as to the classification of the absence as approved or not approved or will request additional outstanding/clarification information from the student. The student and faculty

member(s) will be notified via CIA email of the determination no later than 10 calendar days after the request and all necessary information is received by the Dean of Students. Sharing of information impacting the decision will be at the sole discretion of the Dean of Students and will prioritize student privacy and dignity. If an absence is deemed approved as an extenuating circumstance, it will not be counted in the absence limits outlined above and the student will be responsible for all missed work and course requirements for the approved date(s). The student will be required to make arrangements with the faculty member(s) to determine a reasonable timeline for completing missed work and course requirements for the approved date(s). This timeline will be at the sole discretion of the faculty member.

In the case of an absence submitted via the Extenuating Circumstance Absence Request Form which is determined to be not approved by the Dean of Students, the student may file an appeal with the Vice President of Academic Affairs + Provost within 3 calendar days on specific grounds. Disagreement with the decision alone is not sufficient for an appeal. Appeals must be submitted via CIA email to gwatts@cia.edu with rasauber@cia.edu copied and must include the student's name and ID number and must indicate on which ground the student believes the decision should be appealed (options below):

1. Through no fault of the student, information/documentation pertinent to the decision was missing at the time of the decision. Note: The student will be required to submit the additional information/documentation as part of the appeal along with an explanation of why the information/documentation was not provided in the original request.
2. Through no fault of the student, College policy was not followed and had a direct impact on the decision at the time of the decision. Note: The student will be required to identify which policy was not followed, documentation showing the policy was not followed, and a description of how the decision may have been different if policy had been followed.

Upon receiving an appeal request, the Vice President of Academic Affairs + Provost will make a determination as to the classification of the original decision as upheld or overturned or will request additional outstanding/clarification information from the student. The student, faculty member(s), and Dean of Students will be notified via CIA email of the determination no later than 10 calendar days after the request and all necessary information is received by the Vice President of Academic Affairs + Provost. Decisions that are overturned will result in the absence being classified as extenuating and the absence will not be counted in the absence limits outlined above and the student will be responsible for all missed work and course requirements for the approved date(s). The student will be required to make arrangements with the faculty member(s) to determine a reasonable timeline for completing missed work and course requirements for the approved date(s). This timeline will be at the sole discretion of the faculty member. Decisions that are upheld will maintain an absence classification as not approved. All appeal decisions are final and binding.

Important Notes:

- Students receiving approved extenuating circumstance absences are not guaranteed to pass their courses.
- Students may fail a course due to exceeding the absence limits beyond approved extenuating circumstance absences. (See Absences Exceeding the Absence Limits above.)
- Students may fail a course due to not completing course requirements regardless of approved extenuating circumstance absences.

- Students are encouraged to meet with their faculty members and academic advisor to discuss their options for success in their courses when they are experiencing absences (whether due to extenuating circumstances or otherwise).

Extracurricular Life and Class Attendance

At CIA, we value students' total educational experience, including its curricular, co-curricular, and extracurricular components. All departments, academic and other, are encouraged to minimize the scheduling during established class meeting hours of events at which student participation is required or desired, including but not limited to extra class meetings, professional development opportunities, field trips, and other organized activities. When conflicts exist, all parties (students, faculty, and staff) should work together so that the student can meet their academic obligations and participate in extracurricular events. If an agreement about an appropriate compromise or solution cannot be reached, the student's obligations to classes meeting on their posted schedules will take priority.

Course Expectations

Course Syllabi

At the beginning of each course, students receive a syllabus that contains attendance policies, the course description, schedule of topics to be covered, assignments, expected outcomes, grading guidelines, behavioral expectations, materials needed and other information about the faculty member and course that provide a full picture of the course and its requirements. The syllabus may be distributed by paper or electronically and will be conveyed during the first meeting of the class. Students should expect that faculty will conduct their class in accordance with the published course information. In addition, the Office of Academic Affairs maintains a file of all course syllabi.

Class Trips

All students attending instruction-related trips or tours that require travel away from CIA must sign an approved release form in advance of the trip that declares they will not make a claim against the College or its personnel/representatives for injury or damage sustained while on the trip. Release forms should be returned to the faculty member leading the trip before the event. All CIA policies are in effect during sponsored excursions away from campus.

Coursework and Assignments

Coursework (including in-class projects, homework, and written assignments) is assigned by instructors in relation to the requirements and learning objectives for each specific course. Coursework completed for one instructor’s class may not be submitted for credit for another instructor’s class unless approval has been granted in writing by all instructors involved. Instructors may approve such a written request based on the following considerations:

1. The proposed project is interdisciplinary in nature and concept and actively seeks to work across instructional areas to integrate a range of media, forms, and/or techniques;
2. The scope of the proposed project is ambitious and will satisfy learning objectives and requirements in different but complementary ways for each class;
3. The objectives and requirements must be clarified in writing by the student and all instructors involved;
4. The student understands that such a project will be evaluated separately by each instructor involved;

5. The student must also define how and where the different and complementary aspects of the proposed project fulfill separate requirements for each class. This will define the grading criteria for individual instructors to assign separate grades for the larger project.

Catalog Year

Catalog year represents the year and term in which the student began studies at CIA. The catalog year indicates the specific degree requirements students are subject to for graduation, as listed in the corresponding College Catalog, including Liberal Arts, CO/RE, major, and electives. Students are governed under the academic policies in the College Catalog of the current academic year, regardless of their catalog year.

If a student wishes to change their catalog year, they must submit a petition form with a statement explaining why it would be beneficial and obtain approval from both the academic advisor and Division Chair. Students may only move forward in catalog years, not backwards. When moving forward catalog years, all degree requirements move forward, including Liberal Arts, CORE, major, and electives.

Course Credit

Credit Definition and Accumulation

All credit-bearing courses offered by the Cleveland Institute of Art are offered as semester credit. Fall and Spring terms are at least 16 weeks in length, which includes final examinations, studio critiques, and exhibitions. A credit hour is formally defined as one hour of classroom or direct faculty instruction, and a minimum of two hours of out of class student work each week for approximately 15 weeks per semester. CIA defines one credit hour as equivalent to 50 minutes of clock time. At CIA, this is further defined as:

- A three-credit studio course translates to 4.5 hours of scheduled class time per week plus 4 to 4.5 hours of preparation and homework.
- A three-credit Liberal Arts course translates to 2.5 hours of scheduled class time per week plus 6.5 hours of preparation and homework.

For internships, three semester hours are earned for a minimum of 120 hours on the job. For information on specific courses or guidance on scheduling, contact Academic Advising.

Cleveland Institute of Art offers a Summer term that is nine weeks in length aimed at new students who start in a Spring term. CO/RE studio courses are scheduled for three weeks each. This is further defined as:

- A three-credit Summer studio course translates to 22.5 hours of scheduled class time per week plus 22.5 hours of preparation and homework.
- A three-credit Summer Liberal Arts course translates to 5 hours of scheduled class time per week plus 10 hours of preparation and homework.

Completion of the College's degree requirements in four years assumes that a student consistently carries the normal credit load of 15 to 18 credits per semester. Students with a GPA of 3.5 or above may schedule more than 18 credit hours in a semester, up to a maximum of 21 credits, and will be charged the per-credit rate for the number of credits taken over 18. Students must see an academic academic advisor to get permission to register for more than 18 credits.

The number of credits accumulated toward the BFA degree is evaluated regularly by the Registrar's Office. Students with credit deficiencies must meet with an academic advisor. It is the student's responsibility to maintain standard progress toward the degree and to keep track of curriculum requirements. Degree audits are available online through myCIA.

Course Leveling and Definitions

Course Level 100-199: These courses are commonly considered introductory, focusing on terms, concepts, and new ways of thinking within disciplines.

Course Level 200-299: These courses offer a continuation of terms and concepts with a more specific focus on given disciplines or topics. Focus on skills in evaluation and analysis at an introductory level within major disciplines and at a beginning-intermediate level within Liberal Arts and Foundation.

Course Level 300-399: These courses focus on intermediate conceptual knowledge and techniques within or across disciplines. Focus on analysis, contextualization, and evaluation for professional, academic, and creative skill building.

Course Level 400-499: These courses focus on advanced outcomes within and across disciplines. Focus on advanced concepts, techniques, and evaluation for professional, academic, and creative development.

Lower Division: Courses numbered 100-299. Commonly taken by first- and second-year students, with learning objectives that reflect introductory or intermediate levels of competency.

Upper Division: Courses numbered 300-499. Commonly taken by third- and fourth-year students, with learning objectives that reflect intermediate or advanced levels of competency. These courses may have prerequisites or co-requisites.

Prerequisites: A course requirement that must be completed prior to a more advanced course.

Corequisites: A course requirement that must be completed at the same time as another course, so learning is concurrent.

Double Counting and Unique Credit

Unique credits are defined as credits used solely for one area, such as a minor or Liberal Arts. Double counting is when a course is allowed to count toward two different requirements. No course may count twice within the same requirement (such as a major).

- Minors: Each minor must have at least 9 unique credits that do not count toward any other degree requirement.
- Liberal Arts: A maximum of 9 credits can count toward the major and the Liberal Arts requirements. A maximum of 6 credits can count toward the minor and the Liberal Arts requirements. All other Liberal Arts credits must be unique.
- Double Majors: Each major must have at least 18 unique credits.

Engaged Practice

Many courses at CIA provide Engaged Practice (EP) which gives students opportunities to learn through experience by working on projects with external partners or clients, or in the public sphere. These experiences provide a distinctive element of the baccalaureate education at CIA, developing skills and personal attributes such as collaboration, communication, and professionalism well in advance of

graduation. Engaged Practice is a distinct, values-based component of specific coursework. These courses often include:

- A structured learning experience
- A project with an external partner or client, or in the public sphere
- A project that is informed by the curriculum of the College (e.g., art, design, humanities, or the social sciences)
- Faculty guidance and mentorship
- A critical reflection component

Transfer Credit

Pre-College Credit

CIA's annual Summer Pre-College Program is open to all students who will be entering their sophomore, junior, or senior year of high school. These two-week-long residential programs are designed to reflect the life of an art student attending a college of art and design. Students who successfully complete this program earn three undergraduate credits per course from the Cleveland Institute of Art. For more information, visit cia.edu/precollege.

Transfer Credit for New Students

Credit for college courses taken before enrollment at CIA is evaluated at the time of admission to CIA, and accepted credits become part of the CIA academic record. Transferable courses must be credit-bearing and earned from a historically regionally accredited institution in the United States or at an officially recognized institution in a foreign country.

College Board Advanced Placement (AP) credit will be awarded as follows:

- Liberal Arts Credit: A minimum score of 3 is required for three Liberal Arts credits.
- Studio credit: A minimum score of 4 on the AP examination is required for three studio credits. Credits are applied toward one studio elective or a CORE course requirement based on the specific examination.

International Baccalaureate (IB) credit will be awarded as follows:

- Credit will be considered only for subjects taken at the higher level.
- Liberal Arts credit: A minimum score of 4 is required for three Liberal Arts credits.
- Studio credit: A minimum score of 6 is required for three studio credits. Credits are applied toward one studio elective. IB studio credits are never applied toward first-year CO/RE requirements.

Courses taken at another college or university will be awarded as follows:

- The course and grade achieved must appear on an official college transcript. Credit will not be issued with only the high school transcript. The official college transcript must be provided to Admissions during the application process, with all final grades listed.
- Liberal Arts credit: A final grade of "C" or higher must be achieved in an appropriate Liberal Arts-related course that correlates to a degree requirement. Coursework taken Pass/Fail is not transferable to CIA.

- Studio credit: Credit will be reviewed for major specific requirements, CO/RE, or elective credit. A final grade of “C” or higher must be achieved. Coursework taken Pass/Fail is not transferable to CIA.

Approved transfer credit will appear on the student’s academic record with a grade of “TR”. This grade is not used in the GPA calculation, but the credit does count toward degree requirements. Preparatory or remedial-level coursework is not accepted for transfer credit.

Transfer Credit for Current Students

Students who are currently enrolled at CIA and wish to take a course at another college for transfer credit must obtain approval from CIA before registering at another institution. The approval process begins in the Registrar’s Office.

The student must request the Transient Student Form from the Registrar’s Office, which will indicate approval of the course by CIA and can be presented to the College where they take the course. If the course must be reviewed by CIA faculty before it can be approved, the student may be required to obtain a syllabus or other information about the course for faculty review. Once the approval is made, the student will obtain the Transient Student Form and use it at the host institution for registration. The Registrar’s Office will seek approval from Division Chairs for transfer course equivalencies where needed.

Official transcripts with the final grade will need to be provided to the Registrar’s Office upon completion of the course. Actual evaluation of transfer credit requires that an official transcript be received from the College where the course was taken, and that the letter grade achieved is a “C” (2.0 on a 4-point scale) or better. The Registrar is responsible for determining if the transcript is official and for recording the credit toward the degree requirements. An inventory of approved courses is maintained in the Registrar’s Office. Coursework taken Pass/Fail is not transferable to CIA.

For currently enrolled students, CIA will consider transfer credit toward Liberal Arts courses from any regionally accredited institution in the U.S. that has been passed with a letter grade of “C” or better (“Pass” or “Satisfactory” grades will not transfer) and fulfills a degree requirement at CIA. Current students may gain studio or Liberal Arts credit for courses taken at a regionally accredited institution in the U.S. or at an officially recognized institution in a foreign country if the grade is a “C” or better and the course is pre-approved and fulfills a degree requirement at CIA. Approved transfer credit will appear on your academic record with a grade of “TR”. This grade is not used in the GPA calculation, but the credit does count toward degree requirements. Preparatory or remedial level coursework is not accepted for transfer credit.

Official transcripts for all courses taken external to CIA must be sent directly to the Registrar’s Office before transfer credit can be applied to your record.

Block Transfer for Prior Degree

Students who have previously earned an Associate or Baccalaureate degree, either from CIA or another regionally accredited institution, must submit official transcripts that indicate the degree, major, and award date. CIA reserves the right to request proof of diplomas as needed. Only degrees earned at regionally accredited colleges or universities will be considered for block transfer credit. A maximum of 60 credits may transfer to CIA. Only transfer courses with a minimum grade of “C” or higher from regionally accredited institutions are considered.

Liberal Arts Block Transfer

Students who have earned an Associate or Bachelor of Fine Arts degree in an Art or Design related major will have Liberal Arts requirements satisfied through block transfer credit, excluding PPEL 398 Professional Practices.

Students who have earned an Associate/Bachelor of Fine Arts or other Associate/Bachelor degrees in a major outside of Art and Design will have Liberal Arts requirements satisfied through block transfer credit, excluding AH 150, AH 250, Art History (6 credits), and PPEL 398.

Liberal Arts requirements for specific majors will not be satisfied with block transfer credit as specific courses are required. All other degree requirements are required.

CO/RE Curriculum Block Transfer

Students who have earned an Associate or Bachelor of Fine Arts in an Art or Design related major will receive block transfer credit for the first year CO/RE curriculum for a total of 15 credits. CORE 200 and 300 will be reviewed on a course-to-course basis. Students will be required to complete CORE 125T Field Guide Transfer.

Students who earned a minimum of 5 studio art or design courses (15 semester credits) will receive block transfer credit for the first year CO/RE curriculum for a total of 15 credits. CORE 200 and 300 will be reviewed on a course-to-course basis. Students will be required to complete CORE 125T Field Guide Transfer.

Students with a prior degree not in an Art or Design related field or who have less than 5 studio art or design courses in transfer will have CO/RE credit reviewed on a course-by-course basis.

Credit by Experience – see Addendum at end of document

Course Substitutions

For a variety of reasons, students may wish to request a course substitution of a specific requirement within their program of study. A course substitution means that a course not specified within the program of study is approved in place of a degree requirement.

Students need to submit a Course Substitution Form, and it must be approved by both the Division Chair of the appropriate department and the Vice President for Academic Affairs + Chief Academic Officer. A maximum of four courses (12 credits) can be substituted for a student's undergraduate degree.

Additional information and forms are available in Academic Advising.

Creative Orientation/Research + Experimentation Program

The Creative Orientation/Research + Experimentation (CO/RE) program is designed as a basis for advanced study in every major through studio and Liberal Arts courses. Transfer students meet with an academic advisor and plan a timeline for completion of all CO/RE coursework.

All students must complete CO/RE studio requirements by the end of the third year. Those deficient in CO/RE studio courses will not be permitted to begin the senior project course(s) and must meet with their academic advisor.

Enrollment and Registration

Enrollment at CIA has three components: course scheduling, tuition payment, and completion of required paperwork. These components must be completed each semester before students will be considered enrolled in each semester at CIA. Failure to complete these requirements by the end of the registration period (first week of classes) results in students not being permitted to enroll late and not able to attend classes.

Enrollment Status

Students who have been admitted to study toward the BFA degree are considered “matriculated” students. Individuals in the process of meeting admission requirements and those whose objective is not a degree are classified as “special” or “nonmatriculated.”

Students may enroll as full-time (minimum of 12 credit hours per semester), part-time (fewer than 12 credit hours in a semester) or on a special non-degree basis. Any desire to change enrollment status should be discussed with an academic advisor in Academic Advising. A change from full-time to part-time or non-degree status may affect eligibility for scholarships and/or financial aid.

Certification of Enrollment

The Registrar is responsible for certification of enrollment and verification of degrees awarded. Documentation needed to prove enrollment status is available at the Registrar’s Office or by emailing registrar@cia.edu via CIA student email.

Registration

All students must register regardless of the financial aid being received or anticipated. Students may not attend classes until their financial obligations to CIA have been satisfied. Course scheduling for the upcoming semester for continuing students occurs in April for fall semester and November for spring semester. Academic advisors are available to assist in course scheduling. Scheduling courses means that the tuition bill and other registration materials will be available to students on myCIA. Students who have registered and are in good standing may use their CIA library card between semesters.

Students with transfer credit, AP, IB, or other college-level coursework should consult with Academic Advising during the summer to determine if any adjustments should be made to their first semester schedule of classes. Students who enter CIA as transfer students will have their transcript(s) evaluated for determination of transfer credits and year placement.

The Registrar’s Office reserves the right to Administratively drop students from courses, if necessary, due to low course enrollment, course cancellation, or other administrative necessities.

Adding, Dropping or Withdrawing from a Course

Students may add or drop courses through myCIA until the fifth day of the term. Students who wish to take more than 18 credits in a semester must see an academic advisor to determine eligibility. No refunds or additional charges will be incurred if students remain within 12 to 18 credit hours per semester. See the refund policy in Section 2: Financial Matters.

Students are not permitted to register for courses with time conflicts. Dropped courses will not appear on the transcript. Courses from which students withdraw between the end of the drop/add period and the end of the withdrawal period appear on the transcript as a “W” (weeks 2 through 10 of the term). Student related medical exceptions, as determined by the Dean of Students Office, may warrant a “W” course grade. “W” course grades do appear on official transcripts and are

considered non-punitive. See Academic Calendar for specific dates. If the course withdrawal takes place after the midterm grades are recorded, a “W” will appear on the transcript and the mid-term grade will be recorded.

Course withdrawal forms must be completed and are available from Academic Advising. The form must be signed by the Student, the Registrar, and an academic advisor. Withdrawal after the 10th week will not be permitted unless there are extenuating circumstances.

It is the student’s responsibility to be sure that they meet all graduation requirements and are aware of all College deadlines. Those who are unsure about dropping or withdrawing from a course are highly encouraged to meet with their academic advisor before taking that action. If the course from which a student withdraws is required in their curriculum, the course must be repeated.

Withdrawing from a course may affect current or future scholarship and/or financial aid eligibility. The student should contact the Office of Financial Aid for guidance on this point. It may also delay their graduation date.

Class Standing

Students are assigned class standing based on the number of credits earned.

First-Year students have earned less than 30 credits. Second-Year students (sophomores) have earned 30-59.9 credits. Third-Year students (juniors) have earned 60-89.9 credits. Fourth-year students (seniors) have earned 90+ credits.

Withdrawal and Leave of Absence

In some cases, it is in the best interest of the student to take time off from Cleveland Institute of Art for a period of time. Students have the option to withdraw from the institution or take a temporary leave of absence. Withdrawing from the institution indicates no intention to return whereas a leave of absence indicates an intention to return within one year. To understand the best option for you, please speak with your academic advisor, the Office of Financial Aid, and Student Accounts Office to understand the curricular and financial impact of this decision. If a student is considering taking time off from the College, the student should still continue to go to class until they have decided. If a student has made the decision to separate from the College, it is imperative that the student begin the withdrawal process with their academic advisor within 10 days of the last class attended. The last day of attendance is defined as the last day a student attends class for federal purposes. Students seeking to withdraw from CIA during a semester will receive “W” course grades on courses if the withdrawal is requested by the Course Withdrawal deadline (end of the 10th week of the semester). For CIA Withdrawal requests after the course withdrawal deadline, students are subject to final grades as determined by the instructor based on the syllabus, unless a student related medical exception is determined by the Dean of Students Office in which case a “W” course grade may be issued. Students who withdraw from CIA cannot request incomplete grades.

Students and their families should be aware that the requirement to return federal, state, or CIA-funded assistance often results in a balance due to the College. The student and/ or family is responsible for paying any balance resulting from the return of federal, state, private, or CIA-funded assistance.

Student-Initiated Withdrawal

Students can initiate withdrawal from the College by submitting a Withdrawal Form, available from Academic Advising. Reasons for withdrawing are documented for purposes of evaluating CIA's quality of service and in consideration of special or extenuating circumstances.

Students who withdrew from the institution in good standing and who are interested in returning to CIA are required to complete a formal application for re-enrollment, as outlined in the Re-Enrollment policy in the catalog. Students who are reinstated will be expected to follow the curriculum in place at the time of their return.

If, at the time of withdrawal, the student is on academic probation or is separated from the institution, stipulations may be applied for re-enrollment. These may include, for instance, coursework at another institution, documentation from a medical professional of readiness to resume a full course of study, expectations to participate in the student conduct process, or an appeal to the Office of Financial Aid for not meeting the criteria for Satisfactory Academic Progress (SAP).

Administrative Withdrawal

CIA strongly encourages students to initiate the withdrawal process. Administrative Withdrawal results when:

- Non-attendance occurs. Students may have up to one year (2 semesters-fall/spring or spring/fall) without enrollment. If a student does not enroll for a third consecutive semester, the student will be withdrawn and inactivated. Withdrawn students are subject to re-enrollment and all policies therein. Refer to the Re-Enrollment policy for details.
- Students do not complete payment. Refer to Section 2: Financial Matters for details.
- Students stop attending classes for 14 consecutive days. The College is required to return federal funds if a student stops attending classes for 14 consecutive days (including weekends and holidays) and will therefore initiate the student's withdrawal on the 14th day. If the 14th day is on or before the course withdraw deadline, the student will receive "W" grades in all courses for that semester. If the 14th day is after the course withdraw deadline, the student will receive failing grades in all courses for that semester.

When administratively withdrawn, students will be charged for tuition, applicable fees, and room based on the schedule described in the Withdrawal Refund Policy.

Leaving Housing (Withdrawal)

Residential students who withdraw from the Institution are subject to the cancellation terms of the Campus Housing Contract. Residential students will have to vacate housing within 72 hours of submitting their withdrawal paperwork. This process begins with working with housing staff to formally check out of the residence hall and turn in keys and ID. Students who do not complete their check out will be charged for improper check out.

Academic Implications of a Withdrawal or a Leave of Absence

In cases where students withdraw before the withdrawal deadline (end of week 10 of the semester), their courses will appear on the transcript with a "W" grade designation. There will be no academic credit earned. In cases where the student withdraws after the withdrawal deadline (end of week 10 of the semester), their courses will appear on the transcript with failing grades.

Withdrawal Refund and Return of Title IV (R2T4) Policy

Student Account Refund Policy

Students who withdraw from all courses and leave any CIA-operated residence will be charged for tuition, applicable fees, and room based on the following schedule:

- 0% of tuition and applicable fees will be charged if withdrawal date (last day student attended class) is during the first week of the semester. Room charges will be calculated based on daily rate x number of days in room.
- 10% of tuition and applicable fees will be charged if the withdrawal date (last date student attended class) is during the second week of the semester. Room charges will be calculated based on daily rate x number of days in room.
- 25% of tuition and applicable fees will be charged if the withdrawal date (last date student attended class) is during the third week of the semester. 100% of room charges billed.
- 50% of tuition and applicable fees will be charged if the withdrawal date (last date student attended class) is during the fourth week of the semester. 100% of room charges billed.
- 75% of tuition and applicable fees will be charged if the withdrawal date (last date student attended class) is during the fifth week of the semester. 100% of room charges billed.
- 100% of tuition, applicable fees, and room charges will be charged if the withdrawal date (last date student attended class) is after the fifth week of the semester.
- Meal and/or CaseCash charges will be calculated by Case Western Reserve University. Meal plans are charged 100% if withdrawal date is during the 3rd week, or thereafter.

Return of Title IV Funds

When a student withdraws from CIA, the Office of Financial Aid must determine how much federal financial aid the student earned up to their withdrawal date. Any federal aid that was not earned must be returned the the U.S. Department of Education. To complete this calculation, the College must confirm the student's last date of attendance, as reported by faculty with attendance records.

R2T4 Rules

If a student withdraws after completing 60% of the term, they are considered to have earned 100% of their federal financial aid, and no federal funds must be returned.

If a student withdraws before the 60% point, the unearned portion of federal aid must be returned. Returned funds are sent back in this order: Federal Direct Loans, Federal Plus loans, Federal Pell Grant, Federal SEOG grant.

CIA aid and State aid are earned at the same rate that tuition is charged.

Optional R2T4 Withdrawal Exemption

Federal regulation 668.22(a)(2)(ii)(A)(6) exempts institutions from performing R2T4 calculation if all conditions are met for the period of enrollment:

- Student is treated as never having begun attendance
- Institution returns all Title IV aid disbursed to the student
- Institution refunds all institutional charges to the student and
- Institution writes off or cancels any balance owed by the student to the institution due to the institution's returning of Title IV aid

The Cleveland Institute of Art will consider this exemption on a case-by-case basis and only within the early days of the term, not beyond the first 3 weeks, to benefit a student experiencing extenuating circumstances.

Post-Withdrawal Disbursements

If a student withdraws but has earned more federal aid than was disbursed, they may be eligible for a post-withdrawal disbursement. The student must have met all requirements for a late disbursement before their withdrawal date. If the disbursement included federal loans (student or Parent PLUS), the office of financial aid will notify the student in writing before making the disbursement. The student must respond in writing within 30 days to accept the loan funds. If no response is received, the loan will be canceled.

Financial Responsibilities After Withdrawal

Students and families should understand that returning federal, state, or CIA-funded aid often results in a **balance owed to the College**.

- The student and/or family are responsible for paying any remaining balance.
- Questions about charges should be directed to the **Student Accounts Office**.
- Any balance created by tuition recalculations or reduced aid is **due in full**.
- A revised tuition statement will be issued once all adjustments are complete.
- **Withdrawing from CIA does not remove the student's financial obligation to the College.**

Because tuition is normally assessed on a comprehensive basis of full-time status, refunds are not issued when a student withdraws from one or more courses while remaining enrolled at CIA.

Leave of Absence (LOA)

A student at CIA may request a leave of absence for one or two semesters (up to one academic year). Upon return from a leave of absence, students will remain in the same major, class level, and catalog year as prior to the leave. Students who wish to return in a new major must go through the change of major process.

Leave of Absence requests will not be granted to first-year students during their first term of enrollment. CIA assumes that students who take leaves of absence will inform their parents or guardians in good time that they intend to do so. The College does not notify parents or guardians that a student has taken a leave of absence.

Students must notify Academic Advising in writing of their intent to return from a leave of absence no later than August 1st for the Fall semester and December 15th for Spring semester to be able to register for courses prior to the first day of the semester. Students on a leave of absence are encouraged to contact their academic advisor as early as possible for course availability. Failure to return from a leave at the designated end of the leave will result in the student being administratively withdrawn from CIA. Students administratively withdrawn must go through the Re-Enrollment process. For leave of absence requests after the course withdrawal deadline, students are subject to final grades as determined by the instructor based on the syllabus, unless a student related medical exception is determined by the Dean of Student's Office in which case a "W" course grade may be issued. Students who take a leave of absence cannot request incomplete grades.

Leaving Housing

Residential students who take a leave of absence from the Institute are subject to the cancellation terms of the Campus Housing Contract. Like students who withdraw, residential students who take a leave of absence after the beginning of the semester will have to vacate housing within 72 hours of submitting their leave of absence paperwork. This process begins with working with housing staff to formally check out of the residence hall and turn in keys and ID. Students who do not complete their check out will be charged for improper check out.

Canceling a Leave

A student may cancel a leave of absence for either term as late as the first day of classes in the term for which the leave has been requested.

Financial Aid and LOA

Students who take a leave of absence and have received Federal student loans will receive information about their loan repayment responsibilities. In most cases, loan repayment begins six months after the student's last day of enrollment at the Cleveland Institute of Art. If a student receiving financial aid takes a leave of absence, the financial aid office will recalculate the student's aid eligibility based on the last date of attendance for that semester. Any unearned aid must be returned to the appropriate federal or state agency, which may create a balance the student must repay to CIA. (Refer to R2T4 Policy)

An exception to military personnel: Members of the U.S. armed forces receiving military benefits who are called to active duty will be granted a formal LOA for the duration of their active service. They should contact the Registrar's Office when ready to resume their studies.

Posthumous Degrees

In the event of a student death, the family contact may request the degree be awarded posthumously by contacting the Dean of Students. Awarding a posthumous degree requires the following criteria be met:

- The student must have been in a degree seeking undergraduate program with senior standing (completion of at least 90 credits).
- The student must have been in good academic standing at the time of their death (a 2.0 cumulative GPA or higher).
- The student must have been registered in one or more undergraduate classes at CIA within one academic year.

Independent Study

Students with a cumulative GPA of 2.5 or higher are eligible to propose a semester-long independent study course, equivalent to three credits of a Liberal Arts or studio elective. Normally, independent study courses are available to enable students to pursue a topic of interest that is not available in the curriculum. There is a limit of one three- credit independent study per semester; a maximum of six credits of independent study are permitted in any major program. In certain circumstances, due to the proposed project scope, a 1.5- credit independent study may be appropriate, and the accompanying course expectations will be adjusted accordingly. Independent study credits are graded and cannot be taken on a Pass/Fail basis. In accordance with accrediting agency guidelines for coursework, the following expectations are in place with respect to time commitments per week:

Studio credit: One semester hour of credit is earned for a minimum of 1.667 contact hours (100 minutes) of classroom instruction and 2.0 to 2.667 (120 to 160 minutes) of outside classroom preparation.

Liberal Arts credit: One semester hour of credit is earned for a minimum of 50 minutes of classroom instruction and 40 minutes of outside classroom preparation.

Normally, for a three-credit experience, students should expect to meet with their faculty sponsor for the equivalent of one hour weekly throughout the entire semester. Students should initiate the independent study process by meeting with an academic advisor in Academic Advising. Proposals must then be approved by a faculty sponsor, the Division Chair of the area where the credit will be applied, and the Vice President of Academic Affairs + Provost. An approved proposal is submitted to the Registrar's Office, so it can be added to the students' course schedule.

Faculty sponsors of independent study will mentor students throughout the semester and evaluate their coursework.

Cross Registration

Courses not offered at CIA or not available at a suitable time may be available at another college in the Cleveland area.

CIA has agreements with local colleges that enable matriculated, full-time students in good standing (minimum 2.0 GPA) to take one course during each fall and/or spring semester at any one of these colleges as part of their full-time load (minimum of 12 credits at CIA and a maximum of 18 total credits including credits at the other college) at no additional cost. Permission is granted by the College offering the course on a space-available basis. Credits are transferable to CIA if they meet CIA degree requirements and have a grade of "C" or better. Credit is transferred, but grades for these courses are not calculated into the CIA GPA. Contact the Registrar's Office for cross-registration procedures. To date, CIA has agreements with Case Western Reserve University, John Carroll University, Cleveland Institute of Music, Cleveland State University, and Cuyahoga Community College (all campuses).

Off-Campus Study

Off-campus experiences are normally recommended during sophomore or junior years.

Eligibility

To be eligible for off-campus study, students are required to be in good academic standing at the time of application and have a cumulative GPA of at least 2.5. They must also be in good social standing with the College, with no outstanding judicial sanctions. Finally, they may have no outstanding Incomplete grades at the time of application or departure.

Study Abroad

Students who wish to take courses at a college or university outside the U.S. may do so over a summer, semester, or in some cases, a year.

CIA has agreements with several art and design colleges outside the U.S. All students may participate in programs offered by other U.S. colleges/universities or enroll directly in an overseas college/ university. In some cases, students will pay tuition directly to the other institution, while for others an exchange will be made where a student from an overseas school will enroll at CIA while a CIA student attends their college. In these exchanges, CIA students pay the tuition to CIA and can

utilize their CIA financial aid package. Tuition and fees associated with direct enrollment at another college, either a U.S.-affiliated program or an independent college/ university, will vary greatly. Availability of U.S. financial aid will depend on approval of the overseas college to receive U.S. financial aid funds. Generally, CIA scholarships and grants cannot be used to pay costs of direct enrollment at another college. For information about opportunities, costs, course approval, and to begin the study abroad process, contact Academic Advising or find more information on the myCIA study abroad page.

Summer Study Options

CIA offers an optional 9-week summer term with a selection of limited courses primarily in CO/RE and Liberal Arts. Students interested in registering for summer coursework at CIA are encouraged to meet with Academic Advising.

Students who wish to take a summer course(s) at another college with the intent of transferring that course to your CIA degree, must contact the Registrar's Office, identify the course, and have it reviewed and approved before taking the course. Courses at other institutions that have not been approved before enrollment and/or earned a grade below "C" will not be considered for transfer toward the CIA degree. See the Transfer Credit section for further details.

Grades

Letter Grades

Letter grades are a means by which faculty members communicate their professional assessment of students' work. The primary purpose of assigning grades is to provide a realistic standard of reference by which students can measure their progress while enrolled at CIA.

Grades are reported twice each semester: mid-term grades after the first eight weeks, and final grades at the end of the term. The mid-term grade is a preliminary indication of progress to date.

Semester and cumulative grade point averages are reviewed by Academic Services every term to determine each student's academic status. Each transcript includes the semester Grade Point Average (GPA) and the cumulative GPA. Letter grades have the following meaning:

A, A-: Work of consistently outstanding quality, which displays originality, and often goes beyond course requirements;

B+, B, B-: Work of consistently good quality, demonstrating a high level of proficiency, knowledge, and skills in all aspects of the course;

C+, C, C-: Satisfactory work that meets the requirements of the course and conforms to the standards for graduation;

D+, D, D-: Work deficient in concept or execution but acceptable for course credit in all courses;

F: Failing grade. Work unacceptable for course credit and does not meet the standards for graduation.

Grade	Value	Credit Value	Value for GPA
A	4.0	3.0	12.0
A-	3.0	3.0	11.1
B+	3.0	3.0	9.9
B	3.0	3.0	9.0

B-	2.7	3.0	8.1
C+	2.3	3.0	6.9
C	2.0	3.0	6.0
C-	1.7	3.0	5.1
D+	1.3	3.0	3.0
D	1.0	3.0	3.0
D-	0.7	3.0	2.1
F	0	0	0

Pass/Fail Grades (P/F)

CIA has a limited number of courses that are permitted to be taken as Pass/Fail. Pass/Fail are credit-bearing but do not impact student GPA. A Pass grade requires 65% in the course or higher.

Audit Grades (AU)

Courses taken as audits are marked as AU on official transcripts. Audits do not receive a letter-grade and do not count towards GPA or degree requirements. Courses taken as audit are for instruction only and cannot be changed to credit-bearing retroactively.

Mid-term Grades

CIA records mid-term grades for each class. These grades are available to students online through myCIA and are used for advising purposes by both faculty and academic advisors. They are not calculated in the GPA, nor are they included as part of the student's permanent transcript.

Incomplete Grade

An "Incomplete" grade should be requested only for serious extenuating circumstances, not simply for failure to complete course requirements on time or to waive the absence limit as outlined in the attendance policy. Incomplete grades must be requested by the last day of regular classes in the semester as indicated on the Academic calendar. Incomplete grade requests submitted after the deadline will only be considered for serious student related medical situations as determined by the Dean of Students Office. Students on a leave of absence or students who withdraw from CIA the following semester are not permitted to request Incomplete grades from any of their instructors. If a student goes on a leave of absence or withdraws from CIA after an incomplete grade has been approved, they will receive a failing grade for the incomplete course.

Requests for "Incomplete" grades must be student-initiated by means of completing an Incomplete Grade Request Form available from Academic Advising. Instructors may not issue an "Incomplete" grade without students' request or permission. Students on Academic Recovery are not permitted to request Incomplete grades from any of their instructors.

Incomplete grade revisions are due up to the end of the sixth week following the last day of finals for the semester in which the incomplete grade was granted. Faculty can determine an earlier date if needed and must provide a list of the work needed to complete the course. Faculty will be provided with an Incomplete Grade Revision form and are responsible for meeting the deadline regardless of work completed by the student. Incomplete grades not revised by the deadline will revert to a failing grade. Students who withdraw from the College prior to the incomplete grade revision deadline will receive a failing grade for the incomplete course.

