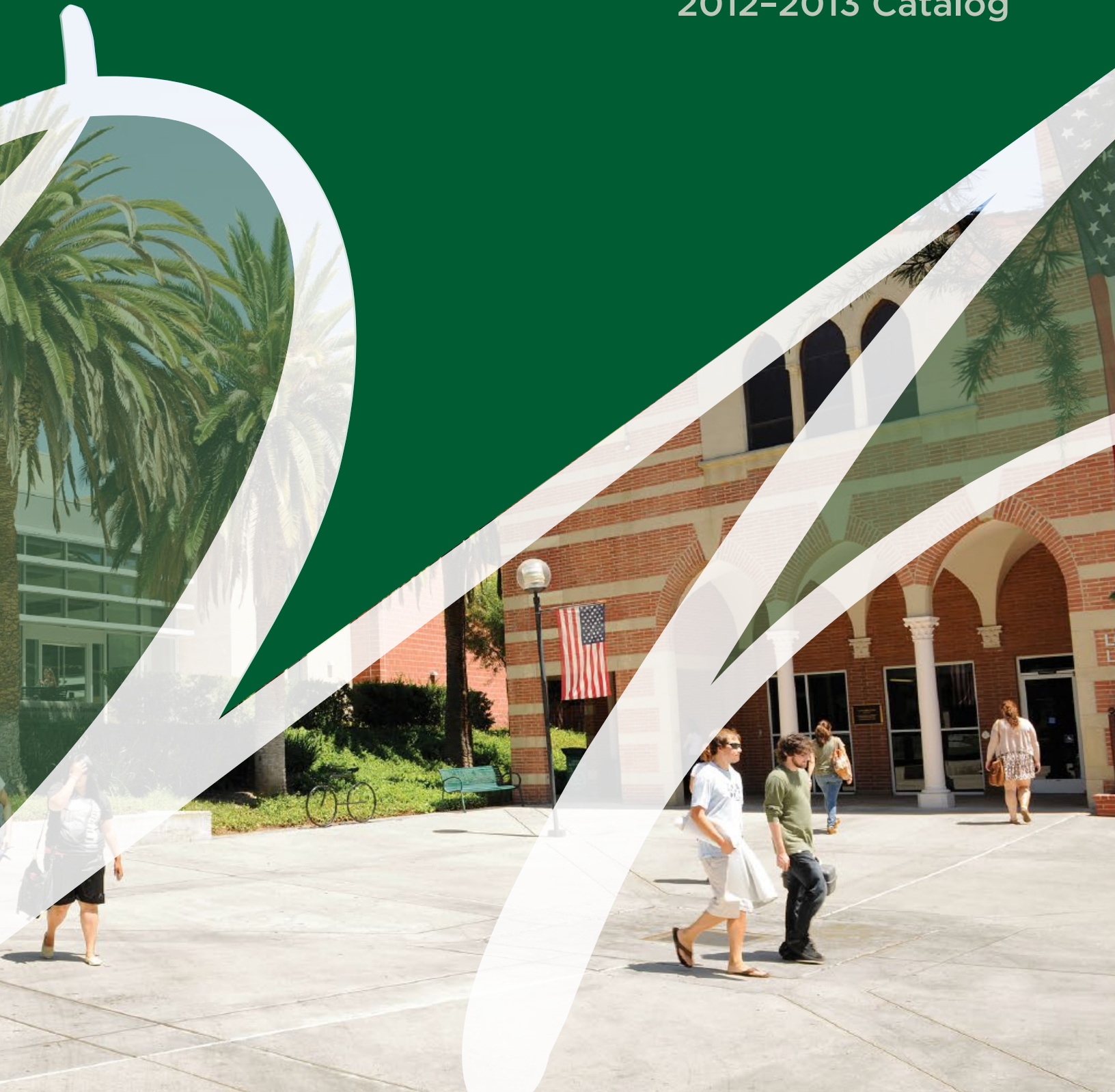


Handbook and Guide to Learning

Woodbury University
2012–2013 Catalog



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Accreditation

Woodbury University is accredited by the Senior Commission of the Western Association of Schools and Colleges (WASC: 985 Atlantic Avenue, Suite 100; Alameda, CA 94501; 510-748-9001) and is approved by the Postsecondary Commission, California Department of Education. WASC granted Woodbury its original regional accreditation in 1961. In 1994 the National Architectural Accrediting Board (NAAB) accredited the Architecture program. The NAAB 2009 Conditions for Accreditation may be found at the NAAB website: http://www.naab.org/accreditation/2009_Conditions.aspx. The School of Business received its accreditation from the Association of Collegiate Business Schools and Programs (ACBSP) spring 1998. In 1991, FIDER (now known as the Council for Interior Design Accreditation) accredited the Interior Architecture Program. In 2008, the university's programs in Animation, Fashion Design, Graphic Design, and Interior Architecture received accreditation from the National Association of Schools of Art and Design (NASAD). In 2011, Filmmaking received plan approval from NASAD and will be considered for full accreditation approval once it has graduated its first class. In 2012, Game Art & Design received plan approval from NASAD.

Veterans Administration

Woodbury University degree programs are approved for Veterans Administration educational funding benefits under Title Number 38 of the U.S. Code. Veterans and dependents are required to comply with Veterans

Administration regulations under sections 21.4135, 21.4235 and 21.4277 in regard to required class attendance and acceptable academic progress.

Nondiscrimination Policy

Woodbury University admits students of any race, color, gender, nationality, religion, age, and sexual orientation, as well as those with handicapping conditions, and, within reasonable accommodation, makes available to them all rights, privileges, programs and activities provided by the university. The university does not discriminate in the administration of its educational policies, admission policies, or scholarship and loan programs.

Disclaimer Statement

Woodbury University reserves the right to modify location and policy, and adjust requirements and standards as described in this publication at any time and without prior written notice.

Effective Catalog Dates

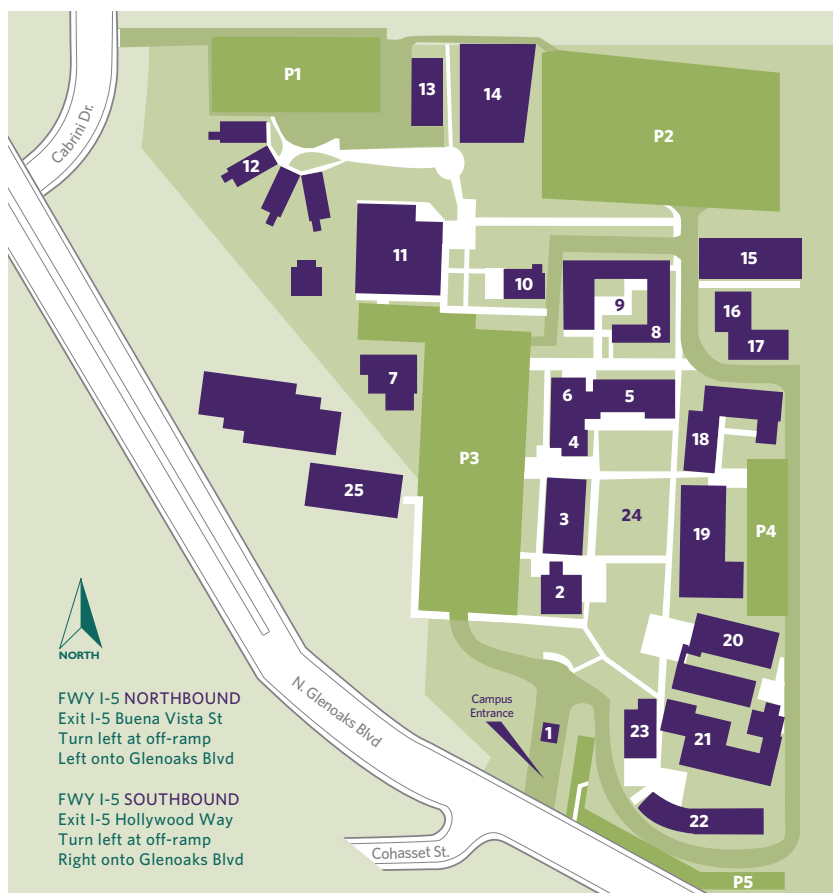
This catalog is in effect from fall semester 2012 through summer session 2013.