Incomplete grades could affect financial aid for the following academic semester. For financial aid purposes, the sooner the Incomplete grade is revised, the sooner the financial aid award can be

adjusted or finalized. Faculty members are not responsible for re-teaching missed material during the incomplete period. Faculty have the right to deny an incomplete if they determine the amount of work needed to successfully complete the course cannot be accomplished within the six-week timeframe.

Depending on the course, there may be a fee assessed for access to facilities or if materials are required for completion of the course's incomplete grade.

Grades Excluded from the Calculation of the CIA Grade Point Average (GPA):

- Grade of "W" due to withdrawal after the drop/add period;
- "Incomplete" grade;
- "Audit," "Satisfactory," or "Pass" grades;
- Grades received in courses that were transferred to CIA from another college toward the CIA degree (see Transfer Credit);
- Failing grades ("F") in courses that were repeated and satisfactorily passed.

Course Repeat

Students who receive a failing grade may repeat the same course at CIA. The original grade will remain on the record for the semester in which it was earned, but it will not be included in the GPA. The repeated course and the new grade will be recorded in the semester in which it was repeated.

If a course is repeated more than once, only the grade achieved in the first attempt will be eliminated from the GPA calculation.

Note that if a course fails at CIA and is repeated elsewhere, the credit (upon approval) will transfer toward the CIA degree. The actual value of the grade earned elsewhere is not included in the calculation of the GPA at CIA however, and the original failing grade is not removed from calculation of the GPA.

Students may repeat a course that they passed for a higher grade. Both grades will be shown on the transcript, but only the higher of the two grades will be calculated in the GPA. Credit toward graduation for a repeated course may be counted only once. Federal financial aid regulations disallow funding for repeated courses that have been passed; therefore, students must carry a minimum of 12 credits of unrepeated courses during the semester in which they repeat a passed course.

Grading Errors

Grade revisions are only permitted to correct errors. **They cannot be corrected for additional work submitted.** If a student believes that there was an error in a grade awarded, they must contact the faculty member who awarded the grade, and the faculty must complete a "Grade Correction" form, available to faculty from the Registrar's Office. The completed form must be signed by the faculty member's Division Chair. The grade correction must be recorded by the end of the semester following the term in which the course was taken.

CIA Full-Time Student Audit Option (AU grade)

On an available basis, CIA UG students who are registered full-time (12-15 credits) can audit a three-credit course for an audit fee. Refer to https://www.cia.edu/financial-aid/tuition-fees/ for details. Financial Aid will not apply towards this fee. Undergraduate students seeking credit for the course will get priority for registration. Students who choose to audit a course will not receive a letter grade and it does not count towards GPA or degree requirements. A course selected for audit cannot be

changed to credit-bearing retroactively. Students are expected to attend all sessions, complete reading assignments, and participate in class, but will not be expected to do homework assignments or exams. Letter grades are not assigned. The option to audit a course becomes available two weeks prior to the start of the semester.

Non-Degree Audit Option (AU grade)

Undergraduate students receive priority for registration in CIA courses, but adults (who are 18 years +) with a high school diploma or GED can take a course at CIA as an audit option when seats are available. Proof of a diploma or GED is required.

Auditing a course results in an "AU" mark on official transcripts and does not count for credit. Auditing is meant for class instruction only, and subsequently students are not provided with a studio workspace. A course selected for audit cannot be changed to credit-bearing retroactively. Instructor and Division Chair approval is required. Students are expected to attend all sessions, complete reading assignments, and participate in class, but will not be expected to do homework assignments or exams. Letter grades are not assigned. Refer to https://www.cia.edu/financial-aid/tuition-fees/ for details on tuition and fees. Financial Aid will not apply towards this fee. Alumni, senior citizens, and veterans are eligible for a discount.

The option to audit a course becomes available two weeks prior to the start of the semester. Refer to the Registrar's Office (registrar@cia.edu) for the application form. If a degree-seeking student is required to register for the course and the seat capacity is met, the Registrar's Office reserves the right to drop a non-degree seeking student with a full refund for the course.

Final Grade Appeals

Students have the right to appeal a final grade for a course if the grade is inconsistent with the course grading policies or there is evidence of bias against the individual student. Grade appeals are not for clerical or miscalculation errors. Grade appeals will only be considered before the end of the semester after the grade is received.

Students with final grade concerns should:

- Request clarification from the instructor regarding the grade and discuss concerns. If the instructor agrees to the reevaluation of coursework, they will then need to request a Grade Correction form from the Registrar's Office.
- If discussion with the faculty member does not resolve the issue, the student should then request the Grade Appeal Form from the Registrar's Office. The student will need to provide evidence of either inconsistent grading or bias. If the student indicates bias as the reason, the Assistant Dean of Student Affairs will be notified for further action.
- The Registrar's Office will forward Grade Appeal Forms to the appropriate chair. The chair will determine 1. if the grade will be reevaluated based on the evidence provided and 2. the revised final course grade based on the student's coursework. The chair completes the remainder of the Grade Appeal Form and submits it to the Registrar's Office for processing.
- In instances where the faculty member is also the chair, determination of reevaluation and final grade will be done by the VPAA + Provost.

Academic Petitions

Students have the right to petition when a situation occurs from extenuating circumstances regarding their academics. The Petition Form allows students to petition to late add a course,

overload credit, request an incomplete grade extension, and other academic related requests. A statement of explanation is required for all requests. Petitioning does not guarantee approval of the request. All Petitions are reviewed by the Petition Committee, and students are notified of the final decision from the Registrar's Office. Petition forms can be provided from Academic Advising or the Registrar's Office. Students cannot petition degree conferral with less than the minimum credits required to graduate, degree conferral with less than the cumulative 2.0 GPA required, removal of the "W" mark for late course drops, extenuating circumstances absences, final grade appeals, or academic accessibility accommodation related items.

Academic Standing

Academic Standing is determined after final grades are submitted at the end of each semester. Students must maintain a minimum cumulative grade point average (GPA) of 2.0 to be considered in good academic standing.

- Students with a semester GPA of less than 2.0 for the first time are placed on Academic Alert and advised of this status in writing by the Assistant Dean of Academic Affairs. They are expected to schedule an appointment with an academic advisor within the first week of classes of the subsequent semester to create a plan to improve their academic performance.
- Students who have two consecutive semesters with a GPA of less than 2.0 and students whose cumulative GPA falls below 2.0 will be placed on Academic Recovery. Students on Academic Recovery must follow all guidelines stipulated in their Academic Standing Letter for the following semester. Failure to meet minimum expectations as outlined in this letter may result in dismissal.
- Students on Academic Recovery who fail to bring their cumulative GPA back into good academic standing will be academically dismissed. Students on Academic Recovery with a semester GPA of less than 2.0 will remain on Academic Recovery for one additional semester. After two consecutive semesters on Academic Recovery, if the student has not achieved a semester GPA of more than 2.0, they will be academically dismissed.
- Statuses for Academic Alert, Academic Recovery, and Academic Dismissal are notated on the student's official transcripts for the semester the GPA drops below 2.0.

Appeal of Academic Dismissal

A student has the right to appeal academic dismissal once. Students who have been reinstated after being dismissed must submit a petition to be allowed to appeal again. Appeals are not guaranteed to be approved. A dismissal appeal should be sent in writing to the Vice President of Academic Affairs + Provost and include the following:

- A detailed description of the issues and/or reasons surrounding the student's academic performance.
- A plan of action for addressing the above factors to support the student's academic success if they are readmitted.

The VPAA + Provost will review the student's appeal as well as the student's academic record. The VPAA + Provost may consult the Dean of Students, the Registrar, the student's academic advisor, and the Division Chair when deciding. The decision of the VPAA + Provost is final. Students will receive a decision via letter from the Assistant Dean of Academic Affairs, which may include conditions for reinstatement.

Students reinstated after dismissal will be placed on Academic Recovery and must earn a semester GPA of 2.0 or higher and/or meet the specific conditions of their reinstatement as outlined in their reinstatement letter.

CIA Financial Aid Satisfactory Academic Progress (SAP) Policy

Purpose

Federal regulations (General Provision CFR 668.34) require that students at the Cleveland Institute of Art (CIA) maintain Satisfactory Academic Progress toward completing their degree to retain eligibility for federal and institutional aid. This policy applies to all students receiving federal, state, and institutional aid. CIA reviews the SAP at the end of each semester.

Standards of SAP

Satisfactory academic progress comprises three components. A student must meet:

1. Qualitative Standard (GPA Requirement)

   Undergraduate students must maintain a minimum cumulative GPA of 2.0

2. Quantitative Standard (Pace of Completion)

   Students must complete at least 67% of all attempted credits.

   Formula: Pace = $\frac{\text{completed credits}}{\text{attempted credits}} \times 100$

3. Maximum Time Frame

   Students must complete their program within 150% of the published length.

   Example: a 120-credit program, within 180 attempted credits.

Financial aid Statuses

- Good Standing: Student meets all SAP standards
- Warning/Alert: This status is for students who were making SAP the prior semester and/or the first time not meeting the SAP requirements. Aid will be continued the next semester and no financial aid appeal is required.
- Suspension: Aid eligibility is lost due to not meeting SAP requirements in the prior and current semester. A student may appeal the result on the basis of an extenuating circumstance; illness, injury, death of a relative, or other circumstances. An Academic Dismissal from CIA is an automatic suspension of financial aid.
- Probation: A student's aid is reinstated for the next semester after successful appeal.

Appeal Process

Students may appeal SAP Suspension due to extenuating circumstances (illness, family emergency etc.). A form will be provided by the financial aid office to assist in including the required information.

If it is determined that the student will require more than one semester to meet the SAP standards, the student can be placed on probation, but must also have an Academic Plan in place with their academic advisor. The Academic Plan's purpose is to provide strategies to move toward academic progress.

Regaining Eligibility

A student on **warning** will have aid eligibility the following semester. No appeal is required.

A student on **suspension** (does not appeal or the appeal is not approved), may enroll and pay for their educational charges out of pocket. SAP will be reviewed after that semester and if SAP requirements are met, aid eligibility is regained.

A student on **probation** (having an approved appeal), will have their SAP reviewed at the end of the semester and if the requirements are met, aid eligibility is restored.

A student on **probation with an academic plan**, will have their SAP reviewed including the terms of their academic plan the end of the semester, and if the academic plan was followed, eligibility for aid will continue the next semester. A new academic plan may be indicated going forward.

Treatment of Special Cases

- Courses with grades of “F” (failure), “I” (incomplete), “W” (withdrawal) are counted as courses attempted but not earned and count toward the maximum time frame.
- Transfer credit hours (accepted for the student’s academic program or degree) are counted as credit hours attempted when measuring the maximum time frame to complete the degree but do not impact the cumulative grade point average.
- All instances of repeated coursework will be factored into the calculation of the completion rate.

Re-Enrollment

Students who withdrew from CIA or have let an approved leave of absence expire, may apply for re-enrollment by completing the Re-Enrollment Form through the Registrar’s Office. Transfer credit taken at another institution while away from CIA will be considered upon submission of an official transcript from the College where the coursework was taken.

The deadline for re-enrollment for the fall semester is August 1, and December 15 for the spring semester. Students accepted for re-enrollment will be held to the current catalog and degree requirements at the time of re-enrollment.

Re-Enrollment Following Academic Dismissal

A student who has been academically dismissed, and did not appeal for reinstatement, is eligible to apply for re-enrollment with the Registrar’s Office by completing a Re-Enrollment Application, pending review from Academic Advising. Re-Enrollment will only be considered if they have successfully met the stipulations detailed within their dismissal letter and at least one semester (fall or spring) has passed since the dismissal. Official transcripts with the final grade must be provided to the Registrar’s Office before a student is re-enrolled.

Re-Enrollment After Student Withdraws While on Academic Recovery

Students who withdrew from CIA while on Academic Recovery must complete the following steps before being considered for re-enrollment:

1. Submit a Re-Enrollment Application through the Registrar's Office and current photo ID.
2. Meet with the Assistant Dean of Academic Affairs and/or Dean of Students to establish readiness to return.

3. Submit official transcripts to CIA's Registrar for any classes taken elsewhere while away from CIA.

Re-Enrollment will be contingent upon satisfying any conditions set forth by the Assistant Dean of Academic Affairs and/or the Dean of Students in the re-enrollment meeting. The student will be re-enrolled on Academic Recovery and must earn a semester GPA of 2.0 or better in the first semester of re-enrollment or will be academically dismissed.

Double Majors

To double major, students must apply to and be accepted by both majors. Completing both programs may take longer than four years, depending on the combination of majors. Extending beyond four years may have financial implications.

A minimum 2.5 cumulative GPA is required at the time the student declares a double major. A minimum of 18 unique credits for each major is required. Double majors are not required for degree completion.

Pursuing degree requirements

Students must start the process by notifying Academic Advising of their intent to double major. An academic advisor will discuss the process with them and provide an overview of how the two majors will fit together.

If, following this initial meeting, students choose to continue with the double major process:

- Academic Advising will create a combined program of study for them.
- Division Chairs of both majors will approve the program of study, which will be a binding document of the student's academic requirements.
- Division Chairs of both majors will sign the Declaration of Double Major form that accompanies the program of study.
- Student will submit the signed Declaration of Double Major form and program of study to the Registrar's Office, where the action will be officially recorded.
- In the event of scheduling conflicts, the Division Chairs of both majors and the student must come to a workable agreement to resolve the conflict.

If a student decides to discontinue their double major at any point, they will need to meet with an academic advisor in Academic Advising and complete a Declaration of Single Major (from Double Major) form.

Applying for degree certification

Students with a double major should consult with the Division Chairs of both majors, the Registrar's Office, and the Office of Financial Aid before applying for degree certification. There are financial aid implications if a student is certified as graduated from one major and returns to complete the second major. In most instances, students should apply for concurrent graduation from both majors.

Financial Aid and scholarship implications

Federal Title IV financial aid programs are designed to help students complete their first bachelor's degree. Once a student completes all requirements for major and the Registrar certifies the degree, the student is considered to have fulfilled the purpose of Title IV aid. At that point, the student is no longer eligible for any need-based federal or state financial aid, even if the student plans to continue

at CIA to complete a second major. For this reason, unless a student plans to self-finance the remainder of their education or has a compelling reason to graduate early, they are encouraged not to apply for graduation until requirements for both majors are met. A post-baccalaureate student may have remaining federal undergraduate loan eligibility and should check with the financial aid office regarding their loan history.

As the student nears the completion of at least one of the majors, they are strongly encouraged to meet with the Office of Financial Aid to remind them that the student is pursuing a double major, are nearing completion of one major, and discuss what the best action would be as the student plans to complete the second major.

Minors

A minor is an optional, unique program of study. Students have the option to add one minor if they have a minimum cumulative GPA of 2.0. Minors require a minimum of 15 credits, 9 of which must be upper division (300-400 level courses). A minimum of 9 credits must be unique to the minor. Consult with your academic advisor to fill out the minor form to add a minor. Minors must be added prior to completing 90 credits, which corresponds to the end of the junior year. Change of Minor requests are due by September 15 for spring registration and February 15 for fall registration. See Degree Requirements for additional information.

Change of Major

Students who wish to apply to change their major are required to meet with an academic advisor. It is necessary to apply for changes to your major in the semester prior to when the change will go into effect. For the purposes of registration, Change of Major requests are due by September 15 for spring registration and February 15 for fall registration. Requests submitted after these dates do not guarantee students will be able to register for required major courses. Students entering CIA with an undeclared major need to follow the change of major request process by Feb 15 of their first year.

Changes to major will require some, or all, of the following:

- Meeting with your academic advisor to create a new academic plan
- A portfolio review by the major you wish to enter
- Completing a Course Substitution Request
- Meeting with the Office of Financial Aid to review financial implications

Students can initiate the process by submitting a Change of Major Request via the academic form on myCIA or emailing advising@cia.edu. Admission to the new major is not guaranteed and is subject to approval by the Division Chair.

Degree Requirements

Candidates for the BFA degree from Cleveland Institute of Art are required to complete 120 credits. Approximately one-third of these credits are in Liberal Arts or general studies, with the balance in studio areas (including major studio courses). Individual departments (majors) may have specific course requirements among the Liberal Arts or electives. Requirements to complete a degree in each major can be obtained from Academic Services and in this catalog, Section 6: Degree Requirements.

To qualify for graduation, students must have at least a 2.0 cumulative GPA..

Students should regularly meet with their academic advisor to stay informed of their remaining degree requirements. It is the responsibility of the student to satisfy all degree requirements.

Graduation and Commencement

Students who will complete all degree requirements by the end of the spring semester of their last year at CIA and have satisfied all outstanding obligations to the College, are eligible to participate in the Commencement ceremony. CIA holds its Commencement ceremony in May. While a student may complete degree requirements at the end of the fall semester, there is no ceremony in December. Degrees are awarded in December and May.

During their final fall semester, students are required to complete the Application for Graduation, available online as provided by the Registrar's Office. Completion of this form notifies the Registrar to include the student in all communication concerning preparation for graduation and Commencement. Graduation is the awarding of the degree, whereas Commencement is the ceremony in celebration of the achievement.

Students with more than nine credits outstanding at the end of their final year will not be permitted to participate in the commencement ceremony.

All students eligible for graduation are charged a graduation fee, regardless of participation in Commencement, as part of their tuition and fees in their last semester of enrollment. This fee covers various Commencement and graduation expenses, including but not limited to printing diplomas, tickets, and programs.

Any student with an outstanding account balance with any department or office will not receive their diploma until all obligations have been satisfied. Graduates with a tuition balance, unreturned library materials or equipment checkout will not be allowed to participate in Commencement ceremonies.

As part of graduation and the commencement ceremony, CIA is pleased to recognize students who graduate with honors, utilizing the following Latin academic achievement designations of distinction.

- Summa cum laude ("with highest honor") - Designated for students who earn a cumulative GPA between 3.9 and 4.0
- Magna cum laude ("with great honor") – Designated for students who earn a cumulative GPA between 3.7 and 3.8999.
- Cum laude ("with honor") - Designated for students who earn a cumulative GPA between 3.5 and 3.6999.

Student Records

FERPA Policy

The Family Educational Rights and Privacy Act (FERPA) affords eligible students certain rights with respect to their education records. Refer to CIA's FERPA Policy for further details. In accordance with the law, CIA defines an eligible student as any person who attends or has attended the College. At CIA, FERPA becomes effective the first day of the semester of entrance. The rights include:

The right to inspect and review the student's education records within 45 days after the day the Cleveland Institute of Art (CIA) receives a request for access.

A student should submit to the Registrar, Dean, or head of the academic department, a written request that identifies the record(s) the student wishes to inspect. The school official will make arrangements for access and notify the student of the time and place where the records may be

inspected. If the records are not maintained by the school official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

1. **The right to request the amendment of the student's education records that the student believes is inaccurate, misleading, or otherwise in violation of the student's rights under FERPA.**

A student who wishes to ask the school to amend a record should write the school official responsible for the record, clearly identify the part of the record the student wants changed, and specify why it should be changed.

If CIA decides not to amend the record as requested, a school official will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

2. **The right to provide written consent before CIA discloses personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent.**

CIA discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official typically includes a person employed by the College in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of CIA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing their tasks. A school official typically has a legitimate educational interest if the official needs to review an education record in order to fulfill their professional responsibilities for the CIA.

3. **The right to file a complaint with the U.S. Department of Education concerning alleged failures by the CIA to comply with the requirements of FERPA.**

The name and address of the office that administers FERPA is: Family Policy Compliance Office U.S. Department of Education 400 Maryland Avenue, SW Washington, DC 20202

Directory Information

FERPA allows institutions to identify certain types of information called 'directory information' that may be disclosed without student consent. Cleveland Institute of Art has designated the following information as directory information and will release this information upon request, unless the student has submitted a request to restrict directory information to the Registrar's Office.

- Student name
- CIA Email Address
- Phone number (
- Class standing (first-year, sophomore, etc.)
- Full or part-time Status

- Major (Animation, Ceramics, etc.)
- Date(s) of attendance
- Anticipated degree date
- Academic awards and honors
- Degree awarded and date degree awarded from CIA
- Participation in officially recognized activities

Restricting Release of Directory Information

According to FERPA, a student can request that the institution not release any directory information about him/her. Institutions must comply with this request, once received, if the student is still enrolled.

At CIA, students who wish to restrict the release of all directory information about themselves must contact the Registrar's Office. Students who wish to restrict directory information should understand that their names will not appear in any university publications, except for the Commencement program at the appropriate time. Also, employers, credit card companies, scholarship committees and the like will be denied any of the student's directory information and will be informed that we have no information available about the student.

Transcripts

For former students, transcripts may be requested at cia.edu/transcripts. For current students, transcripts may be requested via myCIA. Transcripts are issued if the student's accounts are in good standing with all administrative offices and institutional departments. Refer to cia.edu/transcripts for transcript fee information.

Change of Mailing Address

A change of mailing address (permanent or college) or phone number must be reported to the Registrar's Office. Receipt of financial aid materials and other important correspondence will depend on CIA having the student's correct contact information. Students must contact registrar@cia.edu for address updates.

Information sent to students by email is sent only to the student's official CIA email address.

Change of Name

For legal name changes, students must provide the Registrar's Office with a copy of their Social Security card and one of the following: a copy of the marriage certificate, the name-change court order or their new driver's license. All items must indicate the new legal name.

Students who wish to be known at CIA by another (referred to as "Chosen") name should email registrar@cia.edu from their CIA email. Chosen name will be used on internal documents (e.g. class rosters), but the legal name will be used in all external correspondence and records (e.g. financial aid) that are associated with their social security number if the name is not legally changed.

Students bear full responsibility for any consequences resulting from their failure to report promptly a new address or a name change.

Section 4: Support Services

Academic Support Services

Academic Advising

Academic Advising helps students understand their curriculum, become active participants in their education, and prepares them to be educated citizens of society post-graduation.

An academic advisor can help with:

- Academic goals
- Academic plans & progression
- Course selection
- Understanding the why of your curriculum
- Understanding the role of faculty as your mentors

It is recommended that students meet with an academic advisor at least once each semester. The academic advising team can assist students with connecting to various support resources and guide students on academic policies and procedures. An academic advisor can be a key partner in academic success at CIA!

Wellness and Accessibility Services

Wellness and Accessibility Services (WAS) provides academic and housing accommodations that ensure equal access to the educational and living environment for students with documented learning, psychological and/or physical disabilities.

Students who request accommodations due to a diagnosed disability must provide relevant and current documentation before accommodations can be provided. The WAS staff works with students and their faculty members to determine reasonable accommodations to meet the documented needs. Eligibility for academic accommodations are reviewed each semester and a request for accommodations must be made by the student each semester. Academic accommodations are not automatically renewed.

New students with documented disabilities should register with WAS through the summer stART online program. They will then arrange for a consultation with WAS staff prior to the Fall Orientation, at which time reasonable accommodations will be established. Continuing students should contact WAS staff as soon as they complete their course prescheduling each semester to provide sufficient time for accommodations to be reviewed and arranged.

Writing + Learning Center

The Writing + Learning Center (WLC) provides one-on-one support for students working on projects and practices across academic, creative, and professional contexts. The center is staffed by peer consultants trained to help you work towards your goals. Students use the center to brainstorm ideas, plan projects, revise writing, study for exams, rehearse presentations, read course texts, develop proposals for artist opportunities, and more. You can also work with the center on practices for time and task management, motivation, and reading, note-taking, or studying.

You can drop by, book a session, or schedule weekly sessions with a dedicated peer tutor. Most sessions last 30-45 minutes. The WLC space also includes sound-dampened study rooms available whenever the center is open. To learn more or book sessions, see cia.edu/wlc.

Center for Career and Workforce Development

The Center for Career and Workforce Development (CCWD) is dedicated to providing students and alumni with the necessary tools, resources and strategies that will assist them in identifying and reaching their personal career goals. Services include:

- One on one career advising
- Assistance with resume and cover letter writing
- Assistance with finding and applying to Federal Work Study opportunities
- Guidance on job search strategies, networking and interview techniques
- Connections to alumni for career exploration and information
- Assistance in obtaining a credit- or noncredit-bearing internships
- Support for Creativity Works, a self-initiated, entrepreneurial internship program for Visual Art and Craft majors
- Assistance with preparation for Internship Fair and Career Fair networking events
- Career and Graduate School Fairs and assistance with graduate school applications
- Lifelong access to services to assist in career transition
- Access to College Central, a comprehensive job board for CIA students and alumni

For a full description of the CCWD'S services, go to cia.edu/careercenter.

Handshake

This comprehensive online platform provides listings of opportunities including campus work-study jobs, internships, freelance, competitions, residencies, and full-time career positions. Handshake allows students and alumni to maintain a professional profile highlighting their resume content and portfolio for potential employers to view.

Students pursuing freelance opportunities are strongly encouraged to use a contract when arranging work. Guidance on creating freelance contracts is available through the Center for Career and Workforce Development (CCWD) and can also be provided by faculty in the student's major.

The CCWD manages and promotes on-campus and approved off-campus work-study opportunities in Handshake and assists students with completing required forms prior to beginning work.

Internships

An internship is an experiential learning activity that provides students or recent graduates with an opportunity to gain professional experience and skills in a particular field. Internships can be paid or unpaid, part- or full-time, credit- or non-credit-bearing. Unpaid internships must meet the standards set out by the US Department of Labor.

The Center for Career + Workforce Development (CCWD) can assist students in their search process for an internship. It's recommended that the search starts at least one semester before the student wants to begin the experience. International students are eligible for internships and must meet with the Designated School Official (DSO) in the Registrar's Office to obtain work approval before beginning a job off- campus.

A **credit-bearing internship** must offer a learning component which advances the student's skills in their field. It is a formal collaboration among the student and employer as the approval process is managed through the CCWD. All students must meet the eligibility requirements of academic standing, completion of credit hours, and minimum GPA requirement before they can begin an

internship. Contact the Assistant Director of Career + Professional Development in the CCWD for assistance.

Particulars about how an experience can qualify for academic credit, the number of credits possible, charges for earned credit, and how to set up a credit-bearing internship are found at https://my.cia.edu/ICS/Departments/Career_Services/Internships/.

A **non-credit-bearing internship** is less formal, but the CCWD encourages interns and employers to follow the general credit-bearing internship guidelines to maximize the success of the experience. The Assistant Director of Career + Professional Development is available to address issues concerning the specifics of an internship.

The CCWD exercises reasonable precautions to qualify all internship opportunities and strongly advises students to research and screen potential employers carefully. Students are welcome to check with the CCWD about any employer with which they are not familiar.

AI Philosophy

As a hub of creativity, collaboration, and learning, CIA strives to provide a holistic education that allows our students to enter the professional world with confidence, awareness, and critical frameworks for engagement. The growing presence of Artificial Intelligence in our tools and systems is undeniable. In response, it is our responsibility to foster an ethical and well-rounded understanding of this evolving technology among our community. We seek to equip students, faculty, and staff with critical tools to assess, question, and engage with AI on campus and beyond — and to empower our members to find and utilize the principles and tools that support their personal missions.

Personal Support Services

Personal Advising

The College years mark a time when students may face new challenges and undergo significant personal and social changes that can affect their academic performance, career plans, personal life, or relationships. Understanding and adjusting to these challenges and changes is not always easy, and students often seek help from others. If students are experiencing concerns that are affecting their ability to maintain good balance, help is available from the Student Affairs staff. Students are welcome to schedule time with Student Affairs staff to discuss their concerns. If additional assistance is needed, or if Student Affairs professionals feel that they do not have the expertise to meet the student's needs, they will refer the student to University Health and Counseling Services.

University Health and Counseling Services (UHCS)

All full-time students are required to pay a Health Services fee (see cia.edu/tuition). This fee entitles students to both health care and professional counseling services through Case Western Reserve University (CWRU). The CWRU University Health and Counseling Services (UHCS) is located in the Dental Research Building located at 2124 Cornell Road and provides comprehensive care for CIA students. For a complete list of services, see students.case.edu/health.

CWRU also has a medical insurance plan available for students who do not have other insurance coverage (students.case.edu/medicalplan). The charge for this plan is automatically added to each CIA student's account unless proof of other health insurance coverage is provided at the time of payment of each semester's bill. If proof is provided, the charge is withdrawn.

All new students are required to complete medical and immunization histories through an online system. Information on this process is included with summer orientation materials. Medical histories are kept on file at UHCS as a basis for meeting future medical needs. Fulfilling the requirements listed on the medical and immunization history forms prior to enrollment is necessary to file claims against insurance.

CIA staff will accompany students to UHCS if requested and available.

For counseling services, a counselor is available 24/7 at 216.368.5872. First-time appointments are scheduled for approximately 60 minutes to give time for the student to explore their concerns, thoughts, and feelings with a counselor. These appointments are usually scheduled within 24 hours of the initial request. Consultation for emergency situations is available without an appointment.

University Counseling services is staffed by psychologists, social workers, and consulting psychiatrists who specialize in working with college students. Workshops, seminars, and groups are offered each semester on topics such as anxiety management, drug/alcohol education, women's issues, stress management, and eating disorders. The cost of most services is included in the mandatory health services fee; some specialty services may require an additional fee.

Veterans' Benefits

The Cleveland Institute of Art is approved for Veterans Affairs (VA) education benefits and is a "Yellow Ribbon" school with no limit on the number of students who may utilize Yellow Ribbon benefits. The Registrar's Office certifies education benefit recipients' enrollments to the VA each semester the recipient is in attendance. New students must be accepted for admission to the BFA program, submitted the Admissions deposit, and must provide the Certificate of Eligibility (COE) letter from the VA; continuing students must have registered for courses for the next semester before enrollment certifications can be submitted. Visit https://www.va.gov/education/how-to-apply/ for more information.

Certification processing to the VA is done through the Registrar's Office after students are enrolled. Post-9/11 (Ch.33) and Yellow Ribbon tuition benefits are disbursed directly to CIA and are applied toward the student's tuition and fees. Benefits are normally disbursed 4–6 weeks after certifications are received by the VA. Benefits for students attending under Ch. 35 are sent directly to the student for tuition and fee payment. Benefits are disbursed monthly

Questions regarding VA benefits should be directed to the Registrar by email (registrar@cia.edu).

Chapters 33 & 31 Benefits Payments

CIA, in compliance with the Veterans Benefits and Transition Act of 2018, allows Chapter 33 and Chapter 31 education benefit recipients to participate in the course of education at CIA for a period of time before payment is disbursed by the U.S. Department of Veteran Affairs, starting on the date CIA receives the benefit recipient's Certificate of Eligibility or VA Form 28- 1905 and until either 1) CIA receives payment from the VA, or 2) 90 days have elapsed following CIA's certification or invoicing of tuition and fees to the VA.

In the event of delayed disbursement, these Chapter 33 and Chapter 31 recipients will:

- Not be assessed a late fee
- Not be required to borrow funds to pay the interim balance for which the VA is responsible
- Maintain access to course registration
- Retain full use of library and campus resources

If a Chapter 33 or Chapter 31 recipient has a balance that exceeds their expected VA contribution, the student must pay the difference by the stated registration deadline each semester.

Veteran Student Priority Registration

Veteran students at the Cleveland Institute of Art who are scheduling for sophomore or junior courses enjoy priority registration, as defined by having access to registration before the rest of their classes, starting on the date at which the senior class is open to register. First-year veteran students are registered for courses by the Registrar's Office, just as is the entire first-year class. To take advantage of this priority registration opportunity, rising and current sophomore and junior veteran students should contact the Registrar's Office via email at registrar@cia.edu.

International Students

CIA is approved by the U.S. Department of State to issue documentation that will enable non-immigrant students to secure an F-1 student visa. Questions and problems regarding immigration matters or other international student concerns should be directed to Admissions for new students or the Registrar's Office for current students.

F-1 students are responsible for ensuring that they maintain valid status while enrolled at CIA. Advising concerning academic course loads, travel outside the U.S., employment during and after enrollment at CIA, and other visa issues is available from a Designed School Official (DSO). All students on an F-1 visa must report to the Registrar's Office at least once each semester.

International students participate in many activities and are leaders in several student organizations. International student orientation helps students become part of the CIA community. See Section 5 for student organizations.

Information Technology Support

CIA's Information Technology department supports technology in the learning environment, including computer labs. Students are responsible for using technology resources on campus in an appropriate manner. The rules and regulations concerning use of computing resources on campus and the consequences of misuse, including illegal file sharing, are detailed in the CIA Student Handbook.

All full- and part-time students receive a CIA email account. Students are expected to use their CIA email in all correspondence with administrative staff and faculty, and to retrieve broadcasts and notifications about events, deadlines, activities, and emergencies on campus. Messages from CIA will not be sent to other email addresses. Failure to read a message in a timely manner does not absolve students from being responsible for knowing the content of or following the instructions or timelines indicated in a message.

Students should go to the "Technology" tab at my.cia.edu to find information on software discounts, links to instructions on how to set up CIA email, access to equipment available to check out, and other student systems.

The myCIA portal includes access to CIA's emergency alert system e2Campus, via the alerts tab. All students are automatically enrolled in e2Campus using their CIA email address but can add their contact points by adding additional email addresses, text, and voice numbers to receive emergency messages.

Requests for technology support can be submitted to support@cia.edu.

Laptop Requirement Policy

All CIA students are required to have a laptop. This laptop needs to meet or exceed the following minimum specifications for your academic coursework to be completed successfully at CIA. The laptop that you use for your first academic year at CIA may be one that you already have, or one that is sourced specifically to meet the requirements of the CO/RE program. Depending on your major, you may be required to use a laptop with higher technical specifications to complete your academic coursework. Additional details can be found at: https://my.cia.edu/ICS/Departments/Technology/Laptop_Requirements/.

Digital Output Center

The Digital Output Center (DOC) is a CIA service bureau specializing in fine art reproduction and display graphics for artists and designers. It was created by artists for artists and is dedicated to producing work that matches the creative vision of its patrons. With our expert staff providing guidance and assistance to patrons in understanding file preparation, color management, and media choices, the DOC is as much a learning experience as it is a production facility.

Users of the DOC can rest assured that their work is being printed according to industry standards and methods used by artists, museums, and creative professionals to produce their own digitally printed material. Archival prints produced with pigmented, 10 color ink sets provide stunning color, dynamic range and print permanence on a wide variety of papers, films, canvas, and fabrics. This service is provided at the cost of production to CIA students, faculty and staff, and is a wonderful resource for producing and presenting digital work of all types.

Print job logs and account details can be tracked and managed at papercut.cia.edu, and work can be submitted online at my.cia.edu/doc.

Equipment Checkout

The Equipment Checkout provides the CIA community with technology resources for loan on both the individual and institutional level. Through our reservation and loan system, Equipment Checkout serves students and staff by making specialized technology available for use in daily assignments and instruction. Available equipment includes beginner to advanced digital photo and cinema cameras, film cameras, lighting equipment, tripods, sound gear, Wacom tablets and pens, laptops, projectors, and other related technology for use on your creative assignments. Equipment is available to all students and staff through an online checkout system. To learn more, visit the Equipment Checkout at my.cia.edu/checkout.

Jessica R. Gund Memorial Library

Welcome to the Jessica R. Gund Memorial Library, the intellectual heartbeat of The Cleveland Institute of Art. Our library is more than a repository of books—it's a dynamic space designed to enrich the academic and creative journey of CIA students.

Our mission is to actively support rigorous visual arts and design education while nurturing the scholarly, artistic, and professional development of our community. As an essential component of CIA's academic and creative life, we are committed to excellence in providing access to outstanding library resources, delivering innovative services, and maintaining a welcoming physical environment.

At the Jessica R. Gund Memorial Library, inclusivity is key. We cultivate an atmosphere that celebrates diversity and encourages collaboration, inquiry, and exploration. Here, students and CIA community members alike can think critically, create passionately, share knowledge generously,

and engage deeply with the world around them. Together, we grow intellectually and creatively, shaping the future of visual arts and design.

Our collections support CIA's accredited degree programs in visual art, design, and craft, and are curated to foster scholarly inquiry and artistic exploration. The library and its staff are here to fuel your intellectual curiosity and creative vision with a full suite of reference services, research help, information literacy instruction, and consultation services.

In addition to our print and exhaustive digital resources, the library is also a proud member of OhioLINK, a statewide consortium of Ohio academic libraries with reciprocal borrowing of millions of print materials and a wide array of electronic resources.

Join us in discovering the endless possibilities that the Jessica R. Gund Memorial Library offers. Whether you're beginning your academic journey or completing your BFA, we're here to support you every step of the way. Welcome to a place where learning, creativity, and community thrive.

Section 5: Student Life

Housing

On-Campus Housing

Primarily, first- and second-year students live on campus in CIA-owned housing. Living on campus for your first two years eases the transition of moving away from home while learning the necessary skills of living on your own.

Residency Requirements

All unmarried, first-time college students who are under 21 years of age are required to live in the residence hall for their first two academic years. Students with parents or guardians within Ohio's Cuyahoga County are considered to be within commutable distance to the College.

All first-year students living in the residence halls are required to join the Case Western Reserve University meal plan (a variety of meal plans are available). Most students select CaseCash, which enables them to use the funds on their student ID card, like a debit card, in area restaurants and shops.