Curricular Changes

Courses listed in this catalog are subject to changes initiated by departments or programs approved by the Curriculum Committee, the Faculty Association and the Senior Vice President. Changes in curriculum for the ensuing year are published in the catalog supplement.

Locale

The main campus of Woodbury University is located at 7500 Glenoaks Boulevard in Burbank, California 91504, adjacent to the City of Los Angeles, about an 18-minute drive from downtown Los Angeles. The 22-acre campus is at the foot of the Verdugo Hills, just east of the Burbank Airport, with easy access from the Golden State Freeway (I-5) off the Buena Vista Street exit. Woodbury University's San Diego campus is at 2212 Main Street, San Diego, California, where it currently offers a five-year B.Arch. program and two post-professional Master degrees See School of Architecture and the Graduate Bulletin for more information. Additional off-campus sites are located in Hollywood, Glendale, Beverly Hills, and at the Los Angeles County Sheriff's Headquarters.





President's Message

On behalf of the Woodbury University community, welcome to this special place of learning.

The community at Woodbury comprises motivated and successful students, like you, who seek the highly valued degrees we offer, accomplished faculty members who seek to nurture your talents and build your abilities, and dedicated staff who will support you along your journey. The education of the student is a joint effort of the student and the professor, enabled by the staff, systems, and facilities that the university offers.

At Woodbury, education does not end at the door of the classroom or studio. Our education is personal as well as professional. It occurs through memorable experiences you will have while here, experiences that will build your character and create connections and friendships that will sustain you for a lifetime.

Here you will be part of a rich legacy of the past, and you will gladly and enthusiastically learn to embrace a future that you will help shape and that will create a rich legacy for those who follow you.

It is a pleasure to have you in our community. We do great work here, and we are happy to have you be part of it. I look forward to the year ahead together.

Sincerely,
Dr. Luis Ma R. Calingo
President

The Academic Journey

Preface: How to Use this Book

This book is unlike any other college catalog or course bulletin; while colleges and universities generally believe that the fostering of student learning is their central activity, we believe that fostering learning should be at the core of every university action and communication, including this book.

That is why it is a guide and handbook to learning that lays open the experiences and the resources that we will bring to bear in helping you learn. It is also a practical guide to those supporting processes, such as registration or conduct. And it gives a glimpse of the community in which learning at Woodbury takes place.

This book should give you a sense of the journey that you undertake as a student, a journey that the community shapes and that you also create. It will tell you what you will learn, how you will learn, how you and others will know that you have learned, and why that makes a difference.

The Purpose of Education: To Transform

Learning at the university helps students create new knowledge to shape the world of the future. Woodbury education is built on the idea of personal transformation that can transform others. Our job is to help our students make a difference in all that they do, in their classes, on the campus, and within their communities.

WOODBURY'S MISSION AND VALUES

Our Mission Statement

Woodbury University is committed to providing the highest level of professional and liberal arts education. The integrated nature of our educational environment cultivates successful students with a strong and enduring

sense of personal and social responsibility. We prepare innovative learners who are adept at communicating and willing to cross the boundaries of knowledge in a rapidly changing and complex world.

Our Values

- Integrity and ethical behavior
- Diversity
- Empowering students to determine and manage their destinies
- Academic rigor
- Liberal arts-based professional education that effectively prepares students for careers
- Student focus in all aspects of the university's operations

Educational Principles

The members of the Woodbury community have identified six principles that articulate more precisely what is necessary for the university to achieve its mission:

Academic Quality

In times of great change, standards can change. The university seeks, as it has always done, to add value to the lives of its students through the educational experiences it provides. At the same time, the course and outcomes of learning must adhere to the highest principles and goals. This provides assurance to the students and to the community that the learning at Woodbury University is not only significant but of significant quality.

Innovation and Creativity

Creativity suggests that one is a maker of knowledge, goods, concepts and not just a receiver of them. Innovation suggests that what one makes is new and forward-looking. We foster the values of innovation and creativity in all members of our community.