Students new to CIA who are 21 years of age or older are not given priority to live in on-campus housing. If students in either of these categories desire to live on campus, they will be put on a waitlist according to the date of their housing deposit. If there is housing available after mid-July, those on the waitlist will be assigned housing.

First-year students live in the Uptown Residence Hall, located on Euclid Avenue, within view of the CIA campus, moCa Cleveland and the Uptown development.

Second-year students live in Euclid 117 Apartments, just across the street from our academic campus.

Limited availability to additional upper-class students is also available in these apartments. Any upper-class student who wishes to live in a CIA apartment can participate in the upper-class student Apartment selection held in the spring. Students are selected via a housing lottery. Students submit an application that illustrates their, and their roommates, desire to remain on campus. If the student's name is drawn, students are notified via email that they have a space. All other students get placed on a waiting list, and housing continues to work through this list throughout the summer.

Off-Campus Housing

If you are not required to live in the on-campus housing and want to live off campus, the Office of Student Life + Housing offers a list of apartment search engines and provides a "roommate wanted" board to assist you in finding a CIA roommate(s). In addition, the Office of Student Life + Housing has recorded information to assist students in the transition from living on campus to moving on campus. Information and forms concerning on and off-campus housing can be found at cia.edu/housing. You can also make an appointment to meet with the Assistant Dean of Students who will help guide you through the process.

Recreational Facilities

Each residence hall has its own fitness room for residential students only. You can purchase a semester or annual membership at CWRU's physical fitness facilities near campus. (studentaffairs.case.edu/athletics/facilitie s/membership.html) The Veale Recreation Center at 2158 Adelbert Road includes four multi-purpose courts; a six-lane indoor track; Veale Natatorium and Donnell Pool; a multipurpose aerobics room; a cardio exercise room; weight room; nine racquetball

courts; two squash courts; and a rock-climbing wall. Facilities for track, basketball, baseball, volleyball, tennis and intramural sports are also available.

Another option popular with students (a month-to-month membership available) is 1-2-1 Fitness, located on Adelbert Street on the CWRU campus (onetoone.case.edu).

Activities

Student Activities

Looking for something to do on campus? The Office of Student Life + Housing offers a variety of events and programs for you to take advantage of. For example the CIA Activities Board (CAB) hosts activities such as movie nights, improv nights, and drag bingo. If you are into tradition, we have that too! For more than 75 years, CIA students have planned the Student Independent Exhibition (SIE) and no school year since the 1940's would be complete without the student Halloween event.

Our end-of-the-year event, the Pink Pig, is also something that you will not want to miss.

Looking for a way to build leadership skills? The Office of Student Life + Housing offers students opportunities to develop leadership through involvement in clubs and organizations, participation in the emerging leaders program, and serving the greater Cleveland community. In fact, you could end up with one of the coveted Gnomes of Leadership for your efforts in this area!

Please see the Student Life + Housing Office for all the offerings.

Athletic Activities

Need to get out of the studio and stretch those legs? Are you a high school athlete looking to relive the glory days? Stop by Student Life + Housing for information on how to play intramurals at CIA. In conjunction with CWRU, sports ranging from ultimate Frisbee to flag football are at your fingertips. Please see Student Life and Housing to find out how to participate.

Student Organizations

Student Leadership Council (SLC) invites you to make a difference on campus! Composed of representatives from academic departments, student groups and other concerned students, SLC meets twice a month to discuss issues they face on campus. They then serve as a bridge between the student body and the faculty and staff.

All recognized student groups receive funding through the Student Leadership Council for their individual events. Student Organizations submit budget requests for activities, speakers, trips, and other fun things. The budget process for the following year begins in February of the previous year.

Student Clubs

There are a variety of organizations and clubs at CIA. If you're interested in starting a club or organization that does not yet exist, contact the Office Student Life + Housing to get a club application form and find out more about the process.

Approved student groups receive funding from SLC to support their activities. Depending on membership, clubs may be more or less active each year.

Supporting Student Enrichment

Cinematheque

Founded in 1986, the Cleveland Institute of Art Cinematheque presents new and classic motion pictures—foreign films, independent movies, thematic film series, touring retrospectives, second-run films, and special guests—50 weekends of the year in CIA's Peter B. Lewis Theater.

Approximately 250 different feature films (or full-length programs of short films) are shown every year (over 450 separate screenings). Many offerings are local premieres. Movies are projected from 35mm film and DCP. The New York Times has called the Cinematheque "one of the country's best repertory movie theatres."

Cinematheque screenings are open to the general public (attracting thousands of moviegoers every year) and require an admission fee. But CIA students can attend any Cinematheque presentation for the discounted member price simply by showing their CIA ID at the box office.

The Cinematheque publishes a bi-monthly film schedule. Online listings are available at cia.edu/cinematheque.

Continuing Education + Community Outreach

We offer professional enrichment opportunities for art educators through teacher workshops and our Summer Teacher Residency program, both of which offer CEUs or graduate-credit. CECO coordinates CIA's summer Pre-College program for high school students who want to experience life as an art student. In addition, CECO is the regional host of the Scholastic Art + Writing Competition for Cuyahoga, Geauga, and Lake counties.

As part of our outreach, CECO partners with organizations and schools to offer in-school and after-school programming and interactive community events to neighbors in surrounding areas.

For more information, visit cia.edu/continuinged.

Galleries at CIA

The mission of the Reinberger Gallery is to serve the Cleveland Institute of Art in exhibiting and fostering the understanding of the finest modern and contemporary art at the highest possible scholarly standards. The programs of Reinberger Gallery adhere to the overall mission of the College, embracing its values of academic excellence, social justice and freedom of expression.

The gallery is dedicated to creating exhibitions that illuminate and reinforce contemporary art, including new media, animation, installation and performance, video, drawing and painting, sculpture, design and craft. The gallery recognizes that the enhancement of the aesthetic experience is essential to fostering understanding of works of art.

Ancillary programs furthering its aesthetic role, such as artist lectures, panel discussions, gallery tours, films and internships have been part of the gallery's mission since the early 1990s.

The gallery seeks to enrich educational, cultural and artistic communities regionally, nationally and internationally through short-term artist residencies, newly commissioned works of art, and institutional collaborations while being accessible to a public that ranges from scholars to young children.

Public Events

Throughout the year, CIA hosts a wide variety of events that celebrate the diversity of visual art. You're invited to join us.

For more information, visit cia.edu/events.

Section 6: Degree Requirements

Overview of BFA Degree

CO/RE Requirements

Liberal Arts Requirements

Major Requirements

Minor Requirements

By Major:

Animation

Craft + Design

Drawing

Game Design

Graphic Design

Illustration

Industrial Design

Industrial Design: Transportation

Life Sciences Illustration

Painting

Photography

Printmaking

Sculpture + Expanded Media

Degree Requirements

The Cleveland Institute of Art grants the Bachelor of Fine Arts (BFA) degree. A BFA degree is the standard undergraduate degree for students seeking a professional education in art. The BFA degree differs from a Bachelor of Arts degree in that a much higher proportion of the program consists of a studio practice component.

At CIA, the BFA degree requires completion of 120 semester credit hours. Approximately 1/3 of these credits are in Liberal Arts, with approximately 2/3 in studio courses. Refer to Section 3 for full academic policy information.

Common Requirements

To be able to graduate, all students must fulfill common requirements in:

- CO/RE
- Liberal Arts
- Professional Practices

Additional Degree Requirements

- A minimum of 120 completed credits
- A minimum cumulative GPA of 2.0
- Resolution of all Incomplete grades
- All letter graded courses must be passed with a D- or higher

In addition to the requirements listed above, students must have a minimum of 12 credits in electives or complete a minor or double major to satisfy the minimum 120 credit requirement.

Unique Credit

Unique credits are defined as credits used solely for one area, such as a minor or Liberal Arts.

- Minors: Each minor must have at least 9 unique credits that do not count toward any other degree requirement.
- Liberal Arts: A maximum of 9 credits can count toward the major and the Liberal Arts requirements. A maximum of 6 credits can count toward the minor and the Liberal Arts requirements. All other Liberal Arts credits must be unique.
- Double Majors: Each major must have at least 18 unique credits that do not count toward any other degree requirement.

Student Responsibility

It is the responsibility of each student to ensure all requirements are met for the degree to be awarded. A student may not shift this responsibility to an academic advisor or staff member.

See Section 3 for additional information on degree requirements for graduation and commencement.

CO/RE

All students must complete CO/RE studio requirements by the end of the third academic year. Those deficient in CO/RE studio courses will not be permitted to begin the senior project course(s). See CORE section for requirements.

Liberal Arts

Liberal arts courses supplement the studio curriculum throughout every academic program at CIA. Additionally, CIA's curriculum includes specific Liberal Arts requirements that are "distributed" throughout your years in your major program. Some major programs have specific courses assigned to specific distribution requirements. See the major program course requirements, immediately following this section of the catalog. See page 48 for requirements.

Professional Practices

All students must successfully complete a Professional Practices course. Three tracks of the course are available, based upon your career goals. For complete course descriptions for each track, please see Section 7: Course Catalog.

CO/RE Requirements

Newly admitted students begin in our Creative Orientation/Research + Experimentation (CO/RE) program, a year-long introduction to forms, methods, media, and concepts crucial to your future academic and professional success. The program is designed to build a community of peers across disciplines and prepare you to study within your major.

All students must complete CO/RE studio requirements by the end of the third academic year. Those deficient in CO/RE studio courses will not be permitted to begin the senior project course(s). Completion of the Safety Labs are required for use of CIA facilities and equipment. Failure to complete the Safety Labs may result in a registration hold.

Required Courses

CORE 100 Core I Topics (take twice with unique topics)	6 credits
CORE 100L Safety Lab I	0 credits
CORE 125 Field Guide	3 credits
CORE 150 Labs	3 credits
CORE 175 Co/Lab	3 credits
CORE 200 Core II Topics	3 credits
CORE 300 Core III Topics	3 credits

Liberal Arts Requirements

Liberal Arts courses at the Cleveland Institute of Art help all students succeed as well-rounded artists and designers. With small class sizes and devoted faculty, our Liberal Arts courses enhance students' work in the majors. They focus on critical thinking, creative problem-solving, writing and communication, art history, storytelling, and professional skills. They include courses in seven subject areas:

- Art History + Visual Culture
- Humanities + Cultural Studies
- Natural Science
- Quantitative Reasoning
- Social Science
- Writing
- Professional Practices

Liberal Arts courses supplement the studio curriculum throughout every academic program at CIA. Additionally, CIA's curriculum includes specific Liberal Arts requirements that are "distributed" throughout your years in your major program. Some major programs have specific courses assigned to specific distributed requirements. See the major program course requirements for details.

Art History + Visual Culture

AH 150 Critical Issues in Visual Culture	3 credits
AH 250 Themes & Movement in Art Design History	3 credits
2 courses of 300-400 level Art History (AH)	6 credits

Distribution Requirements

Humanities or Cultural Studies (HC)	3 credits
Natural Science (NS)	3 credits
Quantitative Reasoning (QR)	3 credits
Social Science (SS)	3 credits
Open Liberal Arts elective	3 credits

Writing Requirements

WR 101 Writing I	3 credits
WR 102 Writing II	3 credits
2 courses of Writing Intensive (WR)	6 credits

Professional Practices

PPEL 398A/B/C	3 credits

Animation (ANIM)

Specific Requirements

ANIM 201 Concept Development	3 credits
ANIM 209 Intro to Animation	3 credits
ANIM 220 Drawing for Animation	3 credits
ANIM 307A Intro to 3D Animation	3 credits
ANIM 308 Body Mechanics for Animation	3 credits
ANIM 313 Narrative Production I	3 credits
ANIM 313A Narrative Production II	3 credits
ANIM 345 Intro to 3D Modeling	3 credits
ANIM 367 Storyboarding & Sequential Art	3 credits
ANIM 401 BFA Research & Preparation	3 credits
ANIM 413 Narrative Production III	3 credits
ANIM 420 Animation Portfolio Reel & Shorts	3 credits
ANIM 498 BFA Thesis & Exhibition	3 credits
WR 318 Screenwriting*	3 credits

Animation Elective (choose 1) — 3 credits

ANIM 310 Motion Graphics
ANIM 347 3D Texture Mapping & Digital Lighting

Note:
*WR 318 fulfills the Liberal Art Writing Intensive requirement.

Craft + Design (CRDS)

Specific Requirements

CRDS 210 2D Digital Making	3 credits
CRDS 215 3D Digital Making	3 credits
CRDS 310 Creativity + Process	3 credits
CRDS 315 Design + Material (EP)	3 credits
CRDS 400 BFA Research + Practice	3 credits
CRDS 401 BFA Practice + Presentation	3 credits

Ceramics Introductory Electives (choose 1) — 3 credits

CER 204 Ceramics Introduction
CER 240 Ceramics Introduction to the Potter's Wheel
CER 243 Ceramics Handbuilding
CER 252 Ceramics Introduction + Intermediate Potter's Wheel

Glass Introductory Electives (choose 1) — 3 credits

GLS 240 Glass Casting
GLS 243 Glass Introduction
GLS 243H Glassblowing Intro/Intermediate
GLS 255 Intro Warm Glass + Flameworking
GLS 260 Glass Drawing + Imagery

Jewelry + Metals Introductory Electives (choose 1) — 3 credits

MET 245 Metals Introduction to Enamel
MET 249 Metals Introduction
MET 268 Casting

Major Electives (choose 6) — 18 credits

Select 6 major electives from CER, GLS, or MET not already used in the major (except for repeatable courses).

Concentrations: Craft + Design majors have the option to select a concentration of Ceramics, Glass, or Jewelry + Metals. If the student has declared a concentration, 4 major elective courses (12 credits, excluding the 3 Introductory Elective courses) must be taken in one material subject (CER, GLS, or MET). Only ONE concentration may be added. If students wish to add a concentration, they will need to email registrar@cia.edu with the desired concentration from their CIA email. Concentrations must be added prior to the student completing 90 credits. Concentrations are not required for degree completion.

Drawing (DRG)

Specific Requirements

DRG 215 Illusionism: Intro to Drawing	3 credits
DRG 216 100 Drawings	3 credits
DRG 321 Drawing Beyond Observation	3 credits
DRG 360 Systems Drawing	3 credits
DRG 415 Drawing in Context	3 credits
DRG 430 Advanced Drawing: BFA Capstone	3 credits
VAT 202 Reproducibility	3 credits
VAT 205 Image + Form	3 credits
VAT 327 Hybrid Approaches to Drawing + Painting	3 credits
VAT 400 The Role of the Artist as Producer	3 credits
VAT 435 Aesthetics, Context, + Content	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits
WRHC 373 Creative Nonfiction Writing*	3 credits

Drawing Studio Elective (choose 1) 3 credits

ANIM 240 Experimental Animation
DRG 210 Drawing: the Real and the Fantastic
DRG 212 Collage + Assemblage
DRG 225 Figure Drawing
DRG 230 Cartoon as Contemporary Drawing
DRG 232 Landscape Drawing
DRG 234 Abstract Drawing
DRG 285 Drawing in the Expanded Field
IND 285 Communication Skills
LSI 225 Traditional Techniques in Natural Science Illustration
LSI 250 Anatomy for the Artist
PRI 200 Intro Printmaking: Line + Sequence
PRI 201 Intro Printmaking: Color + Form
PTG 232 Painting Beyond Observation
PTG 234 Medium is the Message
PTG 240 Watercolor Plus
SEM 231 Intro to Sculpture + Expanded Media
SEM 232 Intro Sculpture Fabrication

VAT Studio Elective (choose 2) 6 credits

Select two courses from VAT, PRI, PTG, DRG, or SEM not already used in the major (except for repeatable courses).

Note:

*WRHC 373 fulfills the Writing Intensive Liberal Arts requirement.

Game Design (GAME)

Specific Requirements

GAME 210 2D Animation for Game Engines	3 credits
GAME 215 Tabletop Game Design	3 credits
GAME 216 2D Game Design	3 credits
GAME 305 3D Animation for Game Engines	3 credits
GAME 318 Game Testing + Level Design	3 credits
GAME 320 Game Development Pipeline: Team Based Projects (EP)	3 credits
GAME 321 Environment Design in Game Engines	3 credits
GAME 322 3D Game Engines	3 credits
GAME 345 3D Modeling for Game Engines	3 credits
GAME 347 3D Texture Mapping Dig Lighting	3 credits
GAME 401 BFA Research + Preparation	3 credits
GAME 408 Serious Game Design	3 credits
GAME 430 Virtual + Augmented Reality Aesthetics + Design	3 credits
GAME 498 BFA Thesis + Exhibition	3 credits
GDS 101 Graphic Design Foundations	3 credits
WR 318 Screenwriting*	3 credits

Note:

*WR 318 fulfills the Writing Intensive Liberal Arts requirement.

Graphic Design (GDS)

Specific Requirements

GDS 101 Graphic Design Foundations	3 credits
GDS 203 Typography I	3 credits
GDS 204 Typography II	3 credits
GDS 265 Design for Communication I	3 credits
GDS 266 Design for Communication II	3 credits
GDS 305 Web Design/Interactive I	3 credits
GDS 305B Web Design/Interactive II	3 credits
GDS 320 User Experience/User Interface Design	3 credits
GDS 345 Design in Space	3 credits
GDS 360 Production Studio	3 credits
GDS 366 Advanced Studio	3 credits
GDS 367 Contemporary Marketing	3 credits
GDS 465 BFA Thesis	3 credits
GDS 466 BFA Seminar	3 credits
PHV 295 Intro to Photography	3 credits

Illustration (ILL)

Specific Requirements

GDS 101 Graphic Design Foundations	3 credits
ILL 201 Digital Techniques I	3 credits
ILL 202 Digital Techniques II	3 credits
ILL 205 Illustration I	3 credits
ILL 260 Layout Rending	3 credits
ILL 265 Character Design + Development	3 credits
ILL 305 Illustration II	3 credits
ILL 370 Industry + Business	3 credits
ILL 389 Community Projects (EP)	3 credits
ILL 405 Illustration III	3 credits
ILL 494 BFA Preparation	3 credits
ILL 495 Portfolio/Visual Essay	3 credits
ILL 498 BFA Thesis + Exhibition	3 credits

Illustration Elective (choose 1) — 3 credits

ILL 320 Picture Book Illustration
ILL 363 Illustration for Publication
ILL 367 Graphic Novels + Sequential Art

Industrial Design (IND)

Specific Requirements

GDS 101 Graphic Design Foundations	3 credits
GDS 238 Graphics for Design	3 credits
IND 235 Industrial Design 1.1	3 credits
IND 236 Industrial Design 1.2 (EP)	3 credits
IND 239 Materials & Processes*	1.5 credits
IND 240 Materials & Processes*	1.5 credits
IND 280 Ergonomics*	3 credits
IND 285 Communication Skills	3 credits
IND 286 Communication Skills	3 credits
IND 303 3D Modeling 1.1	3 credits
IND 304 3D Modeling 1.2	3 credits
IND 335 Industrial Design 2.1	3 credits
IND 336B Industrial Design 2.2	3 credits
IND 336C Industrial Design 2.2strial	3 credits
IND 375 Design Research	3 credits
IND 403 3D Modeling 2.1	3 credits
IND 404 3D Modeling 2.2	3 credits
IND 435B Industrial Design 3.1	3 credits
IND 436 Industrial Design 3.2	3 credits

Notes:

*IND 375 fulfills the Humanities & Cultural Studies Liberal Arts requirement.

*IND 280 fulfills the Social Science Liberal Arts requirement.

*IND 239 and IND 240 fulfill the Open Liberal Arts requirement.

Industrial Design- Transportation Track (INDT)

Specific Requirements

ANIM 454T Modeling for Concept Vehicles 1	3 credits
ANIM 455T 3D Modeling for Concept Vehicles 2	3 credits
GDS 237 Graphics for Design	3 credits
GDS 238 Graphics for Design	3 credits
IND 235 Industrial Design 1.1	3 credits
IND 236 Industrial Design 1.2 (EP)	3 credits
IND 239 Materials & Processes*	1.5 credits
IND 240 Materials & Processes*	1.5 credits
IND 250T Transportation Design 1.1	3 credits
IND 251T Transportation Design 1.2	3 credits
IND 280 Ergonomics*	3 credits
IND 287T Communication Skills: Transportation	3 credits
IND 288T Communication Skills: Transportation	3 credits
IND 303 3D Modeling 1.1	3 credits
IND 304 3D Modeling 1.2	3 credits
IND 350T Transportation Design 2.1 (EP)	3 credits
IND 351T Transportation Design 2.2	3 credits
IND 352T Automotive Design Language 1.1	3 credits
IND 353T Automotive Design Language 1.2	3 credits
IND 375 Marketing & Design*	3 credits
IND 450T Transportation Design 3.1	3 credits
IND 451T Transportation Design 3.2 (EP)	3 credits
IND 452T Advanced Automotive Design	3 credits
IND 453T Advanced Automotive Design	3 credits

Notes:

*IND 375 fulfills the Humanities & Cultural Studies Liberal Arts requirement.

*IND 280 fulfills the Social Science Liberal Arts requirement.

*IND 239 and IND 240 fulfill the Open Liberal Arts requirement.

*IND 250T, IND 251T, IND 350T, and IND 351T apply toward the open electives.

Life Sciences Illustration (LSI)

Specific Requirements

GDS 265 Design for Communication I	3 credits
GDS 266 Design for Communication II	3 credits
LSI 116 (CWRU BIOL 116) Anatomy and Physiology I	3 credits
LSI 117 (CWRU BIOL 117) Anatomy and Physiology II	3 credits
LSI 250 Anatomy for the Artist	3 credits
LSI 253 Natural Science and Zoological Illustration (EP)	3 credits
LSI 254 Intro to Digital Biomedical Illustration (EP)	3 credits
LSI 260 Line: Information Visualization	3 credits
LSI 264 Digital Color: Style + Representation in Science (EP)	3 credits
LSI 345 Intro to 3D Modeling	3 credits
LSI 346 Intro 3D Animation	3 credits
LSI 353 Advanced Concepts + Methods	3 credits
LSI 356 Surgical Illustration	3 credits
LSI 357 Cellular + Molecular Illustration	3 credits
LSI 359 Interactive Narratives	3 credits
LSI 405 BFA Thesis Research	3 credits
LSI 498 BFA Thesis + Exhibition	3 credits
NSQR 205 How Life Evolves*	3 credits
NSQR 210 The Living World*	3 credits
WR 313 Writing for the Sciences*	3 credits

Notes:

*NSQR 205 fulfills the Natural Science Liberal Arts requirement.

*NSQR 210 fulfills the Open Liberal Arts Elective.

*WR 313 fulfills 3 credits of the Writing Intensive Liberal Arts requirements.

Life Sciences Illustration majors may complete a CWRU Science Elective in place of 3 credits of CIA Open Elective. LSI 116 and LSI 117 count for 6 credits of Open Electives.

Painting (PTG)

Specific Requirements

PTG 221 Intro to Painting: Painting History 1828-Present	3 credits
PTG 232 Painting Beyond Observation	3 credits
PTG 333 Painting after the Photo	3 credits
PTG 335 The Practice of Painting	3 credits
PTG 421 Senior Studio: BFA Research	3 credits
PTG 422 Painting Seminar: Contemporary Issues in Painting	3 credits
VAT 202 Reproducibility	3 credits
VAT 205 Image + Form	3 credits
VAT 327 Hybrid Approaches to Painting and Drawing	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 435 Aesthetics, Context + Content	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits

VAT Studio Elective (choose 2) — 6 credits

Select two courses from VAT, DRG, PRI, PTG, or SEM not already used in the major (except for repeatable courses).

Photography (PHV)

Specific Requirements

PHV 201 Photo 2: Digital Photo Imaging	3 credits
PHV 267 Photo Major 2.1 Narrative Structures	3 credits
PHV 268 Photo Major 2.2 Sophomore Seminar	3 credits
PHV 270 Fine Art Silver Print	3 credits
PHV 292 Fundamentals of Studio Lighting	3 credits
PHV 295 Photo 1: Introduction to Photography	3 credits
PHV 297 Video I	3 credits
PHV 325 Photo Major 3.1 Contemporary Color: Theory + Practice	3 credits
PHV 330 Photo Major 3.2 Visual Thinking	3 credits
PHV 395 Photo 3: Advanced Digital Projects	3 credits
PHV 495 Photo Major 4.1 BFA Thesis + Research	3 credits
PHV 498 BFA Statement + Exhibition	3 credits

Electives (choose 3) 9 credits

Select three PHV courses not already used in the major (except for repeatable courses)

Printmaking (PRI)

Specific Requirements

PRI 200 Print: Image Construction I: Line & Sequence	3 credits
PRI 201 Print: Image Construction II: Form & Color	3 credits
PRI 340 Propaganda, Media, Dissemination (EP)	3 credits
PRI 376 Expanded Print: New Media & Imaging	3 credits
PRI 377 The Liberated Print	3 credits
PRI 445 Contemporary Issues in Printmaking	3 credits
PRI 450 Printmaking: Advanced Topics	3 credits
VAT 202 Reproducibility	3 credits
VAT 205 Image & Form	3 credits
VAT 327 Hybrid Approaches to Drawing & Painting	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 435 Aesthetics, Context, + Content	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits

Artist's Book (choose 1) — 3 credits

PRI 231 or PRI 331 The Artist's Book Now: Artist's Book as Image
PRI 232 or PRI 332 The Artist's Book Now: Narrative & Form

VAT Studio Elective (choose 1) — 3 credits

Select one course from VAT, PRI, PTG, DRG, or SEM not already used in the major (except for repeatable courses)

Sculpture + Expanded Media (SEM)

Specific Requirements

SEM 231 Intro Sculpture & Expanded Media	3 credits
SEM 232 Intro Sculpture Fabrication	3 credits
SEM 236 Time-Based Strategies	3 credits
SEM 429 Sculpture + Expanded Media: BFA Research	3 credits
SEM 430 Sculpture + Expanded Media: BFA Research & Exhibition	3 credits
VAT 202 Reproducibility	3 credits
VAT 205 Image & Form	3 credits
VAT 400 The Role of the Artist as Producer (EP)	3 credits
VAT 435 Aesthetics, Context, + Content	3 credits
VAT 493 BFA: Statement + Exhibition	3 credits

Electives (choose 4) 12 credits

Select four courses from SEM not already used in the major (except for repeatable courses)

Minors

A minor is an optional, unique program of study. Students have the option to add one minor if they have a minimum cumulative GPA of 2.0. Minors require a minimum of 15 credits, 9 of which must be upper division (300-400 level courses). A minimum of 9 credits must be unique to the minor. Consult with your academic advisor to add a minor. Minors must be added prior to completing 90 credits. Change of Minor requests are due by September 15 for spring registration and February 15 for fall registration.

Arts Management

The minor in Arts Management prepares students to contribute to work in arts administration, business, non-profit management, and creative leadership. Students will gain professional knowledge and career skills that complement work in their majors. The minor's emphases include data literacy, financial management, funding, marketing, strategic planning, and policy for the arts. It also includes opportunities to understand professional practices and organizational approaches in museum studies, arts education, professional communication, and community settings, while supporting students' development as creative leaders across areas.

Specific Requirements — 6 credits

QR 275 The Business of Art
PPEL 398 Professional Practices

Electives — 9 credits

AHHC 310 CMA Collections Now
AHSS 370 History of the Art School
ANIM 350 Community Projects
GDS 367 Contemporary Marketing + Art Direction
ILL 389 Community Projects
IND 239 Manufacturing Processes
IND 317 Design Center
IND/SS 375 Design Research
QR 382 Data Visualization
SS 333 Topics in Arts Management and Creative Leadership
WRHC 330 Editing + Publishing Workshop
WRQR 250 Gant Writing

*Note: Approved internships with a focus on arts management and creativity works may also count towards this minor. Approval required.

Craft + Design

The Craft + Design Minor will allow students to gain hands on making experience across the three disciplines (Ceramics, Glass, and Metals) to complement their major area of study. This minor exposure allows for flexibility in course selection, providing a multidisciplinary approach that can both support major study and present opportunities to explore new areas in the field of art and design. The minor will allow graduates greater professional opportunities independent of their major area of study. All Craft + Design courses can be applied to the Craft + Design Minor, except for the two BFA Senior thesis specific courses. CRDS majors are not permitted to add this minor.

Electives — 15 credits

At least 9 credits must be upper division (300-400 level).

Select five courses from subjects **CER, CRDS, GLS, or MET** (excluding the BFA senior project courses).

Creative Writing

The minor in Creative Writing supports students who wish to explore writing and storytelling across genres and forms. Students in the minor will practice writing techniques that apply to many artistic and professional contexts, while creating original works in areas such as screenwriting, fiction, graphic storytelling, poetry, hybrid forms, and more. Students will also analyze and interpret literary movements, critical contexts, and connections to contemporary issues. Minor requirements consist of WR 203 Writing III: Narrative Forms and four Creative Writing courses of students' choice, such as Screenwriting, Graphic Narratives, Art of the Personal Essay, Fiction Writing, and others.

Electives (choose 5) — 15 credits

At least 9 credits must be upper division (300-400 level).

HC 225 Reading Topics
WR 225 AI, Writing, and the Arts
WR 318 Screenwriting
WRHC 210 Writing about Film
WRHC 215 Creative Writing
WRHC 311 Poetry Writing
WRHC 315 Topics in Creative Writing
WRHC 316 Fictional Worlds and their Stories
WRHC 317 Collaborative Acts
WRHC 319 Graphic Narratives
WRHC 324 Writing Across Gender
WRHC 330 Editing + Publishing Workshop
WRHC 335 Writing and Community
WRHC 373 Creative Nonfiction Writing
WRHC 392 Fiction Writing
WRHC 490 Creative Writing Projects

Media Studies

The minor in Media Studies focuses on the production, interpretation, and analysis of media and culture. It includes options in photography, film, video, installation, performance art, and emerging media, along with courses on the history and critical study of media, technology, and communication. The minor combines theory and practice, helping students explore how work across media interacts with society and culture.

Specific Requirements (choose one) — 3 credits

AH 337 Media Studies: Culture, Technologies, + Communication
AH 366 Research in Media: Applied Methods
AHHC 323 Histories of Photography, Film, and Video

Electives (choose 4) — 12 credits

At least 6 credits must be upper division (300-400 level).

AH 337 Media Studies: Culture, Technologies, + Communication
AH 366 Research in Media: Applied Methods
AHHC Histories of Photography, Film, and Video
ANIM 231 Acting and Directing
HC 220 Film Studies: Genre
PHV 201 Digital Photo Imaging I for Non-Majors
PHV 270 The Fine Art of Silver Print
PHV 292-392-492 Fundamentals of Studio Lighting
PHV 295 Photo I
PHV 296 Photo II: Digital Imaging
PHV 297 Video I
PHV 341-441 Documentary Video
PHV 397 Video II
SEM 206-306-406 Media Installation
SEM 223 Coding as Art
SEM 255-355-455 Performance Art
SEM 316 Experiments in Electronic Arts
SEM 318 Sonic Arts
SS 235 Interactive Media and Society
VAT 327 Hybrid Approaches
WR 318 Screenwriting
WRHC 210 Writing about Film

Photography

The Photography minor offers students a comprehensive foundation in the technical, conceptual, and critical aspects of photographic practice. Through a combination of studio courses and visual

theory, students learn to create compelling images while exploring photography's role in contemporary culture and visual communication.

Specific Requirement — 3 credits

PHV 295 Introduction to Photography

Electives (choose 4) — 12 credits

At least 9 credits must be upper division (300-400 level).

PHV 201-201M Digital Photography
PHV 270 The Fine Art of Silver Print
PHV 292 Fundamentals of Studio Lighting
PHV 297 Video I
PHV 325 Color in Lens-Based Practice
PHV 328 Portrait Photography
PHV 330 Landscape Photography (EP)
PHV 340 Experimental Film + Video Art
PHV 341 Documentary Video
PHV 350 Photo Archive, Book, + Portfolio
PHV 370 Advanced Darkroom Photography
PHV 391 Alternative Process Photography
PHV 392 Advanced Lighting for the Camera
PHV 395 Advanced Digital Photography
PHV 397 Advanced Video
PHV 400 Advanced Lens-Based Project

Printmaking

The Printmaking minor offers students a comprehensive foundation to the technical, conceptual, and critical aspects of a printmaking practice to complement their major area of study. Through a combination of studio courses, students learn to create compelling artworks utilizing historical and contemporary print processes. This minor supports students in the development of a personal vision and studio practice informed by the rich tradition and ever-expanding approaches to image-making in print. Students will enhance career prospects in the arts through the cultivation of specialized printmaking knowledge, skills, and collaborative experience within a shared environment.

Specific Requirement (choose 1) — 3 credits

PRI 200 Intro Printmaking: Line + Sequence
PRI 201 Intro Printmaking: Color + Form

Elective (choose 4) — 12 credits

At least 9 credits must be upper division (300-400 level).
GDS 332 Publish or Perish
PHV 270 The Fine Art of Silver Print
PHV 391-491 Alternative Processes

PRI 200 Intro Printmaking: Line + Sequence
PRI 201 Intro Printmaking: Color + Form
PRI 231-331 Artist's Book Now: Artist's Book as Image
PRI 232-332 Artist's Book Now: Narrative + Form
PRI 270 Screenprint
PRI 340 Propaganda: Media, Dissemination, Technique (EP)
PRI 350-450 Printmaking: Advanced Topics
PRI 376 Expanded Print: New Imaging
PRI 377 The Liberated Print: Investigation of Alternative Methods
PRI 445 Contemporary Issues in Printmaking
VAT 202 Reproducibility

Publishing

The minor in Publishing supports cross-disciplinary practices in editing and publishing. It includes course options with emphasis in graphic design, printmaking, copyediting, writing, distribution, promotion, and the history and art of the book. It focuses on how publishing can build community and "make things public" by increasing access to ideas. The minor offers practical skills and critical understanding that are relevant across creative practices and career paths.

Specific Requirement (choose 1) — 3 credits

GDS 352-452 Publication Design
WRHC 330 Editing + Publishing Workshop

Elective (choose 4) — 12 credits

At least 9 credits must be upper division (300-400 level).
AH 337 Media Studies: Culture, Technologies, + Communication
DRG 212 Collage + Assemblage
GDS 309-409 Handmade Book
GDS 332 Publish or Perish
GDS 352-452 Publication Design
GDS 360 Production Studio
ILL 363 Illustration for Publication
ILL 367 Graphic Novels + Sequential Art
PHV 229-329-429 Publication Photography
PHV 350 Photo Archive, Book, + Portfolio
PRI 200 Intro Printmaking: Line + Sequence
PRI 201 Intro Printmaking: Color + Form
PRI 231-331-431 Artist's Book Now: Artist's Book as Image
PRI 232-332-432 Artist's Book: Narrative + Form
PRI 276-376-476 Expanded Print: New Imaging
PRI 340 Propaganda
VAT 202 Reproducibility
WRHC 330 Editing + Publishing Workshop

Social Issues, Identity, + Culture

The minor in Social Issues, Identity, + Culture focuses on critical and reflective engagement with intercultural knowledge, civic understanding, ethical reasoning, and students' informed involvement with local and global topics. It supports students' development as members of diverse communities and as creative leaders whose work is invested in understanding themselves and others. Its courses include emphasis in gender and race, environmental justice, media and culture, and community issues.

Specific Requirement (choose 1) — 3 credits

AH 328 Theories of Gender and Race in Contemporary Art
SS 224 Social Justice through the Social Sciences
SS 378 Cultural Anthropology
SS 333 Topics in Arts Management and Creative Leadership

Elective (choose 4) — 12 credits

At least 9 credits must be upper division (300-400 level).
AH 326 Latinx America
AH 328 Theories of Gender and Race in Contemporary Art
AH 334 African American Art
AH 337 Media Studies
AH 355 Pop and Pop Culture
AH 359 The Body
AHSS 360 The Ancient Worlds of the Americas: Maya, Aztec, and Beyond
AHSS 370 History of the Art School
NSQR 270 Visualizing Global Change
NSQR 275 The Spectrum of Sex
PRI 340 Propaganda
PTG 227 Popular Culture and Imagery
SSQR 2xx By the Numbers
SS 235 Interactive Media and Society
SS 350 Anthropology of Gender
SS 378 Cultural Anthropology
SS 333 Topics in Arts Management and Creative Leadership
VAT 435 Aesthetics, Context, Content
WRHC 324 Writing Across Gender
WRHC 335 Writing and Community

Virtual and Augmented Reality

Artists and Designers are working across disciplines and embracing immersive platforms. In collaboration with the Interactive Media Lab, the Virtual and Augmented Reality minor offers a foundation in designing immersive experiences and understanding interactive media in contemporary art and design. Students will explore the role of new media in our lives and society, while gaining skills that help them combine practices from across disciplines, engage closely with technologies, and create innovative art and media that deeply engages users. They'll consider the degree to which new technologies can interact with and advance our experiences of the physical world, with applications across art and design including painting, sculpture, illustration, and in fields including medicine, life science, engineering, gaming, and media studies.

Specific Requirement (choose 1) — 3 credits

Select one introductory 3D modeling course from:

ANIM 345 Intro to 3D Modeling
CRDS 215 3D Digital Making
GAME 345 Modeling for Game Engines
IND 303 3D Modeling 1.1
LSI 345 3D Bioforms: Intro to 3D Modeling
SEM 317 Expanded Modeling + Making

VR/AR Requirement (choose 1) — 3 credits

Select one VR/AR course from:

GAME 359 Applied Virtual Reality + Augmented Reality
GAME 330 Virtual + Augmented Reality

Electives (choose 3) — 9 credits

At least 6 credits must be upper division (300-400 level).

ANIM 307A Intro 3D Animation: Character
ANIM 345 Intro to 3D Modeling
ANIM 347 3D Texture Mapping Dig Lighting
ANIM 454T 3D Modeling for Concept Vehicles 1
ANIM 455T 3D Modeling for Concept Vehicles 2
CRDS 215 3D Digital Making
GAME 318 Game Testing + Level Design
GAME 320 Game Development Pipeline: Team Based Projects
GAME 322 3D Game Engines
GAME 330 Virtual + Augmented Reality
GAME 345 Modeling for Game Engines
GAME 347 3D Texture, Mapping, Digital Lighting
GAME 359 Applied Virtual Reality + Augmented Reality
GAME 430 Virtual + Augmented Reality Aesthetics + Design
GDS 305 Web Design Interactive I
GDS 320/420 User Experience/User Interface Design (EP)
ILL 264 Principles of Illustration

ILL 265 Character Design + Development
IND 303 3D Modeling 1.1
IND 304 3D Modeling 1.2
LSI 345 3D Bioforms: Intro to 3D Modeling
LSI 346 Intro to 3D Animation
LSI 359 Interactive Narratives
PHV 240 Experimental Film + Video Art
PHV 297 Video I
SEM 317 Expanded Modeling + Making

Visual Culture

The minor in Visual Culture helps students develop advanced critical skills that will complement their work as artists and designers. It emphasizes knowledge of art history, theory, and criticism; skills in writing and research; and the ability to make connections between Visual Culture and other areas. It contributes to the progress of students in their majors, while preparing them to pursue graduate study, write criticism, work in galleries and other professional settings, and more. It requires the completion of five designated electives of the students' choice in art history and related fields, with at least 9 credits at the 300 level or higher. Areas of study include photography, film, and new and expanded media; non-western art; contemporary issues in art, design, and craft; art criticism; popular and mass culture; philosophy and aesthetics; and critical theory and methods of analysis.

Electives (choose 5) — 15 credits

At least 9 credits must be upper division (300-400 level).

Any courses from subject **AH, AHHC, or AHSS** (excluding AH 150 and AH 250)
HC 220 Film Studies: Genre
SS 235 Interactive Media and Society
WRHC 210 Writing About Film
WRHC 319 Graphic Narratives

Section 7: Course Catalog

By Academic Department:

Animation

Ceramics

Drawing

CO/RE

Game Design

Glass

Graphic Design

Illustration

Industrial Design

Jewelry + Metals

Photography

Liberal Arts:

- Art History + Visual Culture
- Humanities/Cultural Studies
- Natural Sciences
- Professional Practices
- Quantitative Reasoning
- Social Sciences
- Writing Intensive

Life Sciences Illustration

Painting

Printmaking

Sculpture + Expanded Media

Visual Arts

Art History + Visual Culture

AH 150 Critical Issues in Visual Culture

This discussion-style course will introduce students to the following: critical theories and methods of analysis for interpreting modern and contemporary visual art and culture; major themes in visual culture, including trends and issues specific to design. 3 credits.

AH 237 Media Studies: Culture, Technologies, + Communication

An introduction to the interdisciplinary field of media studies. How do streaming platforms shape the ways in which we listen to music? How does social media change how we see? This course considers what forms of media do—from the digital to the cinematic, from photography to performance. Emphases include the nature of mediated communication, the function of media technologies, the history of media use, and the effects of media industries. Students will gain an understanding of how media affects society and culture, while developing fundamental skills for analyzing media. Topics may include artificial intelligence and virtual realities, Latino cultural production, media theory, performance studies, sound studies, and environmental media. Prerequisite: AH 150 and AH 250. Corequisite: AH 250. 3 credits.

AH 250 Themes and Movements in Art and Design History

This course examines significant developments and themes in art and design history from the pre-modern through modern periods. While selected movements, chronologies, and works from standard surveys of art history will be touched upon where pertinent, the course will take varied approaches to overarching debates, narratives, and theories: e.g., the persistence of classicism and its continued symbolic meaning in art, architecture, and the city; and the representation of the body since antiquity; and social and political identity and visual expression. 3 credits.

AH 316 Issues in Design: Theory + Culture

What exactly is the “culture” of design? We will explore the interdisciplinary aspects of contemporary design practice and theory in relationship to the complexities of culture and society, especially with respect to urban environments. We will move from conventional considerations of the history of modern and postmodern art and design, to a broader contemporary understanding of design with respect to globalization, consumerism, technological change, sustainability, infrastructure, city planning, urban design and alternative trends. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 328 Theories of Gender and Race in Contemporary Art

This seminar-style course pairs the study of significant contemporary artists with the reading of major texts from feminist theory, queer theory, critical race studies, disability studies, and related fields. We will explore how art and theory have framed gender and race as both socially constructed categories and intensely individual experiences. At the same time, we will consider artistic strategies for analyzing and expressing identity, including abstraction, figuration, conceptualism, documentary,

and performance. An ongoing theme will be that art and theory are never reducible to one another but that there can be a mutually enriching dialogue between the two. Assignments will include readings, reading responses, and a research paper. Prerequisites: AH 150 and AH 250 or Corequisite of AH 250. 3 credits.

AH 332 Global Abstractions in the 20th Century

This seminar examines the development of abstraction globally between the 1940s and 1980s with a particular focus on artists in Asia, Africa, and South America, along with Black, immigrant, indigenous, and minority artists in the West. It considers why abstraction became so attractive to artists at this time, connections between abstraction and indigenous traditions, and the impact of decolonization, authoritarianism, and the Cold War. Seminar discussions will emphasize close looking and readings on abstraction along with key terms including concretism, the grid, medium-specificity, minimalism, flatness, and facture. The course considers artists working across painting, sculpture, performance, design, craft, animation and the moving image. Prerequisites: AH 150 and AH 250 or Corequisite of AH 250. 3 credits.

AH 334 African American Art

This course covers African American art from the late 1700s to the present emphasizing the formal qualities of art as well as the social and cultural contexts within which it was created. Lectures and assigned readings are drawn from the scholarship of art history, literature, anthropology and history. We examine works by U.S. Artists of African descent and others who engage aspects of African American life and culture. Prerequisites: AC150 and AC250 or Corequisite: AC250. 3 credits.

AH 338 Curatorial Practice: History and Theory (1850 to Now)

From realist painter Gustave Courbet's daring act of self-representation during the 1855 Paris World’s Fair, to the Impressionist Salon des Refusés, to contemporary art fairs and global biennale culture today, curatorial strategies continue to evolve alongside art’s history and the museum/gallery ecosystem. Through readings, class discussions, individual projects, and visits to area art institutions, we'll examine and analyze the histories and theories of curatorial work across the past 175 years, from modernism to postmodernism to now. Tracing such concepts as the artist-as-curator and curator-as-author, as well as the role and function of “the artist’s studio,” we'll consider exhibition spaces as unique and individual worlds unto themselves. Looking briefly at the birth of art museums in Western Europe and the United States, we'll consider galleries and museums as social, political, and performative spaces. Focusing also on the ethics of curatorial work both historically and today, we'll investigate exhibition-making tactics as distinct forms of expression and activism. Final projects for this course will require students to curate “an exhibition on paper,” composed of both works of art from area collections and/or the work of their student peers. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 343 Modernism in Latin America

Whether one considers constructivist sculpture, architectural design, photography, painting, printmaking or decorative arts, much of the 20th century art production in Latin America countries is best understood in terms of the struggle to assimilate, redefine and/or resist styles and concepts of

“modernism.” In this course, we will consider how 20th century Latin American art and artists have been interpreted vis-a-vis trends in Europe and the United States, paying particular attention to how issues of cultural and economic exploitation created unique types of personal and national identity. In addition to analyzing the works of such well-known artists as Diego Rivera, Frida Kahlo, David Alfaro Siqueiros, Jose Clemente Orozco, Wifredo Lam and Oscar Niemeyer, classes will be arranged thematically to better explore developments in various media and to draw distinctions among the arts of various countries, especially Mexico, Puerto Rico, Cuba and Brazil. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250 3 credits.

AH 355 Pop and Popular Culture

Pop art is most commonly described as the merger of high and low, as in the appropriation of pop-culture imagery by “fine art” painters and sculptors. This description downplays the aims of early Pop artists—particularly their participation in pre-Stonewall queer counter publics—while also reducing the complexity of popular culture itself. This seminar-style course will discuss multiple generations of Pop artists (broadly defined) while also reading widely about different pop-culture formats (comics, movies, craft, etc.) and subcultural formations (folk culture, fan culture, working-class culture, etc.). Course activities include readings and reading responses, class presentations, and a research paper. 3 credits.

AH 362 Design + Craft in Modern Culture

This course is an introduction to design and craft between the nineteenth century and the present. It considers examples from craft, art, and design disciplines including finely crafted furniture and other objects designed for public and private spaces; decorative objects such as ceramics, metalwork, and glass; objects of mass production and consumer culture; architecture; and two-dimensional graphic forms. Considering key movements in modern craft and design history from Arts and Crafts to the Bauhaus and Postmodernism, the class examines these histories from local, national, and international perspectives. Special consideration is given to the social and cultural meanings of objects in the context of colonialism, trade, and migration, along with theories of ornament, design, craft, and art as they pertain to identity, pedagogy, ecology, sustainability, and global social change. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 365 Art of China

The primary goal of this course is to explore the art and culture of China (including mainland China and Taiwan). Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand Chinese art and civilization, we will look at art objects from terra-cotta pottery of the Neolithic period, bronze vessels, Buddhist murals and sculptures of the Tang era, literati paintings and imperial tastes of medieval China up to contemporary art. Subjects such as women artists and performing arts will be also discussed in this course. As the semester progresses, some additional readings may be assigned. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 366 Research in Media: Applied Methods

This course focuses on how our experiences of media can shape critical research. In turn, it asks how research can help us understand our experiences. Students will gain familiarity with media criticism and its methods of interpretation, with attention to content, structure, production, and context. They'll advance their analysis through applied projects in image editing, visualization, and web-based technologies, with emphases in textual analysis, political economy, history, and ethnography. Throughout, they'll explore how media criticism and their own experiences can offer evidence for critical research. Course activities and methods can contribute toward students' senior project research and in areas across art, media, and design. Pre-requisites: AH 150, AH 250. Co-requisite: AH 250. 3 credits.

AH 372 Asian Art Survey

This course serves as a “survey” or a window for the art of multiple cultures. This lecture/exercise/discussion-style course explores the art and visual culture of Asia, focusing on India, Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand the art and civilization of these three countries, we will look at art objects ranging from ancient archeological finds, medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. The content of this course will be generally divided into pre-Modern, Modern & Contemporary eras in which art and visual culture will be discussed with geographic perspectives. As the semester progresses, some additional readings and films may be assigned. Each student is encouraged to find examples learned in this course and apply them to their intellectual development. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 380 Issues in 20th and 21st Century Art and Design

This special topic course explores global trends in 20th and 21st century art, craft, and design. It focuses on critical issues and artistic practices that are central to contemporary art and allied fields. Each section will have a distinct emphasis, such as art, design, and environmental perspectives, performance art, socially-engaged practices, interactive media, digital photography and video, conceptual approaches to craft, and theories and practices that are emerging in the field. Course activities will include readings and discussion, presentations, and research assignments. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AH 425 Issues in Art, Craft, and Design

This special topic course explores trends in the history and theory of art, craft, and design, with substantial consideration of practices and perspectives from before 1960. The course may be completed for credit up to three times under distinct topics. Course activities will include readings and discussions, presentations, and research assignments. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHHC 310 CMA Collections Now

This course is a hands-on, object-based exploration of the collections at the Cleveland Museum of Art. It will include regular visits to the CMA and meetings with its curators and conservators.

Students will gain an understanding of the history and making of art through close examination of materials, techniques, and technologies. The course emphasizes current exhibitions, the social contexts and cultural ideas of artworks across time periods and media, and questions of tradition and innovation. It also underscores critical thinking as part of the creative and productive processes in art and design. May contribute toward the minor in Visual Culture. Pre-requisite: AH 150. Pre-requisite or co-requisite: AH 250. 3 credits.

AHHC 323 Histories of Photography, Film, and Video

There is no single history of photography, film, and video, but rather multiple intersecting histories. Lens-based media shown in the white cubes and black boxes of museums might also appear in the pages of newspapers, the darkened auditoriums of cineplexes, the public-access channels of cable television, the social-media platforms of the internet, etc. This discussion-based course will examine the lens-based media of significant modern and contemporary artists while also considering media's varied applications in journalism, policing, science, entertainment, and other fields. Course activities include readings and reading responses, short writing assignments, and class presentations. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHHC 326 Latinx America: Art + Visual Culture

This course examines how art and visual cultures in South America, the Caribbean, and the United States have been part of ongoing decolonial efforts and resistance. We will pay special attention to the relationship between Latin American and U.S. Latinx art and to the linkages between histories, industries, and creative practices. We will study the legacies of coloniality through the analysis of media including pictorial manuscripts, photography, visual art, comics, telenovelas, performance, and digital video. With sub-themes including power, knowledge production, representation, racialization, popular culture, and identity, the goal of this course is to understand how global visual cultures have shaped contemporary U.S. Latinx art worlds. Prerequisite: AH 150 and AH 250. Corequisite: AH 250. 3 credits.

AHHC 359 The Body: From the Historic to the Contemporary

This course explores one of the most important themes of art: the body. Discussions will center on a complex range of ideas and values associated with the body as depicted in painting; sculpture; photography; installation; performance; video; etc. We will examine shifting presentations with a consideration of what such work tells us about the views and circumstances they may reflect. These investigations will be undertaken through a variety of lenses: formal; political; social; personal, etc. We will consider the role of authorship and cultural context in shaping a work. While the historical evolution and foundations of art work centering on the body will be reviewed, the focus of the course is on work made since 1945 to the present. Additional topics: the traditional nude; conceptions of beauty; power relationships; conceptions of gender, race, class; gaze theory; identity and performance; etc. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHHC 373 Art of East Asia

This lecture/discussion-style course is to explore the art and visual culture of East Asia, focusing on Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand the art and civilization of these two countries, we will look at art objects from ancient archeological objects, medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHSS 305 Architecture of Sacred Space

Since the prehistoric past, humans have pondered the mysterious and declared certain places to be “sacred.” From the earliest cave shrines to modern monuments and landscapes, these spaces typically share design elements that contribute to a space’s ability to facilitate rituals. Through case studies that focus on sacred spaces and their environs, students will explore principles of architecture and design, gain knowledge of the possibilities for creating sacred space, and explore architecture as orientation, commemoration, a context for ritual, and more. The course also considers questions of human behavior, culture, religion, and meaning across time periods and places. Pre-requisite: AH 150. Pre-requisite or co-requisite: AH 250. 3 credits.

AHSS 360 Ancient Worlds of the Americas: Maya, Aztec, and Beyond

This course explores the history, archaeology, and anthropological significance of major state-level and imperial cultures of Central and South America, with a focus on the Maya and Aztec. Students will examine the origins, development, transformations, and legacies of these societies, paying special attention to their cultural institutions, such as art and material culture, religion, politics, economics, and social organization. The course also considers contemporary topics in Latin America related to Indigenous peoples, including identity, cultural heritage, social issues, and global contributions. Course activities will include readings, lectures, videos, interactive exercises, and visits to the Cleveland Museum of Art. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHSS 370 History of the Art School

This course charts the global history of the art school from the eighteenth century to the present. From the academy model to the rise of industrial craft colleges and “alternative” art schools, we examine vital moments in the development of art school education globally. Case studies include the Royal Academy and the South Kensington schools in London, the Bauhaus and Ulm schools in Germany, the Vkhutemas workshop in Russia, along with Black Mountain College and the Cleveland Institute of Art in the US. Global sites of comparison include art schools and workshops in India, Nigeria, China, Japan, and Brazil. Special consideration will be given to legacies of colonialism, modernization, and globalization on art education globally. Prerequisite: AH 150 and AH 250. Corequisite: AH 250. 3 credits.

AHSS 380 India: Culture & Society

Once the jewel in the crown of the British Empire, India has some 5,000 years of artistic tradition and architectural heritage. This course focuses on the essential role of the visual in India’s ancient

and modern cultural and religious traditions. The creation and nature of visual imagery are explored in sculpture, temples, palaces, persons, symbols, times and places. From bustling cities to remote villages and pilgrimage sites, from beggar to Brahmin to Hindu gods and goddesses, the course explores the “divine image” in India. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

Animation

ANIM 201 Concept Development I

A core requirement to learn digital painting in motion, scene design, character development, technical direction, and related animation production pipeline standards for developing animated stories, shorts, films, and animated cinematography. This course examines the media production requirements for animation students in applied professional studios. This course serves to develop the animator’s core mechanics and vocabulary in the broad areas of animation integrated workflow (story conception, storyboarding, animatics, motion studies, character flow and design, scene, set, and props (look artists), technical direction, and summary of post-production flow) to meet industry expectations and professional output. 3 credits.

ANIM 209 Intro to 2D Animation

This course is an introduction to 2D animation with a focus on gaining fundamental knowledge and the application of the 12 principles of animation. Students will discover the importance of applying timing, spacing, weigh, squash & stretch, pose to pose, anticipating, exaggeration and more to their drawings to create the illusion of life. 3 credits.

ANIM 220 Drawing for Animation

Drawing for Animation is an essential course for anyone who is interested in visual storytelling. This course will teach students how to draw ideas, actions, and gestures that effectively communicate a story. Students will draw from live models in costumes, animals in motion, and create characters that capture storytelling poses. An emphasis will be placed on exaggeration, silhouetting, line of action, balance, and gesture: all of which are needed to communicate a character’s attitude and story. This course is highly recommended for animators and illustrators. 3 credits.

ANIM 231 Acting + Directing

Acting & Directing is an intense production course designed for aspiring art directors, screenwriters, and actors who wish to pursue a career in film and/or animation. The course requires both performance and cinematic practice. Directors will create and produce short scenes taking on the full responsibility of creating clear communication using the audio/visual language of cinema and focusing on the developing and execution of performance on screen. Beyond just holding the responsibility of successful execution of a project, directors will also switch roles with the actor,

working from the other side of the lens to better understand the acting process and what kind of specific direction an actor needs to perform according to another director's vision. 3 credits.

ANIM 240 Experimental Animation

This course will introduce students to the history and experimental techniques used in the animation industry. Students will learn how to bring stories to life through stop-motion, charcoal drawings, and mixed-media animation. Students will learn how to build sets, rig puppets, and use technology such as the green screen/lighting studio and cameras. This course serves as a great introduction to non-traditional animation for students who are interested in bringing physical materials to life. 3 credits.

ANIM 300 Specialized Animation Production

This course provides students with the ability to focus on a specific area of the animation production pipeline to research, produce a body of work and learn advanced techniques through individualized assignments. 3 credits.

ANIM 307A Intro 3D Animation: Character

This is an introductory course in 3D animation as an art form, with an intensive focus on the use and development of characters in animation. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a "character" in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, demonstrations, artist research, studio assignments, in-class lab time, and group critiques. 3 credits.

ANIM 308 Body Mechanics for Animation

Students will animate scenes from planning to polish through their choice of 2D or 3D animation. In this course, we will learn how to set up character rigs for animation, body mechanics, facial animation, acting and motion studies. Students will be required to compete in monthly animation competitions and produce polished animated scenes in the medium of their choice for their reel. Prerequisite: ANIM 209. 3 credits.

ANIM 310 Motion Graphics

An advanced project-based course whose goal is to create finished broadcast- or web-ready animation or motion graphics pieces. Emphasis will be on learning After Effects. This course covers contemporary issues in motion graphics and broadcast design. In this class, students will visualize, develop, and realize various creative solutions for tasks in 2D and 2.5D animation projects. Concept development, visual storytelling, montage theory, typography, sound design, and principles and meanings of movement will be explored. Ultimately, the student will be expected to produce two complete pieces. 3 credits.

ANIM 311 Motion Graphics II

Motion Graphics II is an advanced project-based course that builds on the principles of design and motion covered in ANIM 310 Motion Graphics. Emphasis will be placed on image creation, transitions, compositing, typography, sound, design and movement in 2D, 2.5D, 3D and/or live action-based productions. 3 credits.

ANIM 312 3D Rigging and Problem Solving

Students will learn technical skills associated with navigating the 3D Animation and VFX pipelines. This course covers aspects of 3D production that bridge the gap between 3D modeling and 3D Animation. Exercises will include creating character rigs, using 3D simulations, and discovering technical solutions while using a variety of software and tools available. Pre-reqs include coursework in 3D Modeling or 3D Animation using Autodesk Maya. 3 credits.

ANIM 313 Narrative Production I

This course will focus on students working in teams to create assets in the pre-production phase of development for an animated short film. This will include story development, asset development (character design, environment design, prop design, color scripting, 3D modeling, rough animation and 2D and or 3D character rigging). Tools students need include: drawing materials, working knowledge of Maya, working knowledge of Adobe Animate, TVPaint or Toon Boom Harmony; working knowledge of film and cinematic language; working knowledge of digital painting using Adobe Photoshop. Books and supplies to be determined by instructor. * While there is not a prerequisite course for this class, juniors must exhibit knowledge in these areas gleaned from courses that were taught during their sophomore year. Required for all junior Animation majors. 3 credits.

ANIM 313A Narrative Production II

This course will focus on the production and post production phases of the animated film that was begun the previous semester in Narrative Production I. This includes 2D or 3DAnimation, Lighting/Texturing, Editing, Compositing, Special FX Animation and Sound Production. Tools students will need include: working knowledge of Maya, working knowledge of Adobe Animate, TVPaint or Toon Boom Harmony; working knowledge of film and cinematic language; working knowledge of Adobe After Effects. Required for all junior Animation majors. Prerequisite: ANIM 313. 3 credits.

ANIM 345 Intro to 3D Modeling

The course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design Major, are required to work with subjects appropriate to their major field of study for concept development and for long term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: (1) defining the visual problem within a concept sketch in pre-production, (2) utilizing specific introductory modeling methods to build the

3D illustration components, (3) the use of basic lighting and rendered materials, (4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling. 3 credits.

ANIM 347 3D Texture, Mapping, Digital Lighting

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures, maps, and materials. Poly count limits, and how to “bake” extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using “Levels of Detail” with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood, and narrative through the materials, and lighting. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication/presentation and technical skills. 3 credits.

ANIM 350 Community Projects: Animation Production (EP)

Students will animate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student’s development in problem solving, meeting client demands, communication skills, organization, effective time management and teamwork and collaboration. This course will be an introduction to real-world projects and challenges. 3 credits.

ANIM 367 Storyboarding + Sequential Art

Students will be introduced to the craft of storyboard creation, cinematography, and its specific application within the pipeline of the Animation Industry. 3 credits.

ANIM 401 BFA Research + Preparation

This course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA Thesis, strong conceptual skills developed through a professional planning and a good, researched idea are core to this process. 3 credits.

ANIM 413 Narrative Production III

Students learn how to fully develop a narrative-based concept for production. In this class, students will: 1. develop their ideas, 2. write a script based on those ideas, 3. deconstruct their script in order to fully understand their proposed piece, 4. rewrite their script, 5. produce, review and edit storyboards, and finally, 6. produce, review and edit an animatic based on their storyboards. This is

a project-based learning experience designed to help students develop narrative-based work and will be especially helpful for seniors doing BFA project development. 3 credits.

ANIM 420 Animation Portfolio Reel & Shorts

This course is a requirement for Animation students but also recommended for any student interested in the entertainment industry. Students will build and present a professional portfolio while learning career search and interviewing skills. Students will have the opportunity to create animated shorts and refine their best work. Each student will leave this course with a professional portfolio and a demo reel in their area of expertise. 3 credits.

ANIM 454T 3D Modeling for Concept Vehicles 1

This course focuses on 3D Modeling for Concept Vehicles 1 (Automobiles, Sci- Fi, Fantasy & Tactical). For students focused on transportation, animation or game design, 3D modeling is essential in developing and translating ideas into data that can be used for industry applications. Course content will provide a foundation in 3D modeling using rapid polygonal and hard modeling techniques. An emphasis will be placed on documentation of basic surfaces, designing around a package and/or free-form exploration in order to support Industrial Design (Transportation Track), Animation or Game Design content development for the auto and entertainment industries. Studio lab time will include lectures, demos, in-class exercises, project support and one-on-one instruction. Intro to 3D Modeling (Game/Animation) is required. Prior 3D modeling experience is helpful. Required of senior Industrial Design majors (Transportation Track), recommended for Animation and Game Design majors and open to any students. 3 credits.

ANIM 455T 3D Modeling for Concept Vehicles 2

This course is a continuation of 3D Modeling for Concept Vehicles 1 and is focused on vehicle modeling such as Automobiles, Sci-Fi, Fantasy and Tactical. For students focused on transportation, animation or game design, 3D modeling is essential in developing and translating ideas into data that can be used for industry applications. This course will provide further instruction in 3D modeling using rapid polygonal and hard modeling techniques. An emphasis will be placed on documentation of basic surfaces, designing around a package and/or free-form exploration in order to support Industrial Design (Transportation Track), Animation or Game Design content development for the auto and entertainment industries. Studio lab time will include lectures, demos, in-class exercises, project support and one-on- one instruction. Prior 3D modeling experience is required, specifically courses like Intro to 3D Modeling (Game/Animation). Required of senior Industrial Design majors (Transportation Track), recommended for Animation and Game Design majors and open to any students. 3 credits.

ANIM 498 BFA Thesis + Exhibition

The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. 3 credits.

ANIM 299-399-499 Animation Internship (EP)

Elective credit can be given on a case-by-case basis for student internships developed through the Center for Career and Workforce Development, with advance permission of instructor and Division Chair. Fulfills Engaged Practice requirement.

Ceramics

CER 201-301 Ceramics Architecture Sculpture

In this course, students will use clay to explore natural and man-made forms as they relate to the body, architecture, ritual and culture. Students will utilize hand-building techniques, constructing abstract and representational objects, sculpture and vessels. Work will be informed by natural systems, the man-made environment, the human form and the endless possibilities of clay. We will explore tile making, coil building, press molding, slab construction and the use of the extruder, glazing and firing of gas and electric kilns. 3 credits.

CER 202-302-402 Ceramics Surface

This class will concentrate on the integration of form and surface using drawing, painting, pattern and mark making on ceramics. We will use ceramic materials, print processes, decals and digital imagery on both two- and three-dimensional clay objects. We will research historical and current ceramic works and the technology of image making on clay to invent a personal narrative. Ceramics Surface is one of a series of six studio elective courses that explore materials, skill building, and ideation as they apply to ceramic art. 3 credits.

CER 204 Ceramics Introduction

Clay appears in all cultures throughout history. This malleable material simultaneously achieves our needs of utility and self-expression, merging form and surface. In this introductory course, students will develop skills in forming methods including hand building, extrusion, slab construction and the potter's wheel. We will look at the rich history of ceramics across cultures spanning thousands of years to inform our explorations in forming and surfaces. Students will gain an understanding of ceramic materials through testing and making. 3 credits.

CER 235-335-435 Ceramics Color

Color is one of the most expressive and emotional elements of art and design. We use color to communicate feelings, create mood, warn of danger, attract attention and to feel comfort. When combined, colors tell a story, create patterns and images. This course will focus on color in ceramics. The combination of color, pattern and surface will be explored through assigned and proposed projects. Throughout this course students practice glaze formulation and testing to work towards a personal pallet of colors used in their own work. Ceramics Color is one in a series of six studio elective courses that explore materials, skill building, and ideation as they apply to ceramic art. 3 credits.

CER 240-340 Ceramics Introduction to the Potter's Wheel

The potter's wheel is an important tool for realizing utilitarian objects in clay. Students will develop the basic skills needed to form cups, bowls ad plates on the potter's wheel. As students advance, they will work on series and collections to create sets, vessels, server ware and presentation pieces in clay. Decoration techniques, glaze application and kiln firing will be incorporated into this course. Students will work toward developing a personal style through research, ideation, and presenting their ideas. Lectures on historical and contemporary ceramic works will be included to further help students create a personal direction. 3 credits.

CER 243-343 Ceramics Handbuilding

This course will explore handbuilding methods with clay to create functional and sculptural objects. Handbuilding utilizes pinching, rolling coils, constructing with slabs and using basic hand tools. We will explore ceramic materials, clay bodies and additions to clay to support our needs of working properties and scale. Student will research historic and contemporary uses of and objects to inform their work. 3 credits. 3 credits.

CER 248-348 Ceramics Mold Making and Multiples

This course will be engaged with the concepts of multiples in the making of functional sculptural and design objects, Mold making can include making both exact copies and unique multiples. Model making, mold making, slip casting, press molds and other production techniques will be utilized. Emphasis is on design and exploration of objects through modeling by hand and machines, 3D modeling and digital fabrication may be explored. Students will complete a short production run of multiples. There will be demonstrations including technical issues and lectures that address both historical and contemporary ceramics. 3 credits.

CER 252-352-452 Ceramics Introduction + Intermediate Potter's Wheel

Students will focus on the human experience of eating, and the rituals and modes of communication involving community, food and drink. The potter's wheel will be our primary mean so fabrication for creation of objects, parts, and multiples. Intermediate students will advance their skills by implementing production techniques, testing glazes and operating kilns. Students will work towards developing a personal style through research, ideation, and presenting their ideas. Lectures on historical and contemporary ceramic works will be included to further help students crate a personal direction. 3 credits.

CER 253-353-453 Ceramics Context

What is Pottery? How to use ceramics as a mode of personal expression? This course will investigate the historical and contemporary forms of the ceramic vessel related to personal, societal, cultural context. The dual nature of works that function, as receptacles for meaning and narrative as well as domestic work for the table or presentation will be researched. Ceramics Context is one of a series of six studio elective courses that explore materials, skill building, and ideation as they apply to ceramic art. Construction techniques to be covered will include hand building and the potter's wheel along with a variety of surface treatments and firing methods. 3 credits.

CER 257-357-457 Ceramics Production

This course will explore production as it pertains to ceramics. Working by hand and implementing processes such as mold making, jiggering, CNC milling, and digital tools, students will produce multiples. Our focus will be on designing a “collection” for small batch manufacturing. Ceramics Production is one in a six studio elective courses that explore materials, skill building, and ideation as they apply to ceramic art. Topics include design, entrepreneurship, pricing and marketing of your work. 3 credits.

CER 260-360-460 Ceramics Form

What is form? Students will explore how shape becomes form to build an understanding of 3-dimensional design including proportion, summery, rhythm, harmony, color and pattern. Natural systems work together in harmony to provide light, sustenance, and shelter. Our built environment provides these same things by our design. In this course, we will examine the design of historical objects and the forms they take. Ceramics Form is one of a series of six studio elective courses that explore materials, skill building, and ideation as they apply to ceramic art. Students will design models, templates, and patterns to create 3-dimensional forms. With this knowledge, we will design objects for the contemporary world we live in. 3 credits.

CER 265-365-465 Ceramics Material

This course explores ceramics in our built environment. We encounter ceramics in our homes, in gardens, restaurants, as architecture and at both small and large scale. Students will design and make tiles, murals, and sculpture for interior and public spaces. Ceramics Material is one in a series of six studio elective courses that explore materials, skill building, and ideation as they apply to ceramics art. We will experiment with clay types and utilize its properties to inform the work. Projects will include tile, outdoor sculpture and installation art. 3 credits.

CER 399-499 Ceramics Internship

Elective credit can be given on a case-by-case basis for student internships developed through the Center for Career and Workforce Development office with advance permission of the chair. Fulfills Engaged Practice.

CO/RE

CORE 100 CO/RE I Topics

CORE 100 introduces students to a process-based approach to art and design grounded in inquiry, iteration, and exploration. Through topic-based studios, students investigate ideas across analog and digital methods, engaging a shared vocabulary of critical concepts and creative strategies. Emphasis is placed on understanding and applying different creative processes, alongside reflection and documentation, as students begin to connect thinking and making while developing universal skills for communicating creative outcomes. 3 credits. Repeatable for up to 6 credits.

CORE 125 Field Guide

Field Guide lays the groundwork for students' academic and creative development by fostering self-directed learning, reflective practices, and foundational studio habits. The course supports students in setting meaningful goals and navigating college resources, skills that contribute to stronger engagement and preparedness in all future departmental coursework. While it does not directly alter other departments' curricula, it aims to enhance students' readiness and agency as they progress into major-specific study. 3 credits.

CORE 125T Field Guide Transfer

For transfer students with prior studio art and design credit, Field Guide Transfer lays the groundwork for students' academic and creative development by fostering self-directed learning, reflective practices, and foundational studio habits. The course supports students in setting meaningful goals and navigating college resources, skills that contribute to stronger engagement and preparedness in all future departmental coursework. 0 credits. Pass/Fail.

CORE 150 Labs

Labs is a workshop-based course that invites students to investigate a wide range of materials, tools, and techniques across art and design practices. Through focused, hands-on workshops, students build skills while experimenting with new approaches that expand creative possibilities. Each workshop offers an immersive experience with a process, skill or material, allowing students to explore its creative potential and uses within their own practice. By selecting from a rotating series of short workshops, students exercise agency in shaping their learning experience, while reflecting on how each prcess contributes to their evolving creative identity. Emphasis is placed on working safely, responsibly, and with attention to craft within studio spaces across the College. 3 credits.

CORE 175 Co/Lab

Co/Lab is a collaborative, project-based course that introduces students to professional contexts through partnerships with peers, faculty, and external collaborators. Students develop early industry awareness while practicing collaboration, communication, and basic project management. The course builds foundational professionalism in the first year, preparing students for advanced collaborative work across the curriculum. 3 credits.

CORE 200 CO/RE II Topics

CORE 200 extends the process-based approach to art and design introduced in the first year. Through topic-based studios, students pursue more complex questions, applying and adapting creative processes across analog and digital methods. Emphasis is placed on refining strategies, sustaining inquiry over time, and integrating reflection and documentation into an evolving practice. Students deepen their conceptual awareness and begin to connect multiple perspectives, preparing them to navigate more advanced and interdisciplinary approaches in their creative work. Prerequisite: CORE 100. 3 credits.

CORE 300 CO/RE III Topics

CORE 300 advances the process-based framework of inquiry, iteration, and exploration into more independent, self-directed projects. Through topic-based studios, students synthesize analog and digital methods while applying creative processes with increasing agility and intention. Emphasis is placed on conceptual depth, critical reflection, and the ability to articulate ideas across media and contexts. Students cultivate the independence and integrative approaches needed for advanced studio work and for defining the direction of their emerging practice. Prerequisites: CORE 100 and CORE 200. 3 credits.

Craft + Design

CRDS 210 2D Digital Making

Two-dimensional digital technologies, imaging, new materials and processes afford unique applications within Craft + Design. Projects integrate the use of digital technology for the development of image, pattern, and texture. Students learn and apply new skills with imaging tools and explore how they translate into various materials and surfaces. 3 credits.

CRDS 215 3D Digital Making

The integration of computer aided design (CAD) with contemporary making continues to expand the possibilities of the Craft field. Digital making addresses a range of new materials and technologies toward innovative applications in Craft. Projects integrate design and output experiences toward exploration of new materials, patterns, molds, templates, models, and objects. 3 credits.

CRDS 310 Creativity + Process

Creativity and process are essential to craft + design careers. Inspiration, ideation, research, and material exploration all contribute to novel and unique creative solutions. Students gain an understanding of materials and address various themes in the Craft + Design practices through models, multiples, and experimentation. 3 credits.

CRDS 315 Design + Material (EP)

Design and material are integral to contemporary studio practices. Design integrates material and process to allow exploration of inherent physical properties that bring content and depth to the meaning of a material. Students combine the process of research and ideation using common themes and explore through material experimentation. Each artist’s personal vision begins to emerge. The practice of the maker, ideation, modeling, and documentation are an important part of the creative process. Fulfills Engaged Practice requirement by requiring students to work with think[box] or an external CIA partner. 3 credits.

CRDS 400 BFA Research + Practice

Research and practice are critical to the synthesis of a studio career. This senior course focuses on self-reflection, research, writing and making. Each student develops their own criteria for a thesis and portfolio of work through research, exploration, and experimentation in various materials and media. This course includes discussions, presentations, readings, and writing assignments, which recognize the direction of the student and their formal issues and conceptual challenges. The mid-year presentation prepares students for the BFA presentation in the spring. 3 credits.

CRDS 401 BFA Practice + Presentation

Studio practice and presentation define the culminating experience of the BFA and serves as a foundation for professional careers in Craft + Design. This course continues to build on the research and studio work developed in the fall semester resulting in the BFA exhibition and theses book. This course advances the discussions, presentations, readings, and writing assignments, to further the direction of the students' body of work. The subject, research, and writing for the thesis defense and BFA statement are finalized during the spring semester. 3 credits.