Communication

The diversity of forms in which communications take place has multiplied, as have the people and places that one must communicate with. In addition to the expanding media, the types of communication have expanded and given heightened importance to visual and physical as well as written and oral communication. We strive to produce good communication and excellent communicators across diverse media and audiences.

Transdisciplinarity

Transdisciplinarity understands the interdependence of all knowledge and widens the forms of knowing to include emotional intelligences, intuition, and physical knowing. It recognizes the importance of collaboration among the disciplines to solve complex problems. We believe that collaboration of people, each able to make a unique contribution, is important.

Social Responsibility

With education comes the obligation of social responsibility. At base, social responsibility implies a respect for the planet, a respect for its people and the environment. It asserts that all action has impact on the planet and that understanding that impact and accepting responsibility for one's actions is the moral and ethical condition for the educated global citizen. Civic engagement has come to embrace principles of sustainability as well as social justice. Members of our community will be socially responsible.

The Integrated Student

Because of the principles above, Woodbury University finds it more important than ever to assure that the aspects of a student's personal and professional life are fully integrated. What one will do as a professional is an outgrowth of what one will become as a person. All parts of the university will work on producing this integrated student.

OUR HISTORY

In the late 19th century, Los Angeles was a dusty rapidly growing town with a population of approximately 11,000. New business enterprises were being established and community leaders looked forward to expansion and growth driven by a real estate boom. In 1884, in response to the needs of the city's growing business community, F. C. Woodbury, an educational entrepreneur,

arrived from San Francisco and founded Woodbury Business College, as it was initially named, in the center of the then local business community. From that historic storefront on North Main Street, the historic link between Woodbury and the economic infrastructure of Southern California was begun and has been maintained throughout the history of the university.

For the first 103 years, the university was located in central Los Angeles, moving a number of times to accommodate the growth of the student body. In 1931, the division of professional arts was established to focus on those fields of design that are closely allied to business. Woodbury then became a college of business administration and design. In 1937, in spite of a worldwide recession, legendary President R. H. "Pop" Whitten led the effort to build new facilities at 1027 Wilshire Boulevard. For 50 years, that location served as the university's campus through the return of World War II and Korean veterans among thousands of other students who were the first in their family to go to college.

In 1969, Woodbury introduced a graduate program leading to the Master of Business Administration (MBA). In 1974, Woodbury College became Woodbury University and began its initial efforts to raise money from alumni and friends. In 1982, Computer Information Systems was added as a major, followed by Architecture in 1984.

In 1985, under the leadership of then President Dr. Wayne Miller, the university acquired an existing 22.4-acre campus in Burbank, the 80-year-old site of Villa Cabrini Academy and later two other educational institutions. Classes opened at these new facilities in October 1987 on the same day that the Whittier earthquake shook much of Southern California. In 1987, the Weekend College program for working adults was established with the aid of grants from The Fletcher Jones Foundation and The William Randolph Hearst Foundation.

In 1998, the institution opened a campus in San Diego where it offers a B.Arch. and post-professional Master degrees.

OUR STUDENTS

Woodbury University is unique among private institutions with regard to its diversity. Woodbury University

has a 128 year history of helping students of diverse gender, race, ethnicity, and economic class to achieve their dreams. Today, our student body consists of approximately 43% white, non-Hispanic students; 33% Hispanic students; 11% Asian students; 8% international students; and 5% African-American students. The white, non-Hispanic students comprise diverse populations as well, including a large and growing number of students of Armenian heritage. The majority of Woodbury's students are the first in their families to go to college and a far higher percentage than at other colleges come from families with limited economic means.

In serving this group of students and in striving to be innovative, dedicated, and socially responsible, Woodbury's ambition is to provide intellectual and human capital to the region's sectors of business, to offer opportunities to those who have the most to contribute, to provide students a world-class education, and to sustain a socially responsible community that examines and tries to preserve the important ecologies of the region's nature, society, and culture. Throughout its educational evolution, Woodbury has adhered to core principles that value ethical behavior, student empowerment, diversity, and rigorous professional education grounded in the liberal arts.