CRDS 299-399-499 Internship-Craft + Design (EP)

Elective credit can be given on a case-by case basis for student internships developed through the Center for Career and Workforce Development office, with advance permission of instructor and Division Chair.

Drawing

DRG 210 Drawing: The Real and the Fantastic

In this course, students will create curious and expressive drawings, ranging from depictions of the "real world" to believable representations of imaginary places and things. We will cover observation and predictive techniques, often combining them to develop fanciful outcomes. We will work from props, visit the diverse collections of local museums, and render from the human form. Further, students will expand their approaches to drawing through an introduction to new materials and rendering styles. Repeatable up to 6 credits. 3 credits.

DRG 212 Collage + Assemblage

Collage and Assemblage are among the most radical innovations of the early 20th century, and these forms remain relevant today as sources for innovation and experimentation. Each of these forms acknowledges the fracture of contemporary life and the ongoing need for new means of expression. This course will explore the relationship between collage and assemblage and various disciplines within the visual arts including Painting, Print, and Drawing. Students will learn to discern the significantly different effects and content of the wide range of strategies these approaches encompass. Through classroom discussion, lectures, readings, critiques and studio work students will explore the possibilities available through collage and assemblage. Emphasis will be given to the historical and contemporary studio practices associated with collage and assemblage. This

course is open to all students from all majors. Students will be encouraged to apply their area of expertise to the studio work. 3 credits.

DRG 215 Illusionism: Intro to Drawing

Advancing the illusionistic rendering skills developed in the first year, students will be introduced to a variety of theories related to sight and perception. Students will develop skills with several traditional mediums and materials as well as experiment concepts of scale, color, and mark-making. 3 credits.

DRG 216 100 Drawings

In creating 100 drawings within a single semester, students will move through many forms of drawing, from direct observation to work from photographic sources, from abstraction to idiosyncratic. Assignments are sequenced to encourage experimentation and play with a wide range of drawing materials and methods. At the conclusion of the course, students will have begun to develop their own point of view, style, and approach to drawing. 3 credits.

DRG 225 Figure Drawing

Students will develop an individual approach to the figure through relevant historical and contemporary systems of representation. This course emphasizes an innovative approach to drawing using the figure as a vehicle and primary focus for metaphoric or literal interpretations, and as a site for conceptual inquiry. Diverse combinations of traditional and unconventional mediums will be introduced. Individual reviews of work in progress and group critiques are an integral part of the studio concentration. Museum, gallery excursions, and visiting artists are regularly scheduled to enlighten student pursuits. 3 credits.

DRG 230 Cartoon as Contemporary Art

Contemporary artists often make projects in response to the concept of the cartoon. As a form, this concept is drawn from a history spanning hundreds of years from 14th c. preparatory cartoons for history paintings to contemporary time-based manifestations including gifs and narrative media. In this course students explore various low-tech 2D drawing approaches to this genre, making both still and time-based projects. Rather than industry-focused models, coursework focuses on exercises and experimental studio-based practices with an emphasis on producing works that reflect the artist’s personal vision. Themes to be examined include imaginative figuration, violence, and abstraction. Students will consider the relationship between cartoons in popular culture and less mainstream approaches to the media. Through studio and seminar each student will develop a personal understanding of “cartoon culture” as seen through a contemporary art-making lens. 3 credits.

DRG 232 Landscape Drawing Studio

This course is a semester-long investigation of rendering landscapes. Students will work both indoors and “en plein air,” honing both their observational drawing skills (i.e., drawing the landscape from life) and working from photographic sources. Student work will respond to diverse forms of landscape: the urban, rural, and fictional. Experiments with scale, processes, and material

approaches will be fundamental aspects of the course. Students will be introduced to historical and contemporary approaches to landscape. Repeatable for a maximum of 6 credits. 3 credits.

DRG 234 Abstract Drawing Studio

This course will cover a range of approaches to the concepts and processes of abstraction through drawing. These may include non-objective, geometry, color as subject, or gestural mark-making, as well as approaches that refer to the physical world freed of the burden of illusionistic depiction. Coursework will engage students in structured processes as well as open-ended experimentation. Special attention will be paid to the concepts of “innovation” and “resolved work.” Historical and contemporary artworks will give context to discussions. Repeatable for a maximum of 6 credits. 3 credits.

DRG 285 Drawing in The Expanded Field

Through an expansive understanding of drawing as document/documentation students will consider drawing in relationship to movement, time, space, trace and residue. Of particular interest will be the often-inherent ephemerality of drawing used to document evidence of the human i.e., through maps, footprints, and other recorded gestures. Students will think broadly about what a drawing “is” and make work using a spectrum of materials and processes that may include, performance, video documentation, and alternative drawing tools. 3 credits.

DRG 321 Drawing Beyond Observation

This course will explore strategies for representation beyond direct perception, moving past the use of the traditional still life, landscape, or model as subject. How can a drawing describe the world that is beyond the range of our common visual observations? Different approaches to drawing, including free- association, metaphor, and mapping are explored to help define and circumvent personal barriers. 3 credits.

DRG 360 Systems Drawing

This course will investigate the means by which various systems of drawing and representation function as methods of communication. How do historical, cultural and social contexts frame an artist’s ability to send messages through their work? And, like in a game of telephone, in any system of communication it is inevitable that potential problems may occur- misunderstandings, errors, and falsehoods. Can these be absorbed into the content of the work? Illusionistic, abstract, allegorical, diagrammatic, mathematical and idiosyncratic systems of drawing and representation will be investigated through this course, through studio practice, readings, critique and in-class discussion. 3 credits.

DRG 415 Drawing in Context

What provides the context for a contemporary drawing? Is it the graphic novel or a classical form of figurative representation? Does it find its place in the space of the gallery or on the street? Students will explore the ways in which form and style contribute to the content of their work. Projects are student driven with an emphasis on working with each student to develop their ideas through

research, exploration, and experimentation. Museum and gallery excursions and visiting artists are regularly scheduled to expose students to historical and contemporary artwork and practice. 3 credits.

DRG 430 Advanced Drawing: BFA Capstone Project

In this course, each student will develop an independent BFA thesis project in drawing. Coursework emphasizes a deep understanding of the impacts of process and form as one builds a body of work. Through in-studio work time, vigorous peer-to-peer critique and discussions of relevant readings, each student will refine their approach to their thesis project. Students will situate their work within the post-1960s expanded field of drawing by considering diverse historical and contemporary approaches to the discipline including but not limited to illusionism, abstraction, and diagrammatic approaches. Required of all Senior Drawing majors and open as an elective with the prerequisite of Illusionism or through permission of instructor or Drawing Division Chair. 3 credits.

DRG 399-499 Drawing: Internship (EP)

Elective credit can be given on a case-by-case basis for student internships developed through the Center for Career and Workforce Development, with advance permission of instructor and Division Chair. Fulfills Engaged Practice requirement.

Game Design

GAME 210 2D Animation for Game Engines

2D Animation for Games Engines focuses on gaining fundamental knowledge and the application of the 12 principles of animation and their use in gaming and game engines. Students will discover the importance of applying timing, spacing, weigh, squash & stretch, pose to pose, anticipating, exaggeration and more to their drawings to create the illusion of life. 3 credits.

GAME 215 Tabletop Game Design

Tabletop Game Design takes students on an exploration of Gaming Theory and its practice through the development of physical games. Investigation includes game metaphor, story, game mechanics, and chance factors. Students will also analyze games and gameplay including the aesthetics of games and the design of their instructions. In this project-based course students will produce fully implemented board games, card, and dice games. 3 credits.

GAME 216 2D Game Design

Game design allows artists to create meaningful play and interactive experiences. This introductory course explores games through the development and creation of 2D video games. The course aims to provide a critical vocabulary and historical context for analyzing games and gaming theory and focuses on the skills and techniques necessary to incorporate game design into ongoing art practice. 3 credits.

GAME 305 3D Animation for Game Engines

3D animation for use in game engines focuses on the use and development of characters in animation. Successful animation breathes life into motion with clear communication of thought, emotion, narrative or experience. Any moving object is a “character” in a game or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, demonstrations, artist research, studio assignments, in-class lab time, and group critiques. 3 credits.

GAME 318 Game Testing + Level Design

Game Testing and Level Design will be covered as player elements, the game play experience, creating world levels, creating the game interface and creating the atmosphere. In addition, students will learn how to create Game Content for commercial game engines and learn how to set up origination skills for commercial game engines. Students will learn how to create texturing mapping, brushes, light maps etc. 3 credits.

GAME 320 Game Development Pipeline: Team Based Projects (EP)

The course is a project driven course jointly offered between Cleveland Institute of Art and Case Western Reserve University. Students will form production teams and collaborate with them using their talents and expertise to develop a working prototype computer game; having an interactive and immersive experience. Students will take on roles of game producers, developers, artists, programmers, and designers. You will learn to brainstorm, design documentation, assemble resources, create assets, implement the game design, and manage their individual tasks and collective project. The course introduces students to the contemporary challenges posed by the ever-changing technologies used to make and deliver video games on today’s sophisticated hardware. This course will bring together an interdisciplinary group of advanced undergraduate students to focus on the design and development of a complete, fully functioning computer game prototype. The student teams are given complete autonomy to design their own fully functional games from their original brainstormed concept and research to a playable finished prototype, i.e., from the initial idea through to the designed game brand. The student teams will experience the entire game development cycle as they execute their projects. An excerpt of example responsibilities include (but not limited to): creating a game idea, writing a story, developing the artwork, designing characters, implementing music and sound effects, programming and testing the game, and documenting the entire project with a formal “Design Document” and demonstration with oral presentation. Course repeatable for a maximum of 6 credits. 3 credits.

GAME 321 Environment Design in Game Engines

This course serves as a continuation of the fundamentals and theory application of game development. The course materials and projects will help students understand how to further develop game concepts, mechanics, interaction design, and prototype the game through the use of animation and simple interactivity. The course will require students to work individually to design game narratives, concepts, design documents (art assets, technical assets and sounds assets) and demonstrate the playability of the prototype game. The course exposes students to examples of the current work and research in game theory and narrative design, which are integral to the development of successful polished games. Students will be exposed to industry-specific games

with the requirement to test, analyze and review. These examples, along with specific lecture topics and materials, will allow the student to understand how to continue to develop their own game projects by learning specific research methods for understanding content, players and engagement strategies. This course does not require programming skill or experience per se; however, it is understood that the student usage of Unity (in the Game Development SP2014 course,) and/or UDK may be used for projects with limitations on coded interactions and time constraints. If you wish to create a digital game but do not have technical experience to achieve the full results, you will be required to show an animation of the game concept and prototype in action, with narrative, character/environmental style, GUI, HUD, scoring, mechanics, level design, and instructional prompts. Alternatively, you may choose to work on a non-digital game, which notes a similar level of complexity. Please note that this course welcomes both digital and non-digital games, but that the requirements and milestones for each type of game will be somewhat different and require the development of design related documentation, assets and research. 3 credits.

GAME 322 3D Game Engines

The course is designed to teach students about the various elements of game development in 3D game engines. Students will work to utilize modern tools to develop 2D/3D graphical assets into an interactive 3D game engine through the use of programming. Students will learn how to prepare assets for use in Unity and other common game development software. The class will consist of weekly in-class lectures, demonstrations, and projects to be completed both in and out of class. A focus will be applied to skill learning while additional topics and theory will be covered to provide a well-rounded experience. 3 credits.

GAME 345 3D Modeling for Game Engines

3D Modeling for Game Engines is designed to cover the core concepts of 3D modeling as well as the development of characters, objects, and environments used in game development with the additional workflow elements unique to their use in game engines. 3 credits.

GAME 347 3D Texture, Mapping, Digital Lighting

This course is designed to cover concepts in digital application of texture maps for 3D game models rendered in a real-time 3D game engine. Optimization of textures, maps, and materials. Poly count limits, and how to “bake” extremely high levels of detail into low detail models capable of being rendered in real-time, and the benefits of using “Levels of Detail” with static, and dynamic lighting concepts, design, and optimization. The use of toggle-able lighting, and attachment of lighting to game assets and players. The importance of creating immersive environments, capable of being walked through, and/or viewed from multiple, often unspecified angles of view. Projects include concept integration into technical production workflow for describing, and optimizing digital 3D surfaces for rendering in a real-time game engine; creating immersive environments that express mood, and narrative through the materials, and lighting. Projects require the student to continually improve upon conceptual problem solving, time management strategies, communication/presentation and technical skills. 3 credits.

GAME 359 Applied Virtual Reality & Augmented Reality

This course focuses on the applications of virtual reality and augmented reality as applied to industry standard opportunities in animation, medical education/simulation, architecture and training. The course will cover practical technical processes including importing and exporting of assets and the production pipeline. Students will learn how to create immersive assets and experiences using the latest VR and AR technologies. Prerequisite: GAME 345. 3 credits.

GAME 401 BFA Research + Preparation

This course is designed to act as a summative experience for the student. The final BFA Thesis Project will be defined by the student and work with a level of professional collaboration. The requirements for the BFA Thesis will be to solve and effectively visually communicate a comprehensive game design prototype. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific year-long project will be expected to determine successful BFA candidacy. The choice of media and concept will be evaluated on its appropriateness for communicating the message and solving the Thesis problem appropriate to game design and development. The project visualization will be student driven; content needs will be determined by the student and the research into content and industry expectations for successful game design. The emphasis in this course will be on the conceptual development of the content accuracy/relevance and its realization through the design process. The process will fully address research, integration of content, game theory application, target audience, aesthetic and artistic merits, time tracking and scheduling, and ultimately a successful execution of completed prototype. The final work will have the following:

- a two-sentence (Maximum) Thesis Statement,
- a design document process book,
- research paper,
- business-oriented estimates and budget planning for exhibition and materials,
- digital presentation to explain the work, artist statement/project scope statement,
- and the final project depicting the solution for the BFA Exhibition as a prototype game design.

3 credits.

GAME 408 Serious Game Design: Theory + Application

This course introduces the fundamentals of serious or educational game development. The course materials and projects will help students understand how and why games can be used for learning in the fields of health, medicine, science and games for social change. The course exposes students to examples of the current work and research in game design mechanics, game learning mechanics and assessment mechanics; which are integral to development of successful educational games. Students will be exposed to industry-specific serious games (games for learning, corporate training, news games, games for health, science, exer-games, military games, and games for social change.) These examples, along with specific lecture topics and materials, will allow the student to understand how to develop their own serious game projects by learning specific research methods for understanding content, players and engagement strategies. 3 credits.

GAME 430 Virtual + Augmented Reality Aesthetic + Design

This course explores various aspects of the design and aesthetic elements that are fundamental to immersive media including virtual and augmented reality and their application in game design and other are media. The course aims to provide a critical vocabulary and historical context of the cutting edge of input and output technologies and their application as well as the underlying biology and psychology. Students will learn how to create robust and immersive experiences by combining the elements of graphics, animation, video, and audio using leading industry software. Students will complete various assignments and create projects that demonstrate their understanding of virtual and augmented reality. 3 credits.

GAME 445 Advanced Digital Sculpting & Modeling

This class is an open elective course offered through the game design department introducing artists to the world of new techniques and principles within digital sculpting and 3D modeling while utilizing an array of new digital sculpting software and hardware integration. This course integrates workflows and technology which have been adopted as industry standards in most 3D production houses. The course also focuses on exploring new media such as Virtual reality Sculpting tools/techniques through digital figurative study and design. This course teaches students how to utilize the traditional principles of sculpting within a limitless digital landscape, better preparing them for an evolving industry they can confidently transition into. The course will implement a number or project-based exercises around the principles of form shape texture silhouette design, anatomy and many of the traditional tenets of sculpting & design. Students will leave this course with a confident understanding of not only how to integrate new tools and techniques into their R&D but also how to be flexible and adaptive with new digital tools and emerging media. Prerequisite: GAME 345. 3 credits.

GAME 498 BFA Thesis + Exhibition

The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. 3 credits.

Glass

GLS 235-335-435 Glass Color

The emphasis of this course will be on Color. The fundamentals of value, balance, and line in both two- and three-dimensional glass work will be explored to further the understanding of Color. Students will utilize any of the four fundamental techniques of glass working, to explore the use of color in glass. Glass Color is one of six studio courses that explore materials, skill building, and ideation applicable to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved with practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 240-340 Glass Casting

This course advances students' knowledge of techniques in creative and intellectual ways, fostering new conceptual schemes. Students will be introduced to such methods as sand casting, Pate-de-verre, lost wax casting and cold working while pursuing their sculptural goals. Students will also practice applying problem-solving skills to making art. Upon completion, students will have a thorough knowledge and understanding of general kiln forming and acquire more advanced casting techniques. With this technical basis, the course will inspire students to shape and realize an individual visual voice. 3 credits.

GLS 243-343 Glass Introduction

This course focuses on developing an understanding of how glass as a material works, and how one might use it to realize ideas of design and sculpture. The class will be an introduction to the fundamental techniques of glass working. This includes glass blowing and hot shaping, glass casting, flameworking, and griding, polishing and finishing processes. No previous experience necessary. 3 credits.

GLS 243H-343H-443H Glassblowing Intro/Intermediate

This course will focus on developing an understanding of how to manipulate glass in its molten state. Practice in traditional and nontraditional blowing and hot forming techniques. Instructions on the use of various hand tools and torches. Color application techniques and hot glass skill development at your level. Theory and use of annealing kilns, safety in the studio, and teamwork in the hot studio. Open to any skill level. 3 credits.

GLS 245-345-445 Glass Context

The emphasis on this course will be on Context. The fundamentals of perspective, space, and unity in both two- and three-dimensional glass work will be explored to understand our assumptions and the audiences' perception. Students will utilize any of the four fundamental techniques of glass working, to explore the context of glass. Glass Context is one of six studio courses that explore materials, skill building, and ideation application to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved with practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 255-355 Warm Glass + Flameworking

This course introduces students to the possibilities of glass working through an investigation in flameworking and warm glass processes. Warm Glass refers to glass processes conducted with heat, but at temperatures under 1500 degrees such as fusing and slumping. Students will learn to problem solve glass construction both at the torch and in the kiln. Students familiarize themselves with glass as a material and explore their own artistic voice within the medium. Students will learn to safely manipulate and sculpt molten glass at the torch. The kiln-working aspect of the course will explore kiln operations to manipulate glass into two- and three-dimensional glass objects. No previous experience necessary. 3 credits. 3 credits.

GLS 260-360 Glass Drawing + Imagery

Glass has been used as a material for self-expression since the beginning of the studio glass movement beginning of the studio glass movement beginning in 1962. Non-traditional methods of creating graphic imagery with powder drawing and screen printing on flat glass are even newer to the movement. This course gives an overview of the contemporary techniques and processes utilizing glass as a surface for creating imagery. There is much left to be discovered; and experimentation is not only encouraged, but necessary. 3 credits.

GLS 265-365-465 Glass Form

The emphasis on this course will be on Form. The fundamentals of shape, proportions, and scale in both two- and three-dimensional glass work will be explored to further the understanding of Form. Students will utilize any of the four fundamental techniques of glass working, to explore forms achievable in glass. Glass Form is one of six studio courses that explore materials, skill building, and ideation applicable to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved with practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 275-375-475 Glass Material

The emphasis of this course will be on Material. The fundamentals of history, tradition, and cultural context in both two- and three-dimensional glass work will be explored to further understand glass as material. Students will utilize any of the four fundamental techniques of glass working, to explore the material of glass. Glass material is one of six studio courses that explore materials, skill building, and ideation application to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved with practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 285-385-485 Glass Production

The emphasis of this course will be on Production. The fundamentals of rhythm, movement, and repetition in both two- and three-dimensional glass work will be explored to further the understanding of Production. Students will utilize any of the four fundamental techniques of glass working to explore the production process in glass. Glass Production is one of six studio courses that explore materials, skill building, and ideation applicable to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved in practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 295-395-495 Glass Surface

The emphasis of this course will be on Surface. The fundamentals of pattern, texture, and repetition in both two- and three-dimensional glass work will be explored to further the understanding of Surface. Students will utilize any of the four fundamental techniques of glass working, to explore the

various surface applications in glass. Glass surface is one of six studio courses that explore materials, skill building, and ideation application to the glass arts. Students develop through experimentation and the development of a personal point of view and studio practice. Students learn studio safety and are assigned responsibilities in operations. Students will be involved with practical experience in exhibiting works and applying to exhibitions. 3 credits.

GLS 342-442 Glass Hot Sculpting

This course focuses on developing an understanding of free-hand glass sculpting. This course explores similarities and inherent differences between traditional glass blowing techniques, and those used for hot glass sculpting. Approaches for making finished sculptures from sketches and designs will be at the core of this class. Areas of focus will include idea development, processes for breaking down and deconstructing complex forms, craftsmanship, and material understanding. Assignments are given to teach techniques and processes but will also focus on developing the student's own personal vison and narrative. 3 credits.

GLS 399-499 Glass Internship

Elective credit can be given on a case-by-case basis for an internship developed by student through the career services office, with advance permission of instructor and head of department. Fulfills Engaged Practice requirement.

Graphic Design

GDS 101 Graphic Design Foundations

This course introduces students to the principles and practices of graphic design through hands-on projects while grounding thinking and making in historical and contemporary contexts. Students will form a foundation of knowledge and ability in the fundamentals of visual communication such as typography, image- and form--making, composition, color, and the elements and principles of design, all while asking: for whom are these designs for and to what ends? With a focus on experimentation and reflection, students will foster curiosity and criticality through projects, lectures, workshops, and exercises, supported by presentations and critiques. To augment their studio-based experiences, students will explore questions and discuss insights through reading, watching, and listening to a range of relevant sources. 3 credits.

GDS 203 Typography I

This is one of the two central classes in the first year of study in Communication Design (alongside Design for Communication I) In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the 2nd semester, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding. Students will be assigned multiple projects throughout the year. Each project begins

with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project. 3 credits.

GDS 204 Typography II

Through the use of studied, well designed and competently executed design solutions, we will emphasize the effective and sensitive use of typeforms in complex and sustained communication projects. The attributes of rhythm, proportion, hierarchy, and progression will be investigated, emphasized, and practiced to produce excellent quality professional solutions. Projects are carried out in varying degrees of execution including sketchbook roughs, presentation sketches, laser comprehensives, and finished art. Thoughtful experimentation with the software and imaging equipment is encouraged to extend and challenge the process. The course objectives will be pursued through assigned projects, explanations, demonstrations, and group critiques. Prerequisite: GDS 203. 3 credits.

GDS 237 Graphics for Design

This course is designed to teach graphic presentation skills for non-majors in the first semester, and to help students create an effective professional presentation package in the second. The first semester focuses on developing an understanding of key graphic elements, including; grid, type, and hierarchy. 3 credits.

GDS 238 Graphics for Design

This course is designed to teach graphic presentation skills for non-majors in the first semester, and to help students create an effective professional presentation package in the second. The second semester focuses on students using these elements to develop their personal portfolios and professional presentation packages. The emphasis of the entire course is to teach effective visual presentation skills. All assignments are geared to help the students develop overall presentation abilities, while building a basic understanding of the key elements of graphic and communication design. Prerequisite: GDS 237 or GDS 265. 3 credits.

GDS 265 Design for Communication I (EP)

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography). In the first semester, students become familiar with the broader discipline of the field through the construction of abstract design concepts, layout, symbols, and sequential systems. Conceptual thinking and the integration of typography with imagery are explored throughout the course. In the 2nd semester, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding. Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project. 3 credits.

GDS 266 Design for Communication II

This is one of the two central classes in the first year of study in Graphic Design (alongside Typography). In this course, students investigate projects that follow the various subfields of the profession; projects include Identity, Web/Interactive, Information and Wayfinding. Students will be assigned multiple projects throughout the year. Each project begins with a lecture and demonstration of techniques. Each week, students practice presentations to the larger group in formal and informal critique and brainstorming sessions. Faculty will work one on one with students to answer questions and assist in the process. Reviews will be held at key points during each project. Prerequisite: GDS 265. 3 credits.

GDS 305 Web Design/Interactive I

Through this course, students will learn how to use different software tools to design, implement, and produce a Graphic User Interface. Our efforts will be mostly concentrated on creating web/internet/ interactive projects, as these will allow for the exercise of ideas and tools across the entire design spectrum. Students will have a grasp of the essential technology used for web applications: the Hyper-Text Markup Language (including HTML 5) and Cascading Style Sheets (CSS). You will be introduced to several techniques that will allow you to begin making interactive applications, which include PHP, JQuery and Javascript, as well as looking at user experience and design of apps for smartphone and pads. The course will also include an introduction to designing and creating Epub formats. Prerequisite: GDS 265 or GDS 203 or permission. 3 credits.

GDS 305B Web Design/Interactive II

This class builds and expands the study begun in Web Design/Interactive 1 (Graphic User Interface 1). Students move to more advanced structures and interface ideas. Experimental possibilities are explored as students develop web and portable device designs, furthering the skills learned in the first section of the class. Prerequisite: GDS305. 3 credits.

GDS 309-409 Hand Made Book

This course will encompass an introduction to bookbinding tools and techniques. A hands-on approach to the school's production facilities, giving students the opportunity to work with the potentials and limitations of the reproduction process. Responsible experimentation with production tools and facilities is encouraged to expand and challenge the process. The course objectives will be pursued through explanations, demonstrations, and critiques. Prerequisites: None. GDS 203 Typography I and GDS 265 Design for Communication I are strongly recommended. 3 credits.

GDS 320-420 User Experience/User Interface Design (EP)

The technological changes of the past 10 years have expanded the possibilities for graphic interface design in countless ways. From devices, to wearables, to the Internet of Things, providing an intuitive and enjoyable experience via a Graphic Interface is critical to both attracting and keeping users. User Experience methodology is central to this design revolution. By understanding and employing the key tools of UX methodology (empathy maps, journey maps, information sorting and architecture, etc.) designers are able to create smart, beautiful and useful solutions to contemporary

design problems. Employing the core concepts of Graphic Design, such as hierarchy, information and narrative flow, grids, and basic typography are central to successful designs and experiences. This class aims to demystify user experience by having students engage in rapid prototyping of Interfaces using contemporary methods and tools. Students will not only create workable prototypes of their designs and apps, they will rapidly test them with an audience, gather feedback and rework their designs based on that feedback. These experiences will give students a practical and simple introduction to what UX is while also explaining some of the core concepts of usability. Open to juniors and seniors with one year of Graphic Design training or by signature of the instructor. 3 credits.

GDS 332 Publish or Perish: Publishing as Creative Practice (EP)

How can the ever-expanding and -changing field of publishing be a synergistic part of an artist or designer's practice? We will explore this question within a hybrid studio-and-seminar structure, pursuing a line of inquiry through the expansive field of publishing. Another way of defining publishing is "making a public." The circulation and discourse of ideas can be a means to form community. This course will equip students with the ability to create community through publishing. We will complete a series of experimental publishing projects that range widely in their means of production, modes of dispersion, and forms of reception — from PDFs to Risograph-printed zines to performative happenings — developing essential skills and knowledge in typography, editorial design for print and screen, digital and print production, and visual storytelling, among other areas. 3 credits.

GDS 341 Package Design

This course discusses the vast amount of packaged goods in the marketplace. Students develop design aesthetic software skills to design, create and prepare art to implement consumer packaging. Prerequisite: GDS 204 or permission. 3 credits.

GDS 345 Design in Space

Design in Space introduces exhibition design as a foundation and expands graphic design into lived environments. Students learn how typography, image, and form guide audiences through space while shaping perception and experience. Projects range from exhibitions and installations to public interventions, catalogs, and documentation. Alongside making, students practice writing--both critical reviews and reflective, poetic texts--to frame their way of seeing space. The course combines professional skills with experimental, multi-sensory exploration. Prerequisites: GDS 200 or GDS 203. 3 credits.

GDS 352-452 Publication Design

This course covers contemporary issues in Publication Design. The aesthetic of type and image remains the most widespread media for graphic designers. Aspects of the printed word and image will be investigated and considered in this class by focusing on the process by which ideas are developed, conceived, written, edited, and ultimately presented. Publication Design will explore projects that will include exercises focused on working within a team, within budgets, with other professionals, and with key vendors. The sequence of the idea is stressed, including how these ideas are presented and revealed through a variety of publishing media. 3 credits.

GDS 360 Production Studio

This required course begins with one simple question: What do you want to make? The rest of the course is devoted to learning how to “make things” in the vast array of facilities open to today’s designers. The process of making things is approached from a practical side (understanding materials and digital tools) and a theoretical side (social responsibility and sustainability). Students learn to form successful teams to define and produce projects. Prerequisites: GDS 265, GDS 266, GDS 203, and GDS 204, or permission. 3 credits.

GDS 366 Graphic Design: Advanced Studio

This is the core class for the second year (junior) of study in the major. The class works on client-based projects. All students work on projects, all students present to clients, and one design is chosen to be realized. During the course, iterations and presentation skills are stressed as students learn how to navigate the crucial relationship with the client. Students work within realistic industry deadlines and adhere to specific current production requirements. Students will realize a number of presentations for clients throughout the year. They practice and realize both hard-copy and digital presentations. Research, empathy, and design skills are stressed. Prerequisites: GDS 203 and GDS 265. 3 credits.

GDS 367 Contemporary Marketing + Art Direct (EP)

Focuses on using graphic design and visualization skills to communicate ideas in print and in new media. Heavy emphasis on conceptualization. Classroom discussions along with critiques set up to mimic actual creative department environment. Fulfills Engaged Practice requirement. 3 credits.

GDS 465 Graphic Design: BFA Thesis

This is the core class for the senior year of study in the major. The class meets weekly for presentations and develops research skills and strategic practice. This is the research and idea phase of the BFA thesis presented in the spring. Presentation, research, and ideational skills are stressed. 3 credits.

GDS 466 Graphic Design: BFA Statement + Exhibition

This is the second half of core class for the senior year of study in the major. This is the realization phase of the BFA thesis presented at the end of the semester. Prerequisites: Students must be working toward a BFA in one of the Design Environment departments. Other students may be admitted with the permission of the instructor. 3 credits.

GDS 299-399-499 Graphic Design: Internship (EP)

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Center for Career and Workforce Development with advance permission of the department head. Fulfills Engaged Practice requirement.

Humanities/Cultural Studies

HC 220 Film Studies: Genre

An introduction to film studies with a focus on genre. The genre will vary each semester, in areas such as science fiction, fantasy, horror, noir, action, romance, comedy, western, documentary, and others. Students will analyze film as an art form and a cultural product, with attention to its historical contexts, critical and theoretical meanings, and formal elements, such as cinematography, editing, and sound. The course will include screenings, lectures, discussions, and activities that support critical thinking and analysis. Contributes to minors in Visual Culture or Media Studies. May be repeated for credit with separate topics. Co-requisite: WR 102. 3 credits.

HC 225 Reading Topics

Reading Topics Courses will cover a specific genre of historic or contemporary literature. Examples may include modernist women's writing, science fiction, literature of the African diaspora, blues literature, nature writing, and/or emerging and experimental forms. The topic covered in specific courses designated as such will be listed during the semester when students register. While students may engage in creative assignments during this course, the main goal of this class will be for students to become familiar with reading and assessing a subcategory of literature to consider how global events, political artistic movements shape and influence and are shaped and influenced by writing. Assignments may include short critical analysis, student-led discussions, and independent research. 3 credits.

HC 328 Japanese Expressions

This course introduces students to the culture of Japan as it is revealed in Japanese traditions of literature, theatre, and cinema. It focuses on concepts that are significant across artistic forms–from Noh theatre to modern film, from early myths to manga–such as the Jo-Ha-Kyu rhythm, Ten-don repetition, and the Ki-Sho-Ten-Ketsu structure. Students will gain familiarity with the historical and contemporary contexts of practices including Japanese calligraphy, kamishibai ("paper theatre"), origami, and rakugo (traditional comedic storytelling). The course will include hands-on projects that help advance analysis, as well as opportunities to explore connections to other areas of art, design, and culture. 3 credits.

HC 348 Special Topics in Humanities & Cultural Studies

This special topic course explores critical issues in humanities and cultural studies. Each section will focus on distinct topics and disciplines, such as literary studies, film studies, Black studies, Latinx studies, disability studies, queer studies, digital humanities, and cross-disciplinary studies in the humanities. Course activities will include readings and discussion, the analysis and interpretation of texts, presentations, and research assignments. 3 credits.

AHHC 310 CMA Collections Now

This course is a hands-on, object-based exploration of the collections at the Cleveland Museum of Art. It will include regular visits to the CMA and meetings with its curators and conservators.

Students will gain an understanding of the history and making of art through close examination of materials, techniques, and technologies. The course emphasizes current exhibitions, the social contexts and cultural ideas of artworks across time periods and media, and questions of tradition and innovation. It also underscores critical thinking as part of the creative and productive processes in art and design. May contribute toward the minor in Visual Culture. Pre-requisite: AH 150. Pre-requisite or co-requisite: AH 250. 3 credits.

AHHC 323 Histories of Photography, Film, and Video

There is no single history of photography, film, and video, but rather multiple intersecting histories. Lens-based media shown in the white cubes and black boxes of museums might also appear in the pages of newspapers, the darkened auditoriums of cineplexes, the public-access channels of cable television, the social-media platforms of the internet, etc. This discussion-based course will examine the lens-based media of significant modern and contemporary artists while also considering media's varied applications in journalism, policing, science, entertainment, and other fields. Course activities include readings and reading responses, short writing assignments, and class presentations. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHHC 326 Latinx America: Art + Visual Culture

This course examines how art and visual cultures in South America, the Caribbean, and the United States have been part of ongoing decolonial efforts and resistance. We will pay special attention to the relationship between Latin American and U.S. Latinx art and to the linkages between histories, industries, and creative practices. We will study the legacies of coloniality through the analysis of media including pictorial manuscripts, photography, visual art, comics, telenovelas, performance, and digital video. With sub-themes including power, knowledge production, representation, racialization, popular culture, and identity, the goal of this course is to understand how global visual cultures have shaped contemporary U.S. Latinx art worlds. Prerequisite: AH 150 and AH 250. Corequisite: AH 250. 3 credits.

AHHC 359 The Body: From the Historic to the Contemporary

This course explores one of the most important themes of art: the body. Discussions will center on a complex range of ideas and values associated with the body as depicted in painting; sculpture; photography; installation; performance; video; etc. We will examine shifting presentations with a consideration of what such work tells us about the views and circumstances they may reflect. These investigations will be undertaken through a variety of lenses: formal; political; social; personal, etc. We will consider the role of authorship and cultural context in shaping a work. While the historical evolution and foundations of art work centering on the body will be reviewed, the focus of the course is on work made since 1945 to the present. Additional topics: the traditional nude; conceptions of beauty; power relationships; conceptions of gender, race, class; gaze theory; identity and performance; etc. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHHC 373 Art of East Asia

This lecture/discussion-style course is to explore the art and visual culture of East Asia, focusing on Japan and China. Political, religious, social, and visual aspects of the art will be stressed in class. In order to understand the art and civilization of these two countries, we will look at art objects from ancient archeological objects, medieval architecture to modern and contemporary art. Subjects such as women artists, performing arts and animation will also be discussed in this course. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

WRHC 210 Writing About Film

Students will explore ways of writing about film, through forms of writing that are creative, critical, and reflective. Those forms may include review writing and popular criticism, poetry and fiction, experiments in the essay, critical analyses, and exploratory and multimedia practices of writing about film in relation to the self, media, art, and culture. Students will learn about topics in film studies, while developing skills in analysis, inquiry, research, and writing processes that they can use in many future settings. The course will include screenings at the Cinematheque and consideration of the Cinematheque's unique role at CIA and in the cultural landscape. Prerequisite: WR 102. 3 credits.

WRHC 215 Creative Writing

An introduction to Creative Writing. Students will write and revise original work across genres such as fiction, poetry, creative nonfiction, graphic narratives, and scripted forms. They'll explore techniques of literary craft, analyze and discuss example readings, and collaborate in giving and receiving feedback. Prerequisite: WR 101. 3 credits.

WRHC 311 Poetry Writing

This course focuses on the writing of poetry. Students will write and revise original work. They'll also read examples from the genre, explore literary techniques (such as form, sound, image, and tone), and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 315 Topics in Creative Writing

This course focuses on special topics in Creative Writing. Each section will have a distinct emphasis, such as travel writing, hybrid writing, interactive writing, translation, environmental writing, writing for performance, creative writing in relation to specific authors and periods, and emerging and experimental forms. Students will write and revise original work, analyze and discuss readings, study relevant literary history and theory, and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 316 Fictional Worlds and Their Stories

In this course, students will write and revise original fiction that explores alternate worlds and their systems. Taking inspiration from real world and fantastical elements, they'll use literary techniques to create stories that stand on their own, and their potential use in games, animation, film, comics,

interactive media, and other forms will also be considered. We'll consider how the imaginative and material worlds of a story alter its trajectory and how a story's characters, writer, and reader alter those worlds. Prerequisite: WR 102. 3 credits.

WRHC 317 Collaborative Acts

This course explores collaborative practices through creative writing. Students will take inspiration from close engagement with sources that demonstrate and theorize collaborative processes in writing and across media. They'll use an assortment of compositional methods to write and revise works that collaborate with peers, texts, environments, communities, and other partners. They will also consider principles of collaboration more broadly, analyzing practices that can support meaningful collaboration in many settings. Prerequisite: WR 102. 3 credits.

WRHC 319 Graphic Narratives

Are you fascinated by the graphic novel or graphic memoir? Interested in making designed or visual texts? In this class, we will investigate a variety of ways that texts and images interact to tell stories: how the visual and the verbal engage and catalyze each other, how they can reflect and inflect, reinforce, strengthen and gesture to each other in compelling, powerful and meaningful ways. To this end, the class will examine, and practice different graphic storytelling methods used in telling fictional, journalistic and/or personal stories. The course will also involve the history of graphic narrative and the different ways that graphic and visual narratives have been and may be theorized. Assignments will include critical and creative responses to our readings and a creative project involving an integration of writing and visual media. Primary readings are likely to include comics, film and video, visual essays and full-length graphic novels and memoirs. Prerequisite: WR 102. 3 credits.

WRHC 324 Writing Across Gender

This course is designed to outline the contributions of women and non-binary authors to the origins and development of literature from antiquity to the present time. It will focus on the role of gender performance and visibility in literary space and explore questions like “What was ‘women’s writing’ in the 19th century? What is “trans writing” today? It will inquire into the areas of race and social class as they are directly relevant to (or feature as tropes within) the literature comprising our reading list. It also introduces some of the basic theoretical questions that trans and feminist scholarship has raised in connection with gender and writing. Through selected readings, research, and critical discussion, members of this class will become familiar with contemporary literature that thinks about and performs gender, its social/ historical contexts, and some of the critical approaches through which it has been considered. Prerequisite: WR 102. 3 credits.

WRHC 329 Writing and Humanities Topics

Topics course in Writing and Humanities/Cultural Studies. Prerequisite: WR 102. 3 credits.

WRHC 330 Editing + Publishing Workshop

Students will practice skills in editing, publishing, and professional writing, including manuscript evaluation, copyediting, and other editorial practices. They will also explore the history of the field, the contemporary publishing landscape, and publishing's intersections with communities, culture, and the arts. Students will work individually and collaboratively to complete editorial projects, developing skills in technical writing, project management, and professional communication. Prerequisites: WR 102. 3 credits.

WRHC 335 Writing and Community

Students will use writing processes to explore the intersections among writing, cultural inquiry, and community-based projects. The course includes the study of topics that connect to community programming, consideration of organizational principles and collaborative processes, and writing activities across creative, critical, and reflective modes. Each semester will include connections to community partners and projects in areas such as literary arts programming, editing and publishing, and education. 3 credits.

WRHC 373 Creative Nonfiction Writing

This course focuses on the writing of creative nonfiction, a genre that includes life writing, journalism, the lyric essay, and more. Students will write and revise original work. They'll also read examples from the genre, explore literary techniques (such as form, voice, and incorporating research), and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 392 Fiction Writing

This course focuses on the writing of fiction, especially the short story. Students will write and revise original work. They'll also read examples from the genre, explore literary techniques (such as structure, setting, time, voice, point of view, and character), and collaborate in giving and receiving feedback. Prerequisite: WR 203. 3 credits.

WRHC 490 Creative Writing Projects

Students will complete advanced projects in creative writing. These may include work in fiction, poetry, screenwriting, creative nonfiction, graphic narratives, hybrid genres, multimedia writing, and other genres and forms. The course emphasizes a process-based approach to idea development, planning, drafting, research, and revision, with close feedback from the instructor and peers. It includes the critical consideration of writing connections to literary communities, reading and research, publishing, culture, and art and design. Prerequisites: WR 203. 3 credits.

Illustration

ILL 201 Digital Techniques I

This course introduces students to concept development with exercises and assignments in conceptual thinking, research, drawing, and design. Students will learn to work using professional workflow & industry-standard digital techniques. Students will review the fundamental painting and lighting techniques while learning how to develop research and implement assets into finished pieces or production pipelines. 3 credits.

ILL 202 Digital Techniques II

This course introduces students to industry-standard digital techniques. Focusing on vector illustration for graphic illustration and design. Students will learn to focus on attention to detail, communication, the handling of multi- asset projects, and the integration of type into illustration. They will explore the many applications of vector work through industry-inspired coursework and education. 3 credits.

ILL 205 Illustration I

To prepare illustration students to become working professionals by providing them with the necessary skills and knowledge to advance through the courses provided at the Institute to develop a professional level of performance for future employment. The department of Illustration emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate the student's visual awareness to a professional level. For them to be aware that illustration is an applied art, a business, to satisfy the client needs, and should be executed in a professional business manner by experiencing classroom assignments prepared in a job like situation. 3 credits.

ILL 260 Layout Rendering Techniques

This course is concerned with introducing students to techniques and materials used by professional illustrators. The emphasis will be on developing critical observation skills along with enhancing technical and rendering abilities to a professional level. Also, purpose and application of techniques for layout presentation, as well as refining finished art for reproduction. Emphasis will be on drawing, painting and other tactile techniques, as well as digital rendering techniques for the preparation of finished art for the final application of artwork created. 3 credits.

ILL 265 Character Design + Development

This course will concentrate on the character creation process, focusing on all aspects of character concept and development. Students will learn to understand character types, body language and production techniques. In the fast growing gaming and animation industry, the ability to create characters is essential. Graphic novels/ comics, children's books and advertising also rely heavily on an illustrator's ability to create characters that meet client demands/ needs and make them part of a cohesive world. 3 credits.

ILL 305 Illustration II

This course encourages students to develop a confident knowledge of design in illustration, the thinking process, and production techniques necessary to compete in the field of applied arts and prepares illustration students to become working professionals within the marketing communications community. It will motivate the student's visual awareness, teaching the student to conceptualize, design and execute on a professional level. Students become familiar with several techniques used in editorial illustrations, book illustrations, advertising illustrations, as well as many others using an extensive range of materials. Students learn to produce quality illustrations and to be responsible for the conceptual aspects of a project whenever necessary. 3 credits.

ILL 320 Picture Book Illustration

This course will explore the creation of a picture book through historical context, the evolution of children's book illustration, and the methodology of creating art for a picture book. Picture books continue to expand in modern markets through digital applications as well as book art, a sculptural narrative object. Students will gain knowledge of the publishing industry and the process of submitting a body of work. Students will be expected to create a personal illustrative narrative by means of gathering reference and creating consistent and well-developed characters that exist in a story. This course is strongly recommended for elective students interested in picture books and visual narratives. Open to all sophomores, juniors, and seniors. 3 credits.

ILL 363 Illustration for Publication

This course will focus on applications of digital and tactile processes, materials, and techniques from concept development through final reproduction. 3 credits.

ILL 367 Graphic Novels + Sequential Art

This course covers an in-depth exploration of sequential visual storytelling. Sequential storytelling has influenced popular culture throughout history and continues to thrive in traditional print and digital platforms. Illustration markets include comic strips, comic books, graphic novels, underground comics and Zines. Sequential storytelling is also the basis for storyboarding in the entertainment and advertising industries. New concepts and techniques will be threads throughout the class as students explore visual storytelling. Assignments will focus primarily on graphic novels but will also include exploration of the single panel cartoon, multiple panel comic strips, zines, and sequential illustrations. Assignment will also introduce students to basic storyboarding for the advertising and entertainment industries. Topics covered in this course include setting the scene, transitions, and understanding panel and page composition. 3 credits.

ILL 370 Industry & Business

This course will introduce students to the many industry opportunities in the illustration field while providing them with the education and tools to navigate their preferred option. Students will learn the aspects of running their own illustration business while practicing professionalism and time management. Students will create large-scale portfolio pieces inspired by industry examples that will challenge them as if working with a client. They will learn how to manage their time, work and communicate professionally and create portfolio-level work with tight deadlines. 3 credits.

ILL 389 Community Projects (EP)

Students will illustrate and provide art and production services for individual clients as well as for organizations in a professional studio setting. The course emphasizes the student's development of problem-solving, meeting client demands, communication skills, organization and effective time management, proper preparation of artwork for reproduction, teamwork and collaboration - all specific to the marketplace as an introduction to real- life challenges. For Illustration majors only. Other majors only with instructor's approval. 3 credits.

ILL 494 BFA Preparation

An independently initiated illustration thesis project is defined in a statement detailing the nature and purpose of the project, medium, and procedural timetable. A year-long project is created displaying the technical competence, solution-based ideas, responsibility to professional standards, self-reliance, determination and perseverance learned throughout a student's years of education. 3 credits.

ILL 495 Final Project: Illustration Portfolio

The illustration department emphasizes the understanding of contemporary themes and concepts as a basis for nurturing the student's ability to translate this acquired thematic vocabulary into inventive visual solutions. The main objective is to motivate students' visual awareness to a professional level to meet marketplace needs. 3 credits.

ILL 498 BFA Thesis + Exhibition

The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. 3 credits.

ILL 299-399-499 Illustration: Internship (EP)

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Center for Career and Workforce Development with advance permission of the department head. Fulfills Engaged Practice requirement.

Industrial Design

IND 235 Industrial Design 1.1

This course will focus on basic processes and principles of industrial design and product development. An emphasis will be placed on user-centered problem solving, and methods for achieving innovative results. Multiple semester projects are structured around key design concepts and individual career interests. Projects are structured to reinforce research, concept generation and

refinement, resulting in solutions that address functional and aesthetic issues. Regular formal reviews with enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. 3 credits.

IND 236 Industrial Design 1.2 (EP)

This course is an extension of Industrial Design 1.1, with a focus on advanced industrial design and product development processes and principles. Emphasis will be placed on in-depth analysis and synthesis, in addition to market-driven exploration. One semester project will focus on problem solving based on systematic ergonomic testing, while the other is a sponsored project that involves interaction with design, marketing and engineering professionals. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: Industrial Design 1.1. 3 credits.

IND 239 Materials + Processes

This course provides an overview of contemporary manufacturing methods used in industry, in addition to the material selections used to support them. Lectures will provide an overview of the generally accepted design practices for selected manufacturing processes and materials, along with a framework to make cost-based decisions for selecting a specific process. Class activities will include disassembly and evaluation of the manufacturing methods used in an electro-mechanical consumer device. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. 1.5 credits.

IND 240 Materials + Processes

This course is an extension of the Fall Materials + Processes and will focus on contemporary manufacturing methods used in industry, in addition to the material selections used to support them. Lectures will provide an overview of the generally accepted design practices for selected manufacturing processes and materials, along with a framework to make cost-based decisions for selecting a specific process. Class activities will include disassembly and evaluation of the manufacturing methods used in an electro-mechanical consumer device. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. 1.5 credits.

IND 250T-251T/350T-351T/450T-451T Transportation Design (EP)

This series of courses exposes students to the basic knowledge, skills and qualities that are important for a career in transportation design. CIA faculty and practicing transportation designers will demonstrate methods for creating context, inspiring designs, ideation through sketching/rendering, physical model building and verbal and visual communication. Specific project themes will be driven by industry sponsors while deliverables will be determined by the individual aptitude and experience. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in- studio instruction. Professional designers, both staff level and management, in addition to guests with specialized industry expertise will visit throughout the semester. Series of six courses required of Transportation Track students. IND 350T, 351T, 450T, 451T each fulfills Engaged Practice requirement. 3 credits.

IND 280 Ergonomics + Design

This course focuses on the process of designing for human use. Anthropometrics, task analysis, user experience, research, and safety are explored. Course content is aligned with projects in Industrial Design 1.2. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. 3 credits.

IND 285 Communication Skills

This course will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through manual sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.1. 3 credits.

IND 286 Communication Skills

This course is an extension of the Fall Communication Skills and will focus on the development of effective visual communication for product design. An emphasis will be placed on exploring and communicating ideas through sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Digital communication tools and techniques will be introduced, including the use of digital drawing tablets. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.2 Prerequisite: Communications Skills 1.1. 3 credits.

IND 287T Communication Skills: Transportation

This course runs concurrently with IND285 and includes effective visual communication for product and transportation design. An emphasis will be placed on exploring and communicating ideas through manual sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Guest instructors will teach specific tools and techniques for transportation-related visual communication. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.1 and Transportation Design. 3 credits.

IND 288T Communication Skills: Transportation

This course runs concurrently with IND286 and is an extension of Fall Communication Skills. Course content will focus on the development of effective visual communication for product and transportation design. An emphasis will be placed on exploring and communicating ideas through sketching, rendering, orthographic drawing, modeling and verbal/visual presentation. Digital communication tools and techniques will be introduced, including the use of digital drawing tablets. Studio time will include demos, one-day assignments, work time and one-on-one instruction. Coursework is designed to align with projects in Industrial Design 1.2 and Transportation Design. Prerequisite: Communications Skills 1.1. 3 credits.

IND 303-303T 3D Modeling 1.1

This course focuses on introducing students to 3D digital modeling for the industrial design profession. It employs a surface modeling approach using Autodesk Alias software to create multiple class-driven projects. Study consists of a lecture demo format in a computer lab environment. In-class work will emphasize key modeling concepts and will be supplemented with student-driven projects intended to develop practical application strategies and skills. Junior standing is required for registration of this class. 3 credits.

IND 304-304T 3D Modeling 1.2

This course is a continuation of the fall 3D Modeling (IND 303) course with an emphasis on an expanded knowledge of surface modeling techniques. An emphasis will be placed on surface continuity and transition, in addition to exploration of organic forms. Students will acquaint themselves with the process of preparing and exporting files for output. Rapid prototyping will be introduced with and opportunity to create physical parts using an on-site three-dimensional printer. Additional methods and resources for rapid prototyping will also be introduced. Prerequisite: 3D Modeling 1.1. 3 credits.

IND 317-417 Design Center Based Learning (EP)

This course functions as a professional design studio, placing an emphasis on client-based projects and interdisciplinary teamwork. All companies/organizations who are participating in the course make a financial commitment to CIA and intern team members may be compensated. When compensation is available it may vary, but is based on the project budget, time commitment and individual contributions. The faculty, who will oversee the process, deliverables and schedule for each project, will determine studio responsibilities. Prerequisites for Industrial Design majors: one year of industrial design training and approval of the course faculty. Prerequisite for non- Industrial Design majors: approval of the course by the faculty assigned to the course. 3 credits.

IND 335 Industrial Design 2.1

This course will focus on in-depth design exploration, placing an emphasis on high-level research, innovative concept generation and refinement focused on problem solving and manufacturability. Semester projects will focus on sustainability and furniture, the latter project requiring a full-size functional prototype. Project themes are intended to cover key critical information, while tailoring material to individual interests. Regular formal reviews will enable individuals to develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: Industrial Design 1.2. 3 credits.

IND 336B Industrial Design 2.2 (EP)

This course is an extension of Industrial Design 2.1, with a focus on strategic aspects of design. Further emphasis will be placed on research, concept generation and refinement focused on problem solving. Semester projects will focus on design in the context of business objectives and a broader product development environment. Project work will involve teamwork and direct interaction with outside design and marketing professionals. Regular formal reviews will enable individuals to

develop verbal and visual presentation skills, and formal lectures will be balanced against one-on-one in-studio instruction. Prerequisite: IND 335. 3 credits.

IND 352T Automotive Design Language 1.1

This course will introduce students to fundamental processes and approaches of vehicle design language development. An emphasis will be placed on identification of design themes and vehicle overall body construction. Course content runs concurrently with the Transportation Design course, allowing faculty to guide research, develop innovative vehicle body construction, define proportion and define gesture and develop vehicle layout. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering. 3 credits.

IND 353T Automotive Design Language 1.2

This course is an extension of Automotive Design Language 1.1. An emphasis will be placed on connecting form languages with functional solutions and developing greater sensitivity to vehicle exterior and/or interior surfacing. A semester-long project will run concurrently with the Transportation Design course. The course is structured to reinforce form-giving while refining methods and skills, resulting in a visual language that communicates functional needs. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering. 3 credits.

IND 375 Marketing + Design

This course exposes students to the relationship between design and marketing, specifically addressing social/ethical responsibility, research, strategic marketing, branding, distribution, advertising and pricing. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. Individuals will be required to develop a marketing plan for a product created in the Industrial Design studio. 3 credits.

IND 403 3D Modeling 2.1

This advanced digital modeling course offers the option to continue with surface modeling using Autodesk ALIAS Automotive (for automotive design) or Solid Works for those interested in gaining exposure to solid modeling (for product design). The ALIAS option will include advanced methods for exterior surfacing, while the Solid Works option will focus on the user interface and basic solid modeling procedures. Prerequisite: 3D Modeling 1.2. 3 credits.

IND 404 3D Modeling 2.2

This is a continuation of the fall 3D Modeling course (IND403) with an option to continue Autodesk ALIAS Automotive (for automotive design) or Solid Works (for product design). The Autodesk ALIAS Automotive option will focus on advanced rendering techniques for automotive design presentations, including Key Shot animation and rendering procedures. Projects will culminate in fully modeled exterior or interior design presented as a finished animation of the student's own design. The Solid Works option will focus on surface modeling techniques and the differences and advantages of combining solids with surface modeling techniques. Areas of study will include surfacing tools loft

and boundary and continuity options for curvature and 3D sketching. Advanced rendering techniques will be explored. Prerequisite: 3D Modeling 2.1. 3 credits.

IND 435B Industrial Design 3.1

This course focuses on the semester- long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in a refined solution that considers functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion. Prerequisite: Industrial Design 2.2. 3 credits.

IND 435C Industrial Design 3.1

This course focuses on the semester- long thesis project. Individuals will define the project theme and work with faculty to identify key problems and opportunities. In-depth research will inform concept development, ultimately resulting in a refined solution that considers functional needs, aesthetics and manufacturing. Additionally, individuals are expected to create compelling visual, verbal and written presentations that create context for the project and effectively communicate the validity of the project and outcomes. In order to gain exposure in the design community, individuals will be required to submit their final design to a design competition. Formal reviews will be balanced against weekly one-on-one studio discussion. Prerequisite: Industrial Design 2.2. 3 credits.

IND 436 Industrial Design 3.2

This course will focus on planning and preparation and execution of work for three primary milestones, including employment search, BFA and Spring Show. Individuals will be responsible for determining what work will be accomplished based on career objectives and for an overall work schedule which will serve as a guide for the semester. Faculty will be available in studios to provide advice on organization, project work, portfolio development and networking. 3 credits.

IND 452T Advanced Automotive Design Language 2.1

This course focuses on advanced vehicle design language development with an emphasis on the translation of in-depth brand language and trend research into form and detail development. A semester-long project will run concurrently with the Transportation Design course. The course will focus on the refinement of compelling visual languages, the development of brand literacy and the resolution of high quality form and details based on exterior and interior functional elements. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering. 3 credits.

IND 453T Advanced Automotive Design Language 2.2

This course is a continuation of Fall Advanced Automotive Design Language. A semester-long project will run concurrently with the Transportation Design course, allowing individuals to work with

faculty to systematically design a concept vehicle from basic structure/vehicle architecture, through form development and color/material selection. Students are expected to design a vehicle exterior and interior based on meaningful research. The design should have a strong theme reflecting user emotional and functional needs, brand heritage, a unique body construction based on purpose, refined surface/detail treatment and appropriate color/material choices. Class and studio time will include lectures, demos, formal reviews, verbal/visual presentations, sketching and rendering. 3 credits.

IND 299-399-499 Industrial Design: Internship (EP)

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Center for Career and Workforce Development Office, with advance permission of instructor and Division Chair.

Jewelry + Metals

MET 245 Metals Introduction to Enamel

Enamel offers extraordinary opportunities to create images, surfaces, colors and textures on metal. Drawing and painting skills will transcend graphite, paper, oil and canvas to molten glass on metal. Transparent, opaque, liquid and dry enamels will be introduced. Traditional and experimental processes in the medium are covered and encouraged. The integration of digital imaging with metal and enamel is explored through acid etched metal, decals and photo transfer. Basic metalworking skills will be introduced. 3 credits.

MET 249 Metals Introduction

As an introduction to the field of jewelry and metals, this course includes introductory techniques, skills, and technologies necessary to the studio practice. The field of jewelry and metalsmithing, its history, contemporary issues, ideas, design, skills, concepts and technologies are addressed. Course work is built upon design, aesthetics, conceptual content, technical skills and craftsmanship, all of which aid in creating unique work. Students acquire and apply a range of introductory-level skills, including: sawing and piercing, cold connections, soldering and fabrication, sheet metal and wire work. 3 credits.

MET 252-352-452 Metals Topics in Enamel

Enamel is a medium producing permanent and saturated color that plays an important role in jewelry and objects dating back through millennia, to the present day. While playing an important role in jewelry and objects enamel also offers an alternate medium for expressing ideas through work for the wall and scripture. This course integrates traditional processes and contemporary approaches including digital imaging and design, photographic transfer methods, 3D forms, architectural applications and more. Beyond demonstrations of basic processes, advanced techniques will be based on the skills and direction of the students enrolled in semester. 3 credits.

MET 254-354-454 Metals Context

This course will focus on the motivations behind why we make jewelry, and how jewelry functions in our contemporary culture, and others. The question of the boundaries of what defines jewelry, and the exploration of concepts guide the work. Self-initiated projects, as well as assignments relating to jewelry concepts, are presented throughout the semester. Introductory skills in metal and other materials are addressed. Demonstrations and projects are tailored to the skill level of students. Readings, research, and dialogue are an integral part of the class. Metals Context is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. 3 credits.

MET 258-358-458 Materials Surface

Surface, pattern, and embellishment play a defining role in our jewelry and objects. This course explores various techniques for affecting and embellishing metal. An emphasis on technical exercises throughout the semester runs concurrently with self-directed assignments. Experimentation is fostered alongside completed works. Surface applications are presented from hammer techniques, roller-printing, etching and the use of resists, to the use of resists, to the more involved engraving, chasing/repousse, inlays and onlays. Metals Surface is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. 3 credits.

MET 259-359-459 Metals Form

This course addresses the forming and fabrication of 2D sheets of metal into 3D forms to create functional objects, jewelry and sculpture. Processes range from sinking, raising, planishing, forging and foldforming, plus fabrication skills from high to low-temp soldering and cold connections. The use of templates, patterns, and models are essential to the saucerful completion of the 2D forms. Problems are presented to challenge all levels of students, recognize the direction of the group individuals, along with discussion of formal and conceptual issues. Metals Form is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. 3 credits.

MET 260-360-460 Materials Color

Color is the most powerful of all forms and symbolism. This course will explore the range of approaches to the use of color on metal for the creation of jewelry, functional objects, and small sculpture. Students will explore the use of chemical patinas with the use of heat and masking devices, anodization of aluminum and the use of plastics. The application of pigments including colored pencils, paints, resins, polymers and powder coating are addressed. Metals Color is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. Basic metalworking skills will be introduced. 3 credits.

MET 263-363-463 Metals Material

Material studies present limitless possibilities. In this course, students investigate, experiment, and apply materials and processes to create jewelry, objects and wearable art. Materials are explored for their conceptual potential and the capacity they hold as design elements. Self-directed work and

projects relating to the subject are presented throughout the semester. Reading, research, and critiques are an integral part of the class. Introductory skills in metal and other materials are addressed. Demonstrations and projects are tailored to the skill level of students. Metals Material is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. 3 credits.

MET 264-364-464 Metals Production

This course explores a full range of production skills focusing on jewelry, accessories and functional objects. Students will examine trends, concepts, ideation, design, iteration, source boards, production techniques, marketing, presentation, packaging, time management, pricing, and artist/gallery relationships. Projects of varied duration, research, and readings provide direction and challenges. Ultimately students conceptualize, design, and create a collection. The course includes preparation for shows and galleries, and participation in the Student Arts Sale. Metals Production is one in a series of six studio elective course that explore materials, skill building, and ideation as they apply to jewelry and metals. 3 credits.

MET 265-365 Jewelry + Metals: Settings: Basic + Advanced

Stone setting is at the heart of our field, from fine jewelry to art jewelry. This course extends the subject as well as the processes of setting by revisiting some of the basics (prong, bezel, tube) and presenting more advanced setting techniques including bead, reverse, flush, and tension. Fundamental techniques and materials are presented for novices. Individual investigations result in several pieces of jewelry or objects. The course addresses multiple sources for gems and includes assistance with acquisitions. 3 credits.

MET 268-368 Casting

As an integral technology to the jewelry and metals field, casting provides opportunities for unique design, complex and dynamic form, surface and texture, organic and geometric language. Technologies and materials from ancient to the cutting edge provide new and exciting possibilities for models, molds, parts, and complete works. This course addresses concepts and technologies of basic waxwork and model making, 3D Modeling, 3D printing, and casting processes to challenge students to apply new techniques and technologies, to cultivate new skills to create new and novel work that remains unique to their vision. Vacuum, centrifugal, gravity casting, and rubber mold work are addressed to provide a range of opportunities for tangible objects. A wide variety of metals, plastic resins, and rubber provide limitless possibilities. Readings, essays, and discussions offer integrated seminar experience. 3 credits.

MET 351-451 Mechanisms

Throughout the history of jewelry and metalwork, mechanisms have served physical, aesthetic, and conceptual functions, from movement to closure, ornament to interaction. This course is designed as a project-based curriculum to offer experiences to learn to design and make mechanisms, catches, latches, and hinges for movement and closure of jewelry and objects, as well as linkage systems, findings for jewelry, and mechanical objects. Each student has the opportunity to complete

technical exercises, samples, and finished work for your portfolio. Prerequisite: 1 introductory course, or with instructor's permission. 3 credits.

Life Sciences Illustration

LSI 116 Human Anatomy + Physiology I

This course is the first course in a two- semester sequence that covers most systems of the human body and covers homeostasis, membrane structure and function, membrane transport, tissue types, the integumentary system, neurons and nerves, the central nervous system, the peripheral nervous system, special senses (vision, hearing and equilibrium, taste, smell), and the cardiovascular system. Prerequisites: LSI 114. Cross-registration at CWRU required. 3 credits.

LSI 117 Human Anatomy + Physiology II

This course is the second course in a two-semester sequence that covers most systems of the human body and covers respiratory system, endocrine system, digestive system, lymphatic system, immune system, urinary system, acid-base regulation, and reproductive systems. Prerequisite: LSI 116. Cross-registration at CWRU required. 3 credits.

LSI 225 Traditional Techniques in Natural Science Illustration

Traditional Techniques in Natural Science Illustration is an exploration course in natural science topics and traditional media used by scientific illustrators. LSI students will find this course as a continuation of sophomore level, traditional media courses. Media may include, but is not limited to: pen and ink, carbon dust and gouache to produce didactic educational and fine art pieces for a scientific audience as well as exhibit. Topics will cover wildlife illustration, botanical painting, ecological landscape painting and astrological representations. Collaboration with outside institutes such as CMNH and CBG will be a continuing thread in this course. Students from outside (such as Illustration, Painting and Drawing) LSI may take this course as an elective or course substitution (upon approval departmentally). 3 credits.

LSI 250 Anatomy for the Artist

This course is required for sophomore Life Sciences Illustration majors and is also open to elective students on a space-available basis for studio or Liberal Arts Social + Natural Science (SNS) credit. The course is designed to strengthen the student's understanding and use of figure anatomy within their work, reflecting the interdisciplinary nature of biomedical art. These components reflect a multidisciplinary approach to muscular anatomy and figure drawing. Study in this area is designed to provide the student with a solid grasp of muscular anatomy as it strongly relates to drawing the figure and its proportions. This course will provide the student the opportunity to interpret anatomy knowledge by working directly from the human model. This course is designed to provide the student with a solid basic understanding of muscular anatomy as it relates to surface anatomy, proportion and movement of the human figure. The course incorporates lectures on anatomy, figure proportion and drawing techniques linked to direct and accurate observation of the figure model. 3 credits.

LSI 253 Natural Science + Zoological Illustration (EP)

This course is designed to develop strong observational skills and integrate traditional and digital media within the scope of monochromatic production. The goal will be to convey an aesthetically powerful illustration, which effectively provides a solution for a specific visual communication problem. The student will learn vocabulary for expressing pertinent natural science and medical art concepts in relation to technique, design, composition, object accuracy/integrity and context. Students outside the major of Life Sciences Illustration will be required to apply the concepts and techniques taught in class to observational subjects pertinent to their major of study. The emphasis will be tonal and line-based methods in various media, including graphite, ink, black/white color pencil, carbon dust, and introductory digital illustration techniques in Adobe Photoshop. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope and applications in Life Sciences Illustration. 3 credits.

LSI 254 Intro to Digital Life Sciences Illustration (EP)

This course serves as a continuation of the first Natural Science & Zoological Illustration course. In this section, the student will continue to focus on natural science and anatomically based concepts and subject matter. Utilizing knowledge from Principles of Biology I & II and anatomical references, the student will continue to develop keen observational skills and apply those concepts through digital methods. Course work will include visitations to the Cleveland Metroparks Zoo, the Cleveland Museum of Natural History and CWRU Gross Human Anatomy department. Students outside the major will learn techniques in digital illustration and concepts in visual communication for editorial and narrative based projects. The integration of digital media using Adobe Photoshop and Illustrator will be used in methods unique to scientific illustration to explore the boundaries of medium and convention in modern production. The rendering concepts learned will provide a solid foundation for subsequent semesters and be integrated further into the broader scope of the Life Sciences Illustration major. 3 credits.

LSI 260 Line: Information Visualization

This course serves as a comprehensive investigation of lines to communicate simplistic to complex informational systems. Both traditional forms of media (graphite, pen/ink, charcoal pencil etc.) and digital forms of line (vector ink, vector paint, and raster ink, raster paint) will be utilized to explore subjects in plant science, animal science, general biology and micro and macro processes and human systems. From gesture, quick sketching in line, preliminary line concepts, to sequential narrative in line, and fully rendered line projects; will be central outcomes in the course. All non-majors are encouraged to enroll; the course is specifically designed as course support for Illustration, Drawing, and Animation majors. The subject matter for non-majors will NOT be science based but editorial, experimental, and sequential narrative. 3 credits.

LSI 264 Digital Color: Style + Representation in Science

This course is required for sophomore Life Sciences Illustration majors and is open as an elective on a space- available basis to all students interested in techniques and concepts in traditional and digital color media. The course will focus on principles of color theory, light on form, line, texture, aesthetic impact, and accuracy of content in the illustration of scientific information and editorial

content. Through research, planning, and the application of medical and scientific knowledge, the students use color to effectively communicate conceptual and observational problems. Assignments focus on the creative use of color to express specific communication objectives to a range of audiences for both majors in Life Sciences Illustration and other majors of study. This course supplements the integration of traditional and digital illustration techniques for non-majors, focused on editorial, and narrative-based course work. 3 credits.

LSI 340 Veterinary Illustration

Veterinary illustration is expanding as pet owners seek information explaining pet care in their home and/or farm. Once reserved for the veterinarian, articles in magazines, brochures and pharmaceutical pamphlets are popular outlets where the lay audience seeks to be better educated about medical and routine care for their pets. This course will define selected taxonomic groups of the animal kingdom and how they correlate anatomically in a veterinary environment. Drawing assignments will apply techniques to depict anatomic detail of various types of animals, particularly those common in veterinary fields, such as equestrian, canine, feline, and aves. Emphasis on basic anatomy, comparative anatomy, behavior, and movement are key elements to describe and illustrate an accurate image as applied to a specific veterinary topic. Using appropriate media, students will complete several veterinary projects addressing topics found in both veterinary (professional level) and lay audience applications. Prerequisites: Strong drawing skills and an interest in understanding biology and animal science. Open only to junior and senior LSI majors. Others with instructor permission. 3 credits.

LSI 345 3D Bioforms: Intro to 3D Modeling

The course is designed to cover concepts in digital 3D organic and device model construction, whereby the virtual models designed are rendered and composited for 2D illustration purposes to solve specific conceptual problems. The subject matter within the Game Design curriculum reflects the development of characters, game environments and specific assets for game development. Students outside the Game Design Major, are required to work with subjects appropriate to their major field of study for concept development and for long term portfolio objectives. Projects include concepts and workflow for constructing a virtual 3D surface by: 1) defining the visual problem within a concept sketch in pre-production; 2) utilizing specific introductory modeling methods to build the 3D illustration components; 3) the use of basic lighting and rendered materials; 4) export methods into Adobe Photoshop for augmentation, finishing and final illustration techniques and layout. Projects require the student to gain and improve upon conceptual skills, problem-solving in specific media situations (digital 2D & 3D) and technical proficiency at an introductory level in 3D modeling. 3 credits.

LSI 346 LSI: Intro to 3D Animation

This course serves as an introductory platform to investigate and discover object, environment, human and natural science 3D animation to create a narrative with goals to communicate a message and/or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment and/or natural science through the medium of 3D digital animation software. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow and time-based linear media. Successful animation breathes life into motion with clear communication of thought, emotion,

narrative or experience. Any moving object is a “character” in film or animation. We will hold regular discussions and workshops on how the dialogue of an otherwise stagnant object changes and evolves when put to motion. Methods of instruction will consist of lectures, demonstrations, art & scientific research, studio assignments, in-class lab time, and group critiques. The principles of 3D space and motion/timing will be used as the foundation for understanding how to communicate a message through animation. Learning the ideas of simplistic objects, environment and body motion accuracy/timing will be taught in 3D and students will be expected to create simple to complex animations based on level and individual progress. The computer will be explored like other art media and will serve as a tool for creation. This course is designed to benefit all majors AND non-majors who have had a prerequisite course in 3D modeling. 3 credits.

LSI 352 Surgical Illustration & Media (EP)

This studio course is an introduction to the illustration of surgical procedures and its fundamental application within the discipline of biomedical art. It is based on the belief that understanding the concepts of medical and/or veterinary surgery is essential to creating effective illustrations and other media that visually communicates the information. Students will research surgical procedures and techniques, sketch procedures in the operating room, prepare comprehensive sketches outlining visual narrative of surgical procedures, and render final illustrations/media presentations using a variety of digital media. Special access to University Hospitals of Cleveland will be granted and all students must follow ALL rules during medical observation; and be conscious of patient-related regulations and privacy standards. No electives. 3 credits.

LSI 353 Life Sciences Illustration: Advanced Media Concepts

This course serves as the first iteration of media concepts and problems in Life Sciences Illustration and builds on observational and other skills acquired from preceding LSI courses. The course focuses on digital illustration and drawing techniques which help to explore editorial, narrative, and educational communication problems. The course is also available for non- majors to develop strong skills in digital illustration/drawing techniques (Adobe Photoshop, Illustrator and InDesign) The course entails developing skills and knowledge necessary for effective visual communication of concepts and subject matter such as human anatomy, veterinary/zoology subjects, body systems and natural science subject matter. The focus will be on developing advanced visual storytelling skills. Students will learn to take complex information presented by specific life sciences subject matter and selectively simplify it to effectively solve visual communication problems. Students will work exclusively in digital media to develop practical competence in the rendering methodologies and learn the conventions of modern production. When appropriate, project-based learning and client relationships will be incorporated into the course for specific assignments and exercises. Students outside Life Sciences Illustration will not be required to produce illustrations based on biomedical content but instead will focus on developing visually illustrated narrative projects, of equal complexity, pertinent to their own areas of interest. 3 credits.

LSI 359 Life Sciences Illustration: Interactive Narratives

This course serves as an introductory platform to investigate and discover object, environment, human, and natural science 2D/web-based animation, in addition to basic interface design, to create a narrative with goals to communicate a message and/ or educate and instruct the viewer. The student will use the concept of narrative to tell animated short stories of the body, environment

and/or natural science through use of time-based software and scripting in conjunction with Adobe Illustrator, Photoshop, and Dreamweaver. Within the course, strong conceptual skills are emphasized and developed through professional production techniques, workflow, and time-based linear media. The principles of 2D animation and web-based interface design will be used as the foundation for understanding how to communicate a message. Learning the ideas of simplistic objects, environment and body motion accuracy/timing will be taught in 2D, and students will be expected to create simple to complex animations based on level and individual progress. This course is designed to benefit all majors and non-majors with required prerequisites. 3 credits.

LSI 405 BFA Thesis Research

This course is designed to act as a summative experience for the student. This final BFA thesis project will be defined by the student and executed with a level of professional collaboration. Requirements for the BFA thesis will be to solve and effectively visually communicate a medical or scientific problem. Integration of outside resources, research effective collaborator/expert communication, professional practices, presentation (oral and written) and documentation of the process of the specific yearlong project will be expected to determine successful BFA candidacy. The choice of media and concept will be evaluated on its appropriateness for communicating the message and solving the thesis problem. The project visualization will be student driven; content needs will be determined by the student and the research/collaboration. Emphasis in this course will be on the conceptual development of the content's accuracy/relevance and its realization through the design process. The process will fully address research, expert collaboration, target audience, time spent, visual communication problem solving, and successful execution of completed production. The goal will be effective visual communication with a strong aesthetic, fully considered project, which integrates several layers of media. The final work will have the following:

- a two sentence (maximum) thesis statement,
- a written/designed proposal,
- research paper,
- business-oriented documentation,
- a digital presentation to explain the work,
- artist statement/project scope statement,
- and the final project depicting the solution for the BFA exhibition.

3 credits.

LSI 411 Gross Anatomy

This in-depth, cadaver dissection-based course covers all aspects of human gross anatomy. The course is modeled after a traditional medical school gross anatomy curriculum and taught by CWRU's School of Medicine Department of Anatomy faculty. It is divided into three sections: thorax and abdomen; pelvis/perineum and limbs/back; and head and neck. One hour of lecture will precede 3 hours of dissection laboratory Monday, Wednesday, and Friday. Lectures and dissection labs will cover all human anatomy, and students should be prepared to devote more time than the scheduled hours of 1 to 5pm. Dissection labs are open 24 hours/7 days a week. Spring semester only. Cross-registration with CWRU required. 6 credits.

LSI 470 Cellular & Molecular Illustration

This course will focus on current techniques for visualizing and illustrating cellular structure and molecules that make up living organisms: phospholipid bilayers, chemical exchange, carbohydrates, lipids, proteins, nucleic acids, etc. The ability to accurately represent cellular and molecular structures has become critical with recent advances in microbiology, biotechnology, genetics, and pharmacology. You will learn how to locate 3D molecular model files on the Internet and manipulate these models on the computer. Working from conceptual drawings, you will use these files to render (and possibly animate) molecules in 2D using Photoshop and/or Illustrator and in 3D using a modeling application (such as 3D Studio Max). Required senior Life Sciences Illustration majors. 3 credits.

LSI 498 BFA Thesis + Exhibition

The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. 3 credits.

LSI 299-399-499 Life Sciences Illustration: Internship (EP)

This course is designed as a 3-credit professional internship in the area of Life Sciences Illustration; and in association with an industry-specific job (client, company or institution). Any major seeking to register for the Life Sciences Illustration Internship must seek prior approval by the chair of the Life Sciences Illustration department. The internship will be graded in accordance with CIA grading standards, and professional review with the company and/or client providing the opportunity. 3 credits.

Natural Sciences

NS 225 Biomimicry

This course introduces biomimicry and related methods of research, investigation, and analysis in the natural sciences. How can observing nature help us solve problems in the human-built environment? How does nature function, communicate, adapt, and use systems and patterns to survive? Students will examine local environmental systems and explore natural models for problem-solving, aesthetic inspiration, design, and sustainability. Assignments will include ecological observation, research projects, and presentations based in areas of interest. Prerequisite: WR 102. 3 credits.

NS 285 Topics in Natural Sciences

This special topic course explores topics in the natural sciences. Each section will focus on distinct areas and disciplines, such as astronomy, biology, chemistry, environmental science, geology, physical geography, physics, and cross-disciplinary studies in the sciences. The course may be completed for credit up to three times under distinct topics. Course activities will include readings

and discussion, the analysis and interpretation of data and texts, presentations, and research assignments. Prerequisite: WR 102. 3 credits.

NS 290 Topics in Environmental Science

This course explores a broad range of topics that come under the heading of Environmental Science. It will focus on humans and the environment, taking in populations and health, earth resources, water management, food and hunger, biodiversity and sustainable living systems. Applications of these topics to various problems in design such as the design of sustainable cities will be emphasized through term research projects. No prerequisites. 3 credits.

NSQR 205 How Life Evolves

How did life become so weird and wonderful? From octopuses and orangutans to microscopic bacteria and molds, all living things are built from the same basic ingredients, just arranged in endlessly creative ways. This course explores the fundamental processes that allow life to be as incredibly diverse as it is, including how DNA leads to protein synthesis and how different species have evolved over time. Major topics include cell structure and division, genetics and inheritance, mechanisms of evolution, and scientific inquiry. Required for LSI majors. No prerequisites. 3 credits.

NSQR 270 Visualizing Global Change

The world faces unprecedented changes to the environment such as rising global temperatures, habitat modification, and substantial biodiversity decline. This course explores how humanity has brought about these effects and how we can promote positive change at local and global scales. We will analyze the impacts to biological systems from individual species to entire ecosystems, using methods of visualization, quantitative reasoning, and scientific writing. Major themes will include various global change topics, conservation biology, ecological and evolutionary processes, and environmental justice. 3 credits. 3 credits.

NSQR 275 The Spectrum of Sex

Sex is naturally diverse and complex across the animal kingdom. Some animals such as clownfish transition sexes, and other species like penguins exhibit same-sex sexual behavior. In this course, we will explore the many ways in which biologists think about sex and reproduction, ranging from genetics and endocrinology to understanding why peacock spiders dance. We will practice quantitative reasoning skills by analyzing and interpreting data from the scientific literature. Major themes will include the production of sex cells, hormonal control of sexual development, sexual selection and evolution, animal behavior, and communication. Co-requisite: WR 102. 3 credits.

NSQR 281 Biological Anthropology

Biological Anthropology is the study of human evolution and diversity from our first bipedal steps in Africa nearly four million years ago to our emergence as a modern species. Topics covered in this class include how we understand and evaluate scientific evidence, how and why we study modern primate behavior, how we understand our own evolution from our last shared ancestor with modern primates through to the emergence of modern humans, and how we see ourselves as a biological

species today. Course emphasis is on understanding the changing nature of the relationships between human biology, the environment and adaptation of culture as a way of life. Readings, class discussion, slides, videos, and physical objects/artifacts will be used to build a picture of the complex, and often changing understanding of our evolution as a species. Students will learn about the basics of genetic evolution, deep time, the fossil record, our relationship to modern primates, and the paleoanthropological theories and methods used in studying the human species. Also, schedule-permitting, the class may visit the Cleveland Metroparks Zoo for primate observation, and CMNH's Hamann-Todd Osteological Collection and permanent exhibit on human evolution. 3 credits.

Painting

PTG 205 Pigment of Your Imagination

This introductory studio course is appropriate for students interested in painting and painting-related processes. Students engage in guided play as a research tool while working with ink, watercolor, acrylic, and oil paint. There is a focus on developing foundational skills in observational painting, monotype production, and studio methodologies. Students are introduced to the fundamentals of color theory, palette development, composition, and material handling, as well as beginning project ideation and reflective critique practices. Through hands-on experimentation, research, and discussion, students gain an initial understanding of how technical, conceptual, and aesthetic choices inform painting. Open elective. 3 credits.

PTG 220 Painted Bodies: The Contemporary Figure

This course deals with the position of the figure within contemporary painting and a studio practice extending from that position. Figurative painting represents a tradition that extends back before history and is yet poised to reach into any foreseeable future. Class discussions will be based on readings that deal with critical and historical issues surrounding the figure in painting and on the work of contemporary artists dealing with the figure. By the end of the semester, students will be expected to develop a cohesive body of work dealing with the figure as its subject. The student will also be required to articulate a statement that situates their work within a contemporary practice of figurative painting. This course is open to all students. 3 credits.

PTG 221 Intro to Painting: Painting History: 1828–Present

This is a beginning painting course. It is a prerequisite for painting electives and all advanced painting courses. This course introduces students to painting through historic painting practices and conventions using oil-based paint as the primary material. Students are asked to approach painting pre-photographically (as if the year was 1828). Students are introduced to the fundamentals of traditional painting practice with an emphasis on observational rendering and applied color theory beginning with Newton. Students will learn about color mixing, brush types, support construction, and general canvas preparation. Students will paint from life learning how to capture the three-dimensional world on a two-dimensional surface as well as how to use material working through shape, form, texture, and mark to create an illusion of space and mass. Through critiques,

discussions, readings, slide presentations, and museum visits, students will develop vocabulary and critical thinking skills essential to their studio practice as well as a sense of the history of painting leading to contemporary practices. 3 credits.

PTG 227 Popular Culture + Imagery

This course will explore the symbiotic relationship of art and culture, and the particular ways in which popular and material culture influence the visual arts and vice versa NOW (if there are indeed any particular ways that stand out in this particular time as opposed to a different time in history). Students will learn to discern both the overt and covert affects/effects of culture on contemporary artists as well as on their own work and that of their peers. Students to take part in relevant classroom conversation/ discussion need a working knowledge of current events/ history/popular culture and will need to be ready to read and do research, etc. Open to all Students. 3 credits.

PTG 232 Painting Beyond Observation

Continued emphasis on material, color, and skill-building. Students will work primarily with acrylic paint. This class moves beyond observational rendering and focuses on other approaches to developing content for work. Class topics focus on contemporary issues in Painting including: What makes a Contemporary Painter? What is Painting? What is studio practice? What does it mean to be a professional?" Some of the topics to be considered: abstraction, representation, perception, mimesis, conceptual, subject, reality, expressive, authorship, and interpretation. A few of the artists that will be looked at: Kandinsky, Duchamp, Arshile Gorky, Jackson Pollock, Ad Reinhardt, Gerhard Richter, Jack Whitten, Peter Saul, Agnes Martin, Pipilotti Rist, Lisa Hoke, Jessica Stockholder, Jenny Saville, et. al. This course is open to all non-Painting major students as an elective with the prerequisite of PTG 221 or with permission. It is required of all Painting major sophomores. 3 credits.

PTG 234 Painting: The Medium Is the Message

Careful selection and control of the medium enable us to express ideas clearly. In this class students will explore and consider how various painting materials, methods, and processes operate, function, and ultimately impact meaning. Class demonstrations and lectures will introduce students to basic traditional and nontraditional painting materials and processes including safe handling and use. The class will function as a lab where through the process of trial and error, students will conduct 'tests', keep notes, and ultimately catalog their findings in an archive. Students are expected to explore these 'findings' in their own studio practices, as students further develop the practical and conceptual skills necessary for their work. This course is open to all students with the prerequisite of PTG 221 or PTG 232 or with permission. 3 credits.

PTG 240 Watercolor Plus: An Exploration of Water-Based Media

This course explores the different materials and processes used in various water-based media such as acrylic, gouache, watercolor, ink, and other natural substances that can be used to make colors/washes. Various historical models will be examined such as Chinese scroll painting and watercolor from the Song dynasty to Renaissance architecture and figure studies to post-impressionist use of color and mark which will put contemporary use of water-based media into

focus. The work of artists as varied as William Blake, Vincent Van Gogh, Charles Burchfield, and Paul Klee to more recent artists such as Francesco Clemente, Marlene Dumas, Amy Cutler, Shazia Sikander, and Franz Ackermann, will be examined within the context of the student's personal practice. This course is open to all students. 3 credits.

PTG 333 Painting After the Photograph: Painting in the Age of Mechanical Reproduction

Painters going back as far as the Renaissance have been using devices such as the camera obscura to produce a two-dimensional verisimilitude. With the invention of photography in 1839, artists were liberated from the demands of reproducing naturalistic appearances. This course will explore the relationship between photograph and painting; the effect that the birth of photography has had on the history and current state of painting. A primary question to be considered will be: What are the strategies of Painting in the Age of Mechanical Reproduction? How has photography and mechanical reproduction influenced painting functions? We will look at artists as varied as Delacroix, Courbet, Warhol, Rosen Quist, Tuyman's, and Richter among others. Readings will include Walter Benjamin's "Art in the Age of Mechanical Reproduction." Prerequisite: PTG 221 or PTG 232. 3 credits.

PTG 335 The Practice of Painting

This class is focused on what constitutes a narrative and the creation of content and strategies in painting. Students will consider implied, explicit, rhizomatic and linear narratives. Through studio practice, lecture and discussion students will engage in producing visual and conceptual narratives within their work. Through investing narrative students will move beyond the fundamentals of Painting and focus on the development of a personal practice as framed by contemporary standards. Students will be expected to do research and generate a project reflecting their personal interests. By the end of the semester students will have identified a subject and created a group of works focused on this subject. Further students will be asked to work toward an artist statement to accompany their work. This course is open to all students with the prerequisite of PTG 221 or PTG 232 or with permission. Required for junior Painting majors. 3 credits.

PTG 421 Senior Studio: BFA Research

Required for all 4th year Painting majors and open as an elective to any senior- level student with a prerequisite of Intro to Painting, Painting Beyond Observation, or permission of the instructor or Painting Chair. This course focuses on developing the student's individual work as it relates to their subject and their means of making work. Emphasis will be on the strategies for constructing the meaning of the work in terms of materials and the way the work is read by a viewer. Students will read work, develop and discuss intention through critiques and discourse. The goal is to develop an understanding of the criteria, standards and values promoted by the artist and how these come to be understood by their audience by exploring the relationship between subject, form, material and process as they relate to content. 3 credits.

PTG 422 Painting Seminar: Contemporary Issues in Painting

In preparation for the student's final BFA defense and for working beyond an undergraduate level, this course focuses in an advanced manner on the seminal issues covered over the course of the

student's visual arts education. Questions of style, aesthetics, concept, meaning, and context are addressed. Particular emphasis is given to issues concerned with presentation, "framing," audience and reception. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and their own work. By the end of the term students are expected to have developed a professional body of work to be presented in their BFA Thesis Exhibition, continued to maintain and develop their studio practice, clearly identify the subject of their work, defend their choices in relation to this subject as well as discuss reasonable expectations of audience reception. Course readings will be given in relation to these topics as well as the maintenance of a professional studio practice. Required for all 4th year Painting majors and open as an elective to any senior or with permission. 3 credits.

PTG 299-399-499 Painting: Internship (EP)

Students will submit a written proposal for a semester-long course of work. This work should have three primary components: a written paper, studio work, and work in the field (eg.: working for a gallery or artist). A timeline for the completion and review of these components is also required. The proposal must be sponsored by the supervising faculty meaning that the proposal must be vetted and accepted by the faculty who will oversee the project before it is submitted to the department head. This course is open to all Painting majors. Prerequisite: PTG 221 or PTG 232.

Photography

PHV 201 Digital Photo Imaging I for Non-Majors

This course is an introduction to the technical and aesthetic fundamentals of digital photographic imaging for creative application. Students use the computer to modify, manipulate, or to enhance photographic images. Emphasis is placed on consideration of the hardware and software tools required for successfully capturing, manipulating, and exporting images, as well as an understanding of the technical issues involved in each step of the production process. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom and are made aware of creative options this software facilitates. 3 credits.

PHV 201M Photo Major 2: Digital Photo Imaging I

This is an advanced studio course directed for the photography major that provides the technical and aesthetic fundamentals of digital photographic imaging for creative application. Students gain experience and skill working through each step of the production process, from image capture to computer modification, manipulations, and enhancement of images. This course fosters an engagement in a comprehensive digital workflow focused toward the production and presentation of professional quality work for portfolio and exhibition. Students gain proficiency in the use of Adobe Photoshop CC, Adobe Bridge, Camera Raw and Lightroom 5 to make use of the creative options this software facilitates. Required for sophomore Photography majors. 3 credits.

PHV 240 Experimental Film + Video Art

This is an advanced video course, investigating the scope of symbolic and improvisatory cinematic storytelling. Students will explore unconventional methods of video acquisition, manipulation, processing, editing and display. Students will be able to delve into media hybrids, and rather than established narrative forms, underscoring metaphorical poetic styles that inform the structure of the work. Emphasis is on the development of acute observational skills and innovative visualization techniques and encourages divergent thinking and cognitive flexibility. This course is for students who have a sustained interest in using video and digital cinema's technologies as part of their art-making. Prerequisite: PHV 267 Video I or permission. 3 credits.

PHV 267 Photo Major 2.1: Narrative Structures

Narrative Structures is an intensive study in visual thinking for the photography major designed to utilize the creative potential for both single and multiple image narrative. In this course, students investigate visual narrative constructs for linear and nonlinear storytelling with both digital and film-based media. The course encourages interdisciplinary experimentation to examine methods of production for traditional, digital and diverse media to communicate both idea and process. 3 credits.

PHV 268 Photo Major 2.2: Sophomore Seminar

This course serves as an introduction to the rigors of studio practice, fundamentals of critical theory and development of an individualized and cohesive portfolio. This course engages the student in research, writing, creative content, and project development. Students gain an ability to visualize and verbally articulate their ideas, understanding the semantics of visual communication, augmented through a schedule of directed readings and range of critique strategies. This active and immersed practice positions the student's work in relation to the larger arena of historical and contemporary art in a social context. 3 credits.

PHV 270 The Fine Art of Silver Print

This is an advanced level black and white silver printing class. We will investigate advanced film exposure and archival printing techniques, fine art printing papers, developer combinations and toning procedures to produce full tonal range darkroom prints. Medium and large format cameras will be demonstrated and utilized. Projects for this class include an in-depth self-assignment finalized in a portfolio of archival silver prints. We will also view master fine art prints at local galleries, museums and collections. Prerequisites: PHV 295 or permission. 3 credits.

PHV 291-491 Alternative Photographic Processes

This course investigates the historical processes, contemporary practices, and concepts of alternative photography. This includes non-silver techniques, hand-applied emulsions, chemical, digital and hybrid processes for photographic imaging. Processes demonstrated may include Cyanotype, Van Dyke Brown, Wet Plate Collodion, Platinum-Palladium, Liquid Emulsion and silver and non-silver toning options. Large format negatives for non-silver processes are generated using conventional film cameras, paper and digital negatives as well as photogram and pinhole photography. This course is project-based, involves research and experimentation, and is conducted through hands-on demos and instructional workshops.

Open Studio elective. Recommended for Photography majors. Prerequisites: PHV 295 or PHV 201 or permission. **3 credits.**

PHV 292-392-492 Fundamentals of Studio Lighting

This course is designed to cover fundamentals of Studio Lighting, equipment and techniques for Fine Art and Commercial Photography and Video. Faculty provides a balance of assignments, demonstrations lectures, critiques, visiting artist lectures and workshops. Students are provided access to the Photography + Video Department's Lighting Studio and Digital Print Lab. Materials required are based on processes pertaining to projects. Projects include: Technical and conceptual skills, and problem solving for tabletop, product, location, and large- scale studio photography. Prerequisites: PHV 295 or permission. 3 credits.

PHV 295 Photo 1: Introduction to Photography

This course covers the fundamentals of digital and film SLR cameras, optics, exposure ratio, digital and B&W printing techniques. Lectures and demonstrations address digital workflow, file archiving, output for various applications and digital image development and film processing. Introductory lighting tools and documentation of artwork for professional applications is covered. 3 credits.

PHV 297 Video I

This course is designed as an introduction, both to the craft of video production and to the appreciation of Moving Image as a premiere medium of communication, entertainment, and art. Using the tools of Video Production, computer graphics, audio and other electronic media, this course focuses on the design elements and thought processes inherent in effective audio/visual communications. Hands-on features work. including camera work, lighting, audio production and mixing, and non-linear editing, as well as support activities such as scripting, research, brainstorming and storyboarding. Emphasis is placed on creative thinking and problem solving, with both group and individual projects required. This course is intended to be an introduction to a very broad area, rather than an in-depth concentration in one subject. 3 credits.

PHV 325 Photo Major 3.1: Contemporary Color, Theory + Practice

This course is designed to investigate the contemporary applications of color in photography while developing a working knowledge of color theory in relationship to photographic practice. The course includes a wide range of color-based techniques and an exploration of subtractive and additive color as they pertain to digital and chemical photographic processes. The interaction between light, pigmentation, and photographic materials will also be covered and realized in production of an in-depth color technical notebook. Open Elective. 3 credits.

PHV 328 The Contemporary Portrait

This course is an exploration of contemporary approaches to portraiture and its relation to the historical photographic portrait. Analysis of both simple and complex photographic identities and real and invented realities are investigated. Photographic assignments, readings and discussions lead to a better understanding of the student's individual approach to the portrait and their unique

relationship with the subject. Practical applications of Photographic portraiture will also be discussed. Prerequisites: PHV 295 or PHV 297 or permission. 3 credits.

PHV 329 Publication Photography (EP)

This course introduces students to careers as photographers in the advertising and editorial fields. Students will learn approaches for meeting the expectations of art directors and photo editors while providing creative input of their own. Emphasis is placed on networking, negotiating, understanding and producing contracts and invoices, as well as building a professional portfolio and developing professional marketing strategies. Field trips will be taken to professional photography studios and businesses. Assignments are designed to simulate practical work experiences. Open elective. Prerequisites: PHV 295 or PHV 292 or permission. 3 credits.

PHV 330 Photo Major 3.2: Visual Thinking in Contemporary Photography

In this course, photographic theories, modes and structures will be examined through the issues of narrative and aesthetics. Students will examine contemporary practices, which have emerged with respect toward photography, and hybrid digital media that transmute photographic theories, concepts, forms, and processes. The course will investigate the ways in which photography continues to affect (visual) culture and the way one perceives and understands. The work of selected photographers will provide a framework for comparing photographic philosophies. 3 credits.

PHV 332 Landscape Photography (EP)

This course will provide an exploration of historical and contemporary approaches to landscape photography. Students will gain a better understanding of their approach to landscape photography within the broader context of contemporary art and society. Included in this course are visual and written investigations of the aesthetic, social, cultural and environmental philosophies relating to the landscape. Recommended for Photography majors. Prerequisite: PHV 295. 3 credits.

PHV 341 Documentary Video

This is an advanced elective video course. This course is designed to improve observational, analytical, organizational, creative and production skills. Students will explore the ways in which digital technology can transform contemporary visual culture and fracture the predictable. Students will be encouraged to experiment with new presentation methods, and develop innovative techniques for combining sight and sound, light and word. Prerequisite: PHV 297 or permission. 3 credits.

PHV 350 Photo Archive, Book + Portfolio

This course advances the student’s knowledge of professional practice standards for archival media, emphasizing the photographic book and photographic portfolio. Work is project- based, focused on production of portfolios and books that incorporate the photographic image as an essential element. The photographic image is considered in context relevant to its function as primary artwork, documentation, as record of process or used in reference to concepts. Portfolios and photographic books are explored as an individualized expression of one’s professional work.

Required for Photography majors in the Photo track. Prerequisite: PHV 296 or PHV 201 or permission. 3 credits.

PHV 395 Photo 3: Advanced Digital Projects

Advanced Digital Projects is an advanced studio art course in digital image-making concepts and techniques, allowing in-depth exploration of extended computer-based photo, large format and compositing projects. Digital imaging skills are advanced working with Adobe Creative Cloud's latest advancements to Photoshop, Adobe Bridge, Camera Raw, and Lightroom. Aesthetic issues are balanced with technical aspects of production, promoted through research into both artistic concerns and specific skill sets tailored to individual projects. Class structure combines demonstration and tutorials with hands-on, project-based activities applying acquired techniques, and provides opportunity for in-class discussion, critiques and presentations. Students are expected to demonstrate time management skills, work independently and meet deadlines. Required for photography majors in the photo track. Prerequisites: PHV 295 or PHV 296 or PHV 201 or permission. 3 credits.

PHV 397 Digital Cinema II

This advanced studio course expands upon the knowledge of students who have successfully completed the Video/Digital Cinema I and Studio Lighting Fundamentals coursework. A working knowledge of Final Cut Pro or Adobe Premiere is requisite. This class is designed for further exploring the use of digital cinema as a cinematic tool, method of artistic expression and communication. Topics include continuity, discontinuity, montage style editing, color grading, compositing, special effects and composition within the frame. Emphasizing the relationship between image and sound, students examine the concept of sound as a material with basic structural properties that may be manipulated, layered and edited. Students explore methods of composition using various sound materials in assigned projects. Required of photography majors in the video track. Prerequisite: PHV 242, 297, 341, or permission. 3 credits.

PHV 495 Photo Major 4.1: BFA Thesis + Research

In the fall semester, seniors produce their written BFA Thesis paper, required of all degree candidates. Students first establish a thesis topic, formulate an abstract and conduct research that leads to a thesis proposal. Research and production are finalized in the thesis paper. Throughout the semester students engage in critiques of work underway for the BFA exhibit and portfolio. Students hone critical and theoretical skills in photography by examining historical and contemporary practices that have emerged with respect to concepts and processes relevant to thesis topics, class discussion, and individual artistic pursuits. Students investigate these ideas through research, critical observation, discourse and writing. Course format maximizes the potential for dynamic group interaction and facilitates essential one-on-one exchange with faculty, BFA advisors and peers. In the senior year, Photography majors are expected to participate in professional opportunities to submit and present work in order to gain the confidence and skills necessary to communicate effectively to a broad range of audiences. 3 credits.

PHV 498 BFA Thesis + Exhibition

The course is structured to support the individual in shaping her/his own project and the production of all elements of the BFA thesis. Strong conceptual skills developed through professional planning and research are core to this process. 3 credits.

PHV 299-399-499 Photography: Internship (EP)

Elective credit can be given on a case-by case basis for student internships developed through the Center for Career and Workforce Development with advanced permission of instructor and Division Chair. Fulfills Engaged Practice requirement.

Printmaking

PRI 200 Intro Printmaking: Line + Sequence

Printmaking grows out of an experimental approach to image construction closely aligned to both the kinetic practice of drawing and the mechanical possibilities inherent in the crafting of a matrix for reproduction. Students participating in this course will interrogate what defines a “print,” using line and sequence as the visual language allowing introspection and clarification of ideological concepts. Course exploration includes intaglio and relief processes, an introduction to the history of the field, printing of a matrix supporting discoveries of the limited edition and narrative aspects of multiple impressions. The body of work students produce in this course will be informed by the history of printmaking, the critical dialogue surrounding contemporary art and print media in particular, and should reveal students’ development of skill and sensitivity to the printed impression quality, visually articulating the individual’s aesthetic voice. Open to all students as an introductory level course. Encouraged for sophomores and juniors with a drawing emphasis as an elective studio. 3 credits.

PRI 201 Intro Printmaking: Color + Form

Drawing connects art and design; it is the oldest of all arts. This course will provide students a thorough introduction to the printmaking processes of lithography, silkscreen, and monoprint techniques. Students will be required to investigate color and form to generate multiple and unique impressions. Layering, color relationships, and principles of design serves as a starting point for image construction leading students to discover complex solutions. While addressing conceptual and technical challenges related to printmaking, students will develop a body of work relative to the covered topics. Matrices will be built through drawing, painting, stencil making and toner transfers. These various methods will be investigated as both singular process prints as well as elements in multi-layered works. Required for all sophomore Printmaking majors. Open elective for all students above the freshman level. 3 credits.

PRI 231-331 Artist’s Book Now: Artist’s Book as Image

This studio course focuses on boundaries of book form, emphasis on image and concept, and selection of appropriate form (output) to content. Students will be encouraged to view the book as a conceptual space. Deeper development of sequencing and narrative in traditional and nontraditional formats. Forms covered on individual project basis as dictated by idea/concept for appropriate

output/manifestation. Considerations include sculptural, installation, digital output, etc. Examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Notes: This course is open to all, and fulfills an introductory, intermediate and advanced level elective course. 3 credits.

PRI 232-332 Artist's Book: Narrative + Form

This studio course is for students interested in producing sequentially developed imagery via linear book structures. Historical examples and contemporary developments regarding the evolution of the artist book are examined through texts, through the use of our library's artist book collection, in discussion, and during critiques. Due to technological advancements over the last century artists now have a variety of media with which to explore output of book projects. The class will expose students to the nature and potential of different book structures as well as a variety of materials. The course will heighten the student's ability to utilize the interaction of sequenced content -- the act of turning pages-- to express the continuity of an idea flowing through a continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Open elective. One semester required for Printmaking majors for graduation. 3 credits.

PRI 270 Screenprint

Students will investigate surface, mark, and materiality from both a technical and conceptual point of view. The silkscreen can accept a wide variety of printing substances (pigments, inks, dyes, mud, talc, honey, etcetera...), and can be applied to an equally diverse range of surfaces. Lectures, readings, and critiques will help students understand the historical role of screen print and how it relates to their own work. Open elective for all students above the freshman level. 3 credits.

PRI 340-440 Propaganda: Media, Dissemination, Technique (EP)

From punk bands to political rallies, different techniques have been used to create attention-grabbing graphics. Through a variety of projects in this course, students will explore a range of techniques including approaches to screen-printing from simple stencil making methods; direct drawing on the screens; to a variety of ways to use photo emulsion, including the integration of digital imaging software. The emphasis of this class is the development of rich personal imagery and the relationship of form working with content to effectively communicate ideas. This course is for students from all levels and majors. Notes: open elective. Encouraged for juniors and seniors as an elective studio. Required for senior Printmaking majors. 3 credits.

PRI 376-466 Expanded Print: New Imaging

This intermediate/advanced studio course offers an exploration in printmaking, considering the digital matrix for computer aided and hand pulled prints through processes redefined in the digital age, scrutinizing decisions for information in and information out, and the relationship to those decisions. Students will be challenged to work in the territory of digital media in relationship to and combination with traditional print medium. Students have the opportunity to create files for output which are hand drawn, digitally generated, of a photographic nature, or a combination of all three. Topics include; transfer methods, digital production of plates, color management for a wide-format

digital printer, photolithography and exploration of media choices to project ideas. Technical and critical discussion in this course will be informed by the presentation of processes that have been developed over the past few decades, and how these developments relate and affect print culture today. Open elective. Encouraged for juniors and seniors as an elective studio. 3 credits.

PRI 377-477 The Liberated Print: Investigation of Alternative Methods (EP)

This course creates a context for students to negotiate the challenging and complex issues embedded in the making of contemporary printed images. Projects and techniques complement and extend methods of traditional processes, allowing students room to invent, arrange, analyze and create connections through more immediate printmaking methods to their major fields of study. This class will concentrate on the intuitive, spontaneous and fluid approaches in printmaking such as; monoprint, collagraph, transfer drawing, Xerox litho, and wood intaglio, instigating the dialog between the limited edition vs. singular print, and the original vs. a copy. We will consider formats that bridge other disciplines working with color, installation and three- dimensional/sculptural constructions with considerations to work on paper. The course will offer experiences that provide the tools to understand print media within a contemporary framework. Open elective. Encouraged for juniors and seniors with a Painting and Drawing emphasis as an elective studio. Required for junior Printmaking majors. 3 credits.

PRI 445: Contemporary Issues in Printmaking

In preparation for the student's final BFA defense and for working beyond an undergraduate level, this course focuses in an advanced manner on the seminal issues covered over the course of the student's visual arts education. Questions of style, aesthetics, concept, meaning, and context are addressed. Particular emphasis is given to issues concerned with presentation, audience reception and technical process knowledge of the work. Students are expected to engage in critical discourse surrounding the work of fellow students, established artists and their own work. By the end of the term students are expected to have developed a professional body of work to be presented in their BFA Thesis Exhibition. Course readings will be given in relation to these topics as well as the maintenance of a professional studio practice. 3 credits

PRI 450 Printmaking: Advanced Topics

This is an advanced studio supporting the student in the refinement of their visual voice and skill level as realized in the production of prints and supporting studio work. Faculty and students develop the outline of course work for the semester through individual and group critiques encouraging the cultivation of their visual erudition and assisting in the student's development Possible combinations of the various techniques for single or multiple impressions are addressed. The student develops the ability to discern qualities unique to the field through material presented in lectures and hands-on demonstrations of technical processes and procedures. As the student engages in the production of a body of work, they become informed of the particular characteristics and advantages of print as a medium and develop the ability to critically respond to aesthetics and concepts both within and beyond the field. Encouraged for third and fourth year students. 3 credits.

PRI 399-499 Printmaking: Internship (EP)

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Center for Career and Workforce Development Office with advance permission of the department head. Fulfills Engaged Practice requirement.

Professional Practices + Engaged Learning (PPEL)

PPEL 398A Professional Practices: Entrepreneurship

This course presents an overview of professional practices for artists and designers. Its topics include networking, taxes, intellectual property, contracts, employment rights, and other areas of career development. In one of the two class meetings each week, the course's sections meet together for lectures, guest speakers, and shared activities. In the other weekly meeting, students attend the breakout session for their section. PPEL398A Entrepreneurship explores the decisions and processes involved in starting a business. 3 credits.

PPEL 398B Professional Practices: Industry

This course provides an overview of the environment surrounding the business of art and design, and the practice of the individual. One of the two class meetings per week is a core lecture series that covers self-promotion, networking, ethics, intellectual property, contracts, professional development, and guidance by practicing professionals. During the other weekly meeting, students attend a breakout session for the specific course in which they are enrolled. The breakout session for this course, Professional Practices: Industry supports student preparation to become an integral part of a commercial organization by providing an understanding of corporate methods and practices. 3 credits.

PPEL 398C Professional Practices: Studio

This course presents an overview of professional practices for artists and designers. Its topics include networking, taxes, intellectual property, contracts, employment rights, and other areas of career development. In one of the two class meetings each week, the course's sections meet together for lectures, guest speakers, and shared activities. In the other weekly meeting, students attend the breakout session for their section. PPEL398C Studio focuses on the many elements of a studio artist's professional life, including working with gallery directors, curators, preparators, conservators, and marketing professionals, as well as connections to non-profit organizations, public art, art therapy, art education, and more. 3 credits.

Quantitative Reasoning

QR 275 Business of Art

This course provides an introduction to business for artists. Through applied practice, students will gain a foundational understanding of business models in the arts, financial literacy and budgeting, data analysis and data visualization, marketing, fundraising, organizational management, entrepreneurship, business communications, and other areas. This course will prepare students for success as arts professionals, administrators, and creative leaders. 3 credits.

QR 285 Topics in Quantitative Reasoning

This special topics course explores topics and skills in quantitative reasoning. Each section will focus on distinct subjects, such as statistics and probability, economics, finance, mathematics and the mathematical sciences, formal and symbolic logic, and other areas of quantitative problem-solving. The course may be completed for credit up to three times with distinct topics. Course activities may include the analysis and interpretation of texts and data, research assignments, presentations, and other activities that support quantitative skills such as calculation, representation, modeling, and evaluation. 3 credits.

QR 382 Data Visualization

Data visualization is the art of representing information through graphics, images, and interactive designs. In this course, students will explore principles and practices of data visualization to support communication, storytelling, decision-making, and the analysis of information. They'll conduct research, interpret data, and make design decisions for real-world contexts, while gaining skills with a variety of professional tools. 3 credits.

NSQR 205 How Life Evolves

How did life become so weird and wonderful? From octopuses and orangutans to microscopic bacteria and molds, all living things are built from the same basic ingredients, just arranged in endlessly creative ways. This course explores the fundamental processes that allow life to be as incredibly diverse as it is, including how DNA leads to protein synthesis and how different species have evolved over time. Major topics include cell structure and division, genetics and inheritance, mechanisms of evolution, and scientific inquiry. Required for LSI majors. No prerequisites. 3 credits.

NSQR 382 Visualizing Global Change

The world faces unprecedented changes to the environment such as rising global temperatures, habitat modification, and substantial biodiversity decline. This course explores how humanity has brought about these effects and how we can promote positive change at local and global scales. We will analyze the impacts to biological systems from individual species to entire ecosystems, using methods of visualization, quantitative reasoning, and scientific writing. Major themes will include various global change topics, conservation biology, ecological and evolutionary processes, and environmental justice. 3 credits.

NSQR 275 The Spectrum of Sex

Sex is naturally diverse and complex across the animal kingdom. Some animals such as clownfish transition sexes, and other species like penguins exhibit same-sex sexual behavior. In this course, we will explore the many ways in which biologists think about sex and reproduction, ranging from genetics and endocrinology to understanding why peacock spiders dance. We will practice quantitative reasoning skills by analyzing and interpreting data from the scientific literature. Major themes will include the production of sex cells, hormonal control of sexual development, sexual selection and evolution, animal behavior, and communication. Co-requisite: WR 102. 3 credits.

NSQR 281 Biological Anthropology

Biological Anthropology is the study of human evolution and diversity from our first bipedal steps in Africa nearly four million years ago to our emergence as a modern species. Topics covered in this class include how we understand and evaluate scientific evidence, how and why we study modern primate behavior, how we understand our own evolution from our last shared ancestor with modern primates through to the emergence of modern humans, and how we see ourselves as a biological species today. The course emphasis is on understanding the changing nature of the relationships between human biology, the environment and adaptation of culture as a way of life. Readings, class discussion, slides, videos, and physical objects/artifacts will be used to build a picture of the complex and often changing understanding of our evolution as a species. Students will learn about the basics of genetic evolution, deep time, the fossil record, our relationship to modern primates, and the paleoanthropological theories and methods used in studying the human species. Also, schedule-permitting, the class may visit the Cleveland Metroparks Zoo for primate observation, and CMNH's Hamann-Todd Osteological Collection and permanent exhibit on human evolution. 3 credits.

SSQR 255 Analyzing Social Issues: Numbers and Narratives

In a world driven by data, how can we use numbers to consider pressing social issues? This course explores how quantitative analysis can deepen our understanding of current topics in society and public discourse. Students will critically gather and interpret data, assess the ways statistics can be used and misused, and apply numerical reasoning to real-world problems. They will engage with quantitative reasoning through class discussions, case studies, and hands-on projects, while we bridge the gap between numbers and narratives. No advanced math background required- just curiosity and a willingness to engage with the world through a data-driven lens. Corequisite: WR 102. 3 credits.

SSQR 371 Urban Ethnography

According to the UN, today over half of the world's population lives in urban areas. This class will examine urbanism as a concept through the lens of anthropology. We will begin with a grounding in the theoretical writings on urban anthropology to give us context and examine the origins of cities and urbanism in human prehistory. From there we will read several ethnographies, or anthropological case studies on urbanism and culture, focusing on both non-western and American cities and urban locations. In doing so we will also examine the intersection of poverty, race, gender,

and globalization as they are affected by urban development. We will also consider how these issues are related to us in our own urban ‘spaces’ in the greater Cleveland area. 3 credits.

WRQR 250 Grant Writing

An introduction to researching, writing, and submitting proposals for funding. The course focuses on skills in professional writing that support successful fundraising. It also emphasizes budgeting, financial analysis, funder relationships, award management, and ethical considerations. It includes attention to marketing and storytelling, the components of grant proposals, analysis of data and statistics, and how grant writing can support students’ professional practice and communities. Co-requisite: WR 102. 3 credits.

Sculpture + Expanded Media

SEM 206-306 Media Installation

This class serves as an introduction to installation art that employs a variety of media including video, sound, light, and electronic technologies in spatial context. Lectures will cover concepts and presentations of contemporary artists working with installation and both analog and digital technologies. Course work will be hands-on practice of techniques and methods presented in lecture, discussion of readings, and critique of student projects. This class will involve a series of introductory workshops using materials and processes which can be utilized to create media installations, such as synced digital video displays, video projection mapping, multi-channel speaker installation, and interactive electronic media. Experience with digital video and sound production is not required. 3 credits.

SEM 217-317 Modeling and Expanded Making

Planning large-scale, site-specific installations, creating compelling proposals for public commissions, and making models to test ideas all require 3D Modeling. Students will have 3D modeling tools right next to their paper sketchbooks, scissors, table saws, CNCs, and 3D printers. Practice in types of 3D modeling software solidifies fundamental modeling and visualization concepts and techniques. Workshops in 3D design sketching, rendering, solid modeling, architectural site modeling, 3D printing, CNC machining, and laser cutting cultivate a fluid integration of 3D modeling and digital fabrication into a contemporary sculpture and expanded media studio practice. Open to all majors. The course reinforces the production of high-quality documentation of artwork for presentation at venues, portfolios, and proposals. Reviews file management, digital workflows, and digital literacy. Course structure consists of introductory concept lectures, technical instruction, lab time with guidance and group critique of finished assignments. 3 credits.

SEM 219 Structural Felt

Widely understood to be the first human-made textile, wool felt remains an incredibly versatile and sustainable material used in many industries. This course explores felt as a sculptural medium. Workshops demonstrate wet- felting, nuno felting, and how to use resists to create three-

dimensional forms. Dyeing of wool and plant-based fibers will be introduced, but there will be an emphasis on establishing a sustainable creative practice using wool and found materials. With the use of advanced techniques, students will experiment with scale and structure in installations, wearables, and objects. Workshops, lectures, readings, critiques, and studio projects, cultivate a deep understanding of the array of possibilities that felt making brings to art and design practice. Open to all majors. Students determine how to apply their area of study and expertise to the studio work. Reinforces the production of high-quality documentation of artwork using cameras and software post-processing. 3 credits.

SEM 221 On the Body

Experimental fashion, object-generated performance and costume. This course will teach pattern making and a variety of fabrication processes relevant to building three-dimensional forms from pliant and mutable materials, including but not restricted to cloth. It will also include casting methods that are useful for designing patterns to cover a body or act as the skin of an object. The techniques have a wide range of applications. In the past students have applied these skills to experimental fashion, sculpture, social sculpture and performance. In addition class material will address our social and cultural understanding of the body as a source for making work. We will draw on theory and contemporary research from the fields of fashion, the hard sciences and the social sciences. 3 credits.

SEM 223 Programming for Artists

Focuses on using custom software as a medium for making art. No previous knowledge of programming is necessary. Covers the history, theory and practice of software arts. Class is based on the computer enthusiast's notion of hacking. Hacking is an experimental approach and mode of thinking, examining existing technologies and finding new or extended ways to apply these in creative practice. Existing computer programs will be distributed with instructions and one-on-one guidance on how to alter these to new purposes. The fundamentals of programming will be illustrated in creative exercises that can easily be adapted to produce original art and design work. Instruction will also cover creating artworks with custom human-to-computer interfaces that allow viewers to experience and interact with. Works made in this class may include interactive video projection, interactive sound works, expanded gaming environments, video and audio synthesis, generative drawing and painting realized as animation or digital prints. 3 credits.

SEM 231 Intro Sculpture + Expanded Media

This course provides an introduction to Sculpture and Expanded Media by examining the methodologies, materials, history, traditions, and cultural context of sculpture and expanded media in contemporary art. The class will include wood construction and textile-based fabrication processes, mold making and casting relevant to a range of materials, basic metalworking techniques such as cutting and welding, and will introduce the student to the use of time-based media present in contemporary sculpture. Required for sophomore Sculpture & Expanded Media majors. Open to all students as an elective. 3 credits.

SEM 232 Intro Sculpture Fabrication

Intro Sculpture Fabrication is a hands-on, studio-centered course focused on the broad set of fabrication skills needed by contemporary Sculpture + Expanded Media artists. Rather than centering only traditional wood/steel curricula, the course treats fabrication as an adaptable toolkit that spans welding and metalworking, woodworking, mechanical fastening, tapping threads, adhesives, rigging fundamentals, crimping braided cable, mold-making and rapid form-building (including papier-mâché and quick molds), and digital fabrication workflows including 3D printing, laser cutting, and CNC processes. Emphasis is placed on structural thinking, safe and repeatable workflows, material testing, and understanding how the evidence of making communicates meaning. Projects are designed to be portable into a wide range of student intentions including installation, objects, performance supports, interactive works, and hybrid media. 3 credits.

SEM 236 Time-Based Strategies

This course will provide students with an opportunity to investigate the concepts and practices of various time-based media arts. A basic introduction to the processes of video art, sound art, and media installation will serve as the basis for the production of several projects. Assignments will be grounded in the development of media literacy, media ethics, dissemination techniques, and teamwork. 3 credits.

SEM 250 Installation: Empire of the Senses

Working with materials and methods not traditionally associated with the visual arts, installation breaks away from the singular object, the pedestal, the detached viewer. Visual lectures and presentations on recent work will include discussion on the nature of the work and its context. Studio work and additional presentations will focus on perception - how we understand the world through touch, sight, smell/taste, the sense of hearing and kinesthetic cues from muscles of the body. The information presented, student research and studio research will provide an environment of concepts and ideas to support and challenge each student’s work. Students will develop installations in line with their interests. 3 credits.

SEM 255 Performance Art

Performance art is and has been an open genre, a place to experiment with ideas, materials and time. For this course, the working definition of “performance art” is – a piece which uses a live body, exists in time, and is non-linear. This class is an introduction to performance art designed for students who are shy and apprehensive about performing and students who are extroverted and at ease in front of groups. Workshops include: developing a language of movement, gesture, and stance; developing a range of low-tech sound, lighting and video; juxtaposing activity, image, sound and text; structuring or building a piece; and documentation. We will consider singular actions, interventions and other strategies for generating and developing ideas for performance work. Student work for this class has been diverse and has included costume-based work, work using endurance as a central tactic, collaborative work, public intervention, interactive and site-specific work. Skills in editing video and sound, installation, and animation are useful but not required. 3 credits.

SEM 267 String, Felt, and Thread

This is an introduction to fiber and material studies. Students will follow materials from the raw state to the finished form, learning how to manipulate them at every stage. Material and process are often bound together, so a wide variety of techniques of making form from string, thread and fiber will be covered. Students will learn to make informed material choices based on an understanding of the history and associations of each material. Students will be introduced to contemporary criticism, and questions surrounding craft and the history of art. Open elective. 3 credits.

SEM 268-368-468 Sewing + Fabrication

This is a sewing and patternmaking class. The class will emphasize skills in machine sewing and related systems for fabrication using flexible materials. Constructing a garment will be the first project. Understanding the construction of a shirt and acquiring skills to assemble it is an ideal way to acquire hands-on skills and also to understand the shape of a surface or skin of any volumetric form. The class will then move on to patternmaking and the techniques of expanding, adding to, subtracting from and morphing a pre-existing pattern. These processes can then be used for constructing skins or shell structures for sculpture, clothing or costume. The emphasis will be on skills and practical information supplemented by images taken from the worlds of fashion, costume design, performance, and sculpture. 3 credits.

SEM 316 Experiments in Electronic Arts

This is a seminar class that guides students in the development and realization of a semester-long research project in electronic arts. Projects can be in a wide range of areas, hybrid thinking and intermedia approaches are strongly encouraged. Topics in the theory and history of contemporary art related to current and emerging practices will also be discussed. The class is designed to allow for synthesis of content from earlier studies into significant finished work that will be shown in an exhibition planned, managed and coordinated by the students under the direction of the instructor. 3 credits.

SEM 318 Sonic Arts

This class is focused on aspects of sound related to the practice of sonic arts. Sound art is flourishing in museums and galleries, on media networks, and performed at festivals and performance venues around the world. Like many genres of contemporary art, sound art is interdisciplinary. This course will reflect that hybridity with investigations in: digital manipulations of sound, sound synthesis, sound installation, sound sculpture, psychoacoustics, field recording, noise composition, integrated sound and image works for pre-recorded presentation or performed live, popular music, and cinematic scores. 3 credits.

SEM 429 BFA Research

This course is designed to increase student awareness of the current art discourse and the ability to use that knowledge as a means of awareness within the production of their own work. This educational process embraces a variety of approaches to basic problem- solving skills measured against the contemporary practices of the discipline. The students are expected to develop what is often their first significant independent work. Intermediate methods of ideation and research relevant

to a professional visual art practice are employed throughout the course. The focus of this course centers on artistic production, conditions of conveyance and presentation. The course culminates in the fall BFA Midyear critique. Required at the senior level for all sculpture majors for BFA thesis work development. 3 credits.

SEM 430 BFA Research + Exhibition

This course is designed to continue the BFA work begun in the fall of the senior year in SEM. Students hone the ability to generate self-directed work and the skills and knowledge to identify and sustain an independent practice. The students will continue to increase their awareness of the current art discourse and the ability to use that knowledge as a means of awareness within the production of their own work. Students are expected to develop and exhibit a significant body independent work. The focus of this course is in the studio, and centers on artistic production, conditions of conveyance and presentation. The course culminates in the spring BFA Exhibition and oral review. Required at the senior level for all sculpture majors. 3 credits.

SEM 299-399-499 Internship (EP)

Elective credit can be given on a case-by-case basis for an internship developed by the student through the Center for Career and Workforce Development with advance permission of the department head. Fulfills Engaged Practice requirement.

Social Sciences

SS 224 Social Justice Through the Social Sciences

How can our work towards social justice be improved? One way is by strengthening and expanding our understanding of issues of inequity. In this course, we build this understanding through various disciplines of social science, such as law, sociology, economics, psychology, and political science. Because social sciences explore human behavior, relationships among individuals, and how people interact and act in organizations and the larger society, this academic field is key to understanding how social justice efforts must address multiple dimensions. This course enables students to achieve key goals of a Liberal Arts education, including cultivating self-awareness, fostering socially responsible skills and practices, and promoting creative problem-solving. 3 credits.

SS 230 Teaching Art: Contemporary Approaches

This course introduces artists and designers to contemporary methods for teaching art to a diversity of individuals in a variety of settings, including K-12 classrooms, after-school programs, community centers, adult learning environments, and more. Students will advance their understanding of the relationship between curriculum and the social, political, emotional, psychological, and physical conditions in which teaching and learning occur. They will learn how to develop multilayered art curriculum that critically addresses crucial topics, and they will explore strategies for engaging individuals with a variety of lived experiences and abilities, particularly those from groups historically underrepresented in the art world. And most importantly, they will see how teaching artists can be

agents of social change, assisting people in the creation of artworks that promote a future free of racism, sexism, homophobia, ableism, and classism. 3 credits.

SS 235 Interactive Media and Society

This course considers the impact of new technologies on identity, culture, and the arts. How does interactive and immersive media change, alter, and define our experiences of work, creativity, and society? How does new media affect artists and designers? This course explores a wide variety of new media themes in both contemporary and historical contexts. It includes consideration of the ethics of new media, such as XR (extended reality), the changing relationship between viewers and participants, and the connections between course concepts and students' work in art and design. 3 credits.

SS 280 Ergonomics + Design

This course focuses on the process of designing for human use. Anthropometrics, task analysis, user experience, research and safety are explored. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. 3 credits.

SS 309 Abnormal Psychology

How does the psychological community, the legal community and society at large determine what is abnormal? How do we as individuals make decisions about what is acceptable and unacceptable behavior? How do culture, religion and geographical location influence the definitions of normal behavior? It is these questions and others we will explore in this class examining the diagnosing, treatment and experimental study of psychopathology. Through lectures, case presentation, videos and required readings, you will develop an appreciation, understanding, and knowledge of behavior labeled as "abnormal." You will also enhance critical thinking skills, utilize methods of naturalistic observation and gain a sense of compassion and sensitivity for those who live with mental health disorders. 3 credits.

SS 315 Special Topics in Social Sciences

This special topics course explores critical issues in the social sciences. Each section will focus on distinct topics and disciplines, such as psychology, sociology, anthropology, political science, economics, environmental science, human geography, and cross-disciplinary studies in the sciences. Course activities will include readings and discussion, the analysis and interpretation of data and texts, presentations, and research assignments. 3 credits.

SS 330 Topics in Arts Management and Creative Leadership

A special topics course in arts management and creative leadership. Topics will vary each semester, to reflect faculty expertise and current issues. The course emphasizes professional knowledge and expertise, such as through case studies and connections to organizational management. It also emphasizes students' critical and reflective engagement with community-based issues, civic understanding, and their development as creative leaders. Prerequisite: WR 102. 3 credits.

SS 350 Anthropology of Gender

This course examines sex and gender from an anthropological perspective, focusing on gender roles, cross-cultural attitudes, and theories of sex and gender. Students will explore how gender intersects with religion, economics, migration, family and kinship, and broader cultural systems. The course highlights gender-expansive traditions, postcolonial perspectives, and diverse historical contexts, while connecting its themes to contemporary issues and experiences. 3 credits.

SS 375 Design Research

This course exposes students to the relationship between design and marketing, specifically addressing social/ethical responsibility, research, strategic marketing, branding, distribution, advertising and pricing. Each class will include lectures and exercises and will be supplemented with assigned readings and regular performance opportunities. Individuals will be required to develop a marketing plan for a product created in the Industrial Design studio. 3 credits.

SS 378 Cultural Anthropology

Anthropology is the study of humans and their closest ancestors. This course introduces Cultural Anthropology, focusing on the social adaptations that shape our similarities and differences. Emphasizing culture as humankind's most important adaptive tool, the course highlights anthropology's relevance for understanding and addressing contemporary issues and challenges. Students will consider fundamental questions such as: What does it mean to be human? What do different groups of people share in common? And how can we better understand ourselves and others across cultural contexts? 3 credits.

SSQR 255 Analyzing Social Issues: Numbers and Narratives

In a world driven by data, how can we use numbers to consider pressing social issues? This course explores how quantitative analysis can deepen our understanding of current topics in society and public discourse. Students will critically gather and interpret data, assess the ways statistics can be used and misused, and apply numerical reasoning to real-world problems. They will engage with quantitative reasoning through class discussions, case studies, and hands-on projects, while we bridge the gap between numbers and narratives. No advanced math background required- just curiosity and a willingness to engage with the world through a data-driven lens. Corequisite: WR 102. 3 credits.

SSQR 371 Urban Ethnography

According to the UN, today over half the world's population lives in urban areas. This class will examine urbanism as a concept through the lens of anthropology. We will begin with a grounding in the theoretical writings on urban anthropology to give us context and examine the origins of cities and urbanism in human prehistory. From there we will read several ethnographies, or anthropological case studies on urbanism and culture, focusing on both non-western and American cities and urban locations. In doing so we will also examine the intersection of poverty, race, gender,

and globalization as they are affected by urban development. We will also consider how these issues are related to us in our own urban ‘spaces’ in the greater Cleveland area. 3 credits.

AHSS 305 Architecture of Sacred Space

Since the prehistoric past, humans have pondered the mysterious and declared certain places to be “sacred.” From the earliest cave shrines to modern monuments and landscapes, these spaces typically share design elements that contribute to a space’s ability to facilitate rituals. Through case studies that focus on sacred spaces and their environs, students will explore principles of architecture and design, gain knowledge of the possibilities for creating sacred space, and explore architecture as orientation, commemoration, a context for ritual, and more. The course also considers questions of human behavior, culture, religion, and meaning across time periods and places. Pre-requisite: AH 150. Pre-requisite or co-requisite: AH 250. 3 credits.

AHSS 360 Ancient Worlds of the Americas: Maya, Aztec, and Beyond

This course explores the history, archaeology, and anthropological significance of major state-level and imperial cultures of Central and South America, with a focus on the Maya and Aztec. Students will examine the origins, development, transformations, and legacies of these societies, paying special attention to their cultural institutions, such as art and material culture, religion, politics, economics, and social organization. The course also considers contemporary topics in Latin America related to Indigenous peoples, including identity, cultural heritage, social issues, and global contributions. Course activities will include readings, lectures, videos, interactive exercises, and visits to the Cleveland Museum of Art. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

AHSS 370 History of the Art School

This course charts a global history of the art school from the eighteenth century to the present. From the academy model to the rise of industrial craft colleges and “alternative” art schools, we examine vital moments in the development of art school education globally. Case studies include the Royal Academy and the South Kensington schools in London, the Bauhaus and Ulm schools in Germany, the Vkhutemas workshop in Russia, along with Black Mountain College and the Cleveland Institute of Art in the US. Global sites of comparison include art schools and workshops in India, Nigeria, China, Japan, and Brazil. Special consideration will be given to legacies of colonialism, modernization, and globalization on art education globally. Prerequisite: AH 150 and AH 250. Corequisite: AH 250. 3 credits.

AHSS 380 India: Culture & Society

Once the jewel in the crown of the British Empire, India has some 5,000 years of artistic tradition and architectural heritage. This course focuses on the essential role of the visual in India’s ancient and modern cultural and religious traditions. The creation and nature of visual imagery are explored in sculpture, temples, palaces, persons, symbols, times and places. From bustling cities to remote villages and pilgrimage sites, from beggar to Brahmin to Hindu gods and goddesses, the course explores the “divine image” in India. Prerequisites: AH 150 and AH 250 or Corequisite: AH 250. 3 credits.

Visual Arts

VAT 202 Reproducibility

Though we often think of artworks as unique, this is not an intrinsic or inherent quality of the work itself, but the result of the choice of media. Consequently, since the Renaissance and the advent of Printmaking, the printing press, and bronze casting, multiplicity and reproduction have been a part of Western culture. The machine age, photo-reproduction, lithography, industrial standardization, modularity, fabrication, and multiplicity became part of artistic practice. Prints, posters, ready-mades, objects, books, comics, and designed utilitarian objects editions, multiples, modules, and reproductions are now a significant aspect of contemporary art making which abandons the notion of the unique work. Making works of this kind requires the artist to take into consideration how the act of reproduction, or replication constitutes part of their work's form and content. 3 credits.

VAT 205 Image + Form

Image/Form promotes a general understanding how images work and are developed, which is a fundamental aspect of the Visual Arts. The course introduces the students to the various means by which images can be rendered, such as by drawing, painting, carving, embroidering, etching, etc., as well as by digital means, by appropriation, and by the use of ready-mades. The students are also introduced to the diverse ways in which images and forms can be manipulated, or manifested conceptually and materially by exploring the inter-relation between 2 and 3 dimensions, as well as in time-based media by the use of collage or assemblage. In doing this, we introduce them to the concept that an image's "form," consisting of its physical and spatial qualities, as well as the technical qualities of their chosen mode of production, is part of its content. By these means they are introduced to practical and semiotic nature of images and their production in the context of the contemporary by means of assignments, readings, discussions, and studio critiques. Open as elective to all majors. This course is required for all sophomore students in Visual Arts. 3 credits.

VAT 327 Hybrid Approaches to Drawing + Painting: Digital Media

Emphasis is on integrating digital processes into studio practice and production. The class deals with a spectrum of digital applications in a studio practice including straightforward digital output, using digital as a means of producing source material as well as actually integrating digital processes into the production of work. Through slide presentations, viewing actual work, discussions and readings, students will be introduced to the place of the digital in contemporary studio practice. In studio production, students will use varied media and subjects, both traditional and non-traditional, to further develop their analytical and expressive means in their creative practice. Students are encouraged to draw from many disciplines incorporating them in the projects presented to the class for group critiques. Open to all students – required of Printmaking and Drawing juniors. 3 credits.

VAT 400 Role of the Artist as Producer (EP)

Contemporary artists have a multitude of ways they can engage with the larger world, beyond the realm of the gallery or museum. Students enrolled in this course will explore various models of

artistic production including, but not limited to, performer, activist, curator and provocateur. The relationship between method of creation and idea, or the handmade versus the industrial, will be investigated. Additionally, assignments will challenge students to analyze the content of their artwork within local, national, and global contexts. Coursework will include studio work, readings, discussion, and critiques. Required for Visual Art juniors in all majors. Open as an elective with permission. 3 credits.

VAT 435 Aesthetics, Context, + Content

Aesthetics, Context, and Content focuses on artwork through the lens of these concepts and with an emphasis on personal style. Studio work in the course explores the relationship between formal, technical, contextual, and aesthetic issues relative to the student's personal themes and subjects. The seminar portion of the course examines critical, theoretical, and philosophical frameworks relating to Aesthetics, Context, and Content. Students are encouraged to think of the role each aspect plays in creating the full content of artwork, their own and the work of others. Student research takes the form of both archival and studio work and is presented in both visual and written form. Required for all Visual Arts Seniors. 3 credits.

VAT 493 BFA Statement + Exhibition

This course is meant to supplement the work done in the student's major studio classes. It focuses on preparing the BFA candidate for their exhibition, BFA Thesis Paper, Short Artist's Statement and BFA Thesis Examination. The BFA review process is comprised of four components:

- Documentation
- Exhibition
- BFA thesis paper and short artist's statement (Abstract)
- BFA thesis Examination (Oral defense/review)

As part of the course these requirements will be reviewed in technical terms as well as in the context of professional practices in general. The BFA Thesis Paper is meant to prepare the student for their BFA Thesis Examination and to provide the foundation for professional practices beyond graduation. It is an opportunity for an in-depth consideration of work and studio practice. Within the paper and among other questions, students are expected to address: "What is the work? What is the reasonable expectation for how it will be received by a given audience? What is the work's historical and contemporary context? What are the sources for the work? What choices were made in realizing the work and how do they contribute to the reception of the work?" This course is open to all seniors regardless of major and is required by all Visual Arts seniors. 3 credits.

Writing

WR 101 Writing I

Students will explore writing processes to use across future writing contexts (academic, artistic, personal, professional, and more). The course focuses on the expression and discovery of ideas, the revision process, research, critical connections to culture, and students' agency in making writing choices for distinct audiences and purposes. It includes attention to students' transition to CIA, and it introduces writing practices that will be foundational for future coursework. 3 credits.

WR 102 Writing II

Students will advance their understanding of writing processes to use across future contexts. This course especially focuses on research as a process of inquiry and exploration, the development of analytical positions, and writing practices that support meaningful engagement with culture, media, communities, and ideas. Its topics include conventions of academic writing, such as citation, argumentation, and contributing to critical conversations. Prerequisite WR 101. 3 credits.

WR 313 Writing for the Sciences

This course introduces the basic written discourse forms of the sciences. It gives an overview and rationale of scientific reports describing the results of original research. It provides students with an opportunity to develop competency in the discourse model that has evolved over centuries of scientific practice. Students will learn the specific lexical, grammatical, and stylistic conventions that comprise the accepted written format, in addition to the components of a scientific report; i.e., the Introduction (including the Literature Review), the Methods, the Results (including their display and documentation), the Discussion, and the References. The term project for each student will be focused on the preparation of a full written report of that student's individual inquiry into an area of scientific research relevant to their particular studio work and/or interests. Class meetings will center on discussion of readings, research, and on class critique of written drafts that students prepare as they work toward the final versions of their reports. Prerequisite: WR 102. 3 credits.

WR 318 Screenwriting

A screenwriter's job is to put the spoken word, visual scenes, and a strong narrative on the page, while still leaving room for interpretation by filmmakers. In this course, we will learn about the elements of good storytelling, such as character, narrative, and dialogue, and learn to format and create an industry- standard screenplay. We'll study short and long screenplays (sometimes while watching the actual films), and review a wide variety of narrative short films, both animated and live action, and from different countries and cultures. Students will also interact with professional independent and Hollywood filmmakers, do writing exercises, collaborate and brainstorm with colleagues, and workshop their screenplays-in-progress. Students will be graded on: attendance, class participation, the midterm and final—a "conventional short," which is a seven- to 12-page screenplay. Prerequisite: WR 102. 3 credits.

WRHC 210 Writing About Film

Students will explore ways of writing about film, through forms of writing that are creative, critical, and reflective. Those forms may include review writing and popular criticism, poetry and fiction, experiments in the essay, critical analyses, and exploratory and multimedia practices of writing about film in relation to the self, media, art, and culture. Students will learn about topics in film studies, while developing skills in analysis, inquiry, research, and writing processes that they can use in many future settings. The course will include screenings at the Cinematheque and consideration of the Cinematheque's unique role at CIA and in the cultural landscape. Prerequisite: WR 102. 3 credits.

WRHC 215 Creative Writing

An introduction to Creative Writing. Students will write and revise original work across genres such as fiction, poetry, creative nonfiction, graphic narratives, and scripted forms. They'll explore techniques of literary craft, analyze and discuss example readings, and collaborate in giving and receiving feedback. Prerequisite: WR 101. 3 credits.

WRHC 311 Poetry Writing

This course focuses on the writing of poetry. Students will write and revise original work. They'll also read examples from the genre, explore literary techniques (such as form, sound, image, and tone), and collaborate in giving and receiving feedback. Prerequisite: WR 203. 3 credits.

WRHC 315 Topics in Creative Writing

This course focuses on special topics in Creative Writing. Each section will have a distinct emphasis, such as travel writing, hybrid writing, interactive writing, translation, environmental writing, writing for performance, creative writing in relation to specific authors and periods, and emerging and experimental forms. Students will write and revise original work, analyze and discuss readings, study relevant literary history and theory, and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 316 Fictional Worlds and Their Stories

In this course, students will write and revise original fiction that explores alternate worlds and their systems. Taking inspiration from real world and fantastical elements, they'll use literary techniques to create stories that stand on their own, and their potential use in games, animation, film, comics, interactive media, and other forms will also be considered. We'll consider how the imaginative and material worlds of a story alter its trajectory and how a story's characters, writer, and reader alter those worlds. Prerequisite: WR 102. 3 credits.

WRHC 317 Collaborative Acts

This course explores collaborative practices through creative writing. Students will take inspiration from close engagement with sources that demonstrate and theorize collaborative processes in writing and across media. They'll use an assortment of compositional methods to write and revise works that collaborate with peers, texts, environments, communities, and other partners. They will also consider principles of collaboration more broadly, analyzing practices that can support meaningful collaboration in many settings. Prerequisite: WR 102. 3 credits.

WRHC 319 Graphic Narratives

Are you fascinated by the graphic novel or graphic memoir? Interested in making designed or visual texts? In this class, we will investigate a variety of ways that texts and images interact to tell stories: how the visual and the verbal engage and catalyze each other, how they can reflect and inflect, reinforce, strengthen and gesture to each other in compelling, powerful and meaningful ways. To this end, the class will examine and practice different graphic storytelling methods used in telling

fictional, journalistic and/or personal stories. The course will also involve the history of graphic narrative and the different ways that graphic and visual narratives have been and may be theorized. Assignments will include critical and creative responses to our readings and a creative project involving an integration of writing and visual media. Primary readings are likely to include comics, film and video, visual essays, and full-length graphic novels and memoirs. Prerequisite: WR 102. 3 credits.

WRHC 324 Writing Across Gender

This course is designed to outline the contributions of women and non-binary authors to the origins and development of literature from antiquity to the present time. It will focus on the role of gender performance and visibility in literary space and explore questions like “What was ‘women’s writing’ in the 19th century? What is “trans writing” today? It will inquire into the areas of race and social class as they are directly relevant to (or feature as tropes within) the literature comprising our reading list. It also introduces some of the basic theoretical questions that trans and feminist scholarship has raised in connection with gender and writing. Through selected readings, research, and critical discussion, members of this class will become familiar with contemporary literature that thinks about and performs gender, its social/ historical contexts, and some of the critical approaches through which it has been considered. Prerequisite: WR 102. 3 credits.

WRHC 329 Writing and Humanities Topics

Topics course in Writing and Humanities/Cultural Studies. Prerequisites: WR 102. 3 credits.

WRHC 330 Editing + Publishing Workshop

Students will practice skills in editing, publishing, and professional writing, including manuscript evaluation, copyediting, and other editorial practices. They will also explore the history of the field, the contemporary publishing landscape, and publishing intersections with communities, culture, and the arts. Students will work individually and collaboratively to complete editorial projects, developing skills in technical writing, project management, and professional communication. Prerequisites: WR 102. 3 credits.

WRHC 335 Writing and Community

Students will use writing processes to explore the intersections among writing, cultural inquiry, and community-based projects. The course includes the study of topics that connect to community programming, consideration of organizational principles and collaborative processes, and writing activities across creative, critical, and reflective modes. Each semester will include connections to community partners and projects in areas such as literary arts programming, editing and publishing, and education. Prerequisites: WR 102. 3 credits.

WRHC 373 Creative Nonfiction Writing

This course focuses on the writing of creative nonfiction, a genre that includes life writing, journalism, the lyric essay, and more. Students will write and revise original work. They’ll also read

examples from the genre, explore literary techniques (such as form, voice, and incorporating research), and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 392 Fiction Writing

This course focuses on the writing of fiction, especially the short story. Students will write and revise original work. They'll also read examples from the genre, explore literary techniques (such as structure, setting, time, voice, point of view, and character), and collaborate in giving and receiving feedback. Prerequisite: WR 102. 3 credits.

WRHC 490 Creative Writing Projects

Students will complete advanced projects in creative writing. These may include work in fiction, poetry, screenwriting, creative nonfiction, graphic narratives, hybrid genres, multimedia writing, and other genres and forms. The course emphasizes a process-based approach to idea development, planning, drafting, research, and revision, with close feedback from the instructor and peers. It includes the critical consideration of writing's connections to literary communities, reading and research, publishing, culture, and art and design. Prerequisites: WR 102. 3 credits.

WRQR 250 Grant Writing

An introduction to researching, writing, and submitting proposals for funding. The course focuses on skills in professional writing that support successful fundraising. It also emphasizes budgeting, financial analysis, funder relationships, award management, and ethical considerations. It includes attention to marketing and storytelling, the components of grant proposals, analysis of data and statistics, and how grant writing can support students' professional practice and communities. Co-requisite: WR 102. 3 credits.

Section 8: Faculty Listing

Animation

Lincoln Adams
Benjamin Anderson
Matthew Brownstein
Chris Gelles
Robert Lauer
Margaret Li
Adri Nerone
Zachary Owens
Alexander Rivera
Anthony Scalmato
Jeffrey Simonetta
Lisa Tan

CO/RE

Matthew Brownstein
Nicole Condon-Shih
Rachel Ferber
Scott Goss
Cullen Houser
Scott Ligon
Jenny Pan
Pam Spremulli

Craft + Design

Benjamin Johnson
Andrea LeBlond
Alberto Veronica Lopez
Seth Nagelberg
Alicia Telzerow

Drawing

Sarah Kabot
Amber Kempthorn

Game Design

Anthony Calabro
Steven Gutierrez
Zach Owens
Harrison Walsh

Graphic Design

Ben Fogarty
Chen Gao
Adam Lucas
Scott Lucas
Pam Spremulli
Jamie Wilhelm

Illustration

William Appledorn
Kelsey Cretcher
James Groman
Miguel Hernandez
Nancy Lick
Suzanne McGinness
Dinara Mirtalipova
Pat Sandy
Matthew Sweeney
Tim Switalski
Pete Whitehead

Industrial Design

Carla Blackman
Dan Cuffaro
Dennis Futo
Adrian Slattery
Jason Tilk

Interior Architecture

Sherri Appleton
Pete Maric
Theresa Vitale

Liberal Arts

Jennifer Ahern
Conor Bracken
Matthew Breit
Colby Chamberlain
Jon Conley
Lauren Conway
Michelle Eisen
Ana-Joel Falcon-Wiebe
Wendy Haas
Sheila Hart
Elizabeth Hoag
Yasu Ishida
Raechel Anne Jolie
Scott Lax
Troy Neptune
Heath Patten
Zach Peckham
Alyssa Perry
Whitney Porter
George Ramirez
Jess Richardson
Aimee Reilly
Benjamin Rhodes
Jonathan Rosati
Gemma Sharpe
Shayna Sharpe
Cassidy Wagner
Meghan Wagner
Tom Watson
Kari Weaver
Pam Young

Life Sciences Illustration

Gwendolyn Fuller
Beth Halasz
Deborah Harris
Thomas Nowacki
Kristin Piciacchia
David Schumick

Painting

Lane Cooper
Tony Ingrisano
Mike Meier
Natalie Lanese

Photography

Lauren Juratovic
Nicole Ledinek
Linda Post
Kara White

Printmaking

Zoe Brester-Pennings
Margaret Denk-Leigh
Ashley Pastore
Rebekah Wilhelm

Sculpture + Expanded Media

Jimmy Kuehnle
Sarah Paul
Zak Smoker

AICAD Fellows

Ariel Wills (CO/RE)
Laura Medina (CO/RE + Visual Arts)
Charles Lee (Photography)

Section 9: Administration and Board of Directors

Executive Administration

Kathryn Heidemann
President + CEO

Matthew McKenna
Vice President of Technology and Digital Strategy + Chief Information Officer

VACANT
Vice President, Institutional Advancement

Yvette Sobky Shaffer
Vice President, Enrollment Management + Marketing

Melanie Walker
Vice President, Business Affairs + Chief Financial Officer

Greg Watts
Vice President of Academic Affairs + Provost

Amanda Fronek, PhD
Dean of Students

Staff Directors

Jennifer M. Ahern
Registrar

Michael C. Butz
Director, College Communications + External Relations

Lauren Conway
Executive Director, Center for Career + Workforce Development

Erin Duhigg
Assistant Dean, Academic Affairs

VACANT
Director, Facilities Management + Safety

David C. Huffman
Director, Cinematheque

Crystal Johnson
Director, Continuing Education + Community Outreach

Zachary Morgan, PhD
Director, Institutional Research and Effectiveness

Tricia Pangonis
Director, Office of Financial Aid

Sally Palmer
Controller

Alyssa Perry
Coordinator, Writing + Learning Center

Matthew J. Peters
Director, Foundation + Government Relations

Laura Ponikvar
Director, Jessica R. Gund Memorial Library

Eric Reitz
Director, Admissions Systems + Data

Allison C. Retter
Director of Development

Richard Sarian
Director, Enrollment Marketing

Rachael Sauber
Assistant Dean, Academic Affairs

Matthew Smith, PhD
Assistant Dean of Students

Valerie Szepiwdycz
Senior Director of Marketing + Communications

Teresa A. Underwood
Director, Human Resources + People Engagement

Kari Weaver, PhD
Director, Jane B. Nord Center of Teaching + Learning

Nikki Woods
Director, Reinberger Gallery

Board of Directors - Officers

August L. Fluker Chair

Laura F. Ospanik ‘80 Vice Chair

John Mueller Secretary

Melanie Walker
Treasurer + Assistant Secretary

Kathryn Heidemann
President + Chief Executive Officer

Board of Directors

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Amy Bendall

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Angela McDonald Fisher

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Cynthia Prior Gascoigne

Matthew Greene

Christopher Hart

Stephen Haynes

Curlee Raven Holton ’89

James Keene

James D. Lincoln

Jose Longoria ’81

William N. Masters

John Mueller

Laura F. Ospanik ’80

Jennifer Paine

Michael H. Port

Mohit Ramani

Kyla Epstein Schneider

Greg S. Shaw, PhD

Lynne Shlonsky

Robert M. Siewert CFA

Mark K. Smith

Janet A. Spreen

Susan Stone

Martin Tarr

Jennifer van Dijk

Thomas A. Waltermine

Addendum (approved 11/3/26)

Credit by Experience (CBE)- see Transfer Credit policies starting page 32

The intent of the Credit by Experience (CBE) process is to allow prospective students with prior experience an opportunity to have a body of work reviewed for possible credit within the CIA curriculum. It is NOT designed to enable students to achieve credit for a course that they have failed or for which an “Incomplete” has turned to an “F.” Students who think they are eligible for CBE should contact the Admissions Office.

Credits earned through CBE count as transfer credit. A maximum of 30 credits can be earned through CBE. Additional documents such as a resume/CV must be submitted.

CBE is awarded based on an interdepartmental review of application materials. The departments reviewing CBE requests consist of representatives from Admissions, Liberal Arts, and the Division Chair of the intended major. In the event the CBE applicant has not declared a major, a Division Chair will not be required. If credit is awarded, the Registrar’s Office will notify the student of the application of this credit to the program of study and completion of degree requirements.

CBE for prospective or current students must be requested at the time of application, during the admissions process, or within the first semester of enrollment at CIA. If a student declares or changes their major after their first semester of attendance, they may request a CBE review of only major courses in the newly declared major. Work already used to gain credit for another course or by other means may not be used to gain credit through CBE. Transfer credit is applied before credit from CBE.

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