Academic Freedom

In conformity with practices in higher education throughout the United States, Woodbury University faculty members have the right to express their understanding of the facts relating to the subject matter in a manner which the instructor deems educationally effective and professionally appropriate. Instructors are encouraged to keep abreast of developments in the field and to share this knowledge and understanding with their students.

It is expected that controversial matter will be treated with fairness and good taste. The instructors should bear in mind that theirs may be the only viewpoint on a particular subject to which the students are exposed, and they should avoid bias, aiming at presentations which are factually sound and subject to documentation.

Faculty have the opportunity to offer students a model of clear thinking and fair evaluation, and should bear in mind the responsibilities placed upon them by the

fact that their approach may become the student's approach to value judgments. In demeanor and appearance, it is hoped that the Woodbury University faculty will recognize that they are setting a standard for professionals in the field.

Courses of Study: The heart of your transformative experience. What you will learn, how you will learn it, and how you and others will know

ACADEMIC PROGRAMS

Woodbury University comprises four schools: Business; Architecture; Media, Culture & Design; and Transdisciplinary Studies, offering undergraduate degrees in Accounting, Marketing, Fashion Marketing, Management, Architecture, Interior Architecture, Animation, Communication, Fashion Design, Game Art & Design, Graphic Design, Psychology, Filmmaking, Media Technology, Organizational Leadership, Politics and History, and Interdisciplinary Studies and graduate degrees in Business Administration, Architecture, and Organizational Leadership. In addition to traditional formats for learning, Woodbury offers a number of selectively chosen programs in non-traditional formats using cohorts and intensive formats that allow students who are working to pursue a degree.

Undergraduate Degree Programs

The university offers undergraduate curricula leading to the degrees of Bachelor of Arts (B.A.), Bachelor of Fine Arts (B.F.A.), Bachelor of Science (B.S.), Bachelor of Architecture (B.Arch.), and Bachelor of Business Administration (B.B.A.). The B.F.A. requires a minimum of 128 semester units of credit and can be attained in most majors in the School of Media, Culture & Design. The B.S. and B.B.A. degrees, currently offered in Business, require a minimum of 126 semester units of credit. The B.A. degree requires a minimum of 120 semester units of credit and can be attained in Communication, Interdisciplinary Studies, Organizational Leadership, Politics and History, and Psychology. The minimum requirement for the B.Arch. degree is 160 semester units of credit. All majors include an internship or work experience. These are described in the sections about the individual degree programs:

School of Architecture

Architecture
Interior Architecture

School of Business

Accounting
Management
Fashion Marketing
Marketing

School of Media, Culture & Design

Animation
Communication
Fashion Design
Filmmaking
Game Art & Design
Graphic Design
Media Technology
Psychology

Institute of Transdisciplinary Studies

Interdisciplinary Studies
Organizational Leadership
Politics & History

Graduate Studies

Information about the various
graduate programs can be found
in Woodbury's graduate bulletin.

The Curricula: Courses of Study

If you are a student at Woodbury, you were invited to join our community because we felt that we could provide the experiences and environment in which you would succeed. Learning occurs best in the right environment with the right experiences.

Classroom experiences are designed so that the focus is on you as an individual learner and your individual needs for personal growth. Those experiences will help you attain the skill and knowledge that are expected of all college graduates, as well as the skill and knowledge that are expected in your chosen field. Those skills and those varieties of knowledge are formed by a sequence of experiences that increasingly fits the student to become more independent and creative, as well as skilled and knowledgeable.

Your journey has a destination, which educators call STUDENT LEARNING OUTCOMES. That destination shapes the journey, each phase, course, and experience. As you move along your path, you will be able to see clearly and in measurable terms that you are on your way to the goal. In this book you will find with each program a set of student learning outcomes that will clearly tell you what you will be able to do at the end of your journey.

To get to that destination, you will need a map. THE CURRICULUM MAP shows the route of your journey and the skills and knowledge you will accumulate and develop at every step of the journey. The curriculum map is used by those who teach you to make sure that each course is focused on the journey and that you get what you need.

In this book you will find curriculum maps that show where you will encounter and master the skills and knowledge needed to reach your goal.

The ASSESSMENT PROCESS is used to confirm that you are prepared for the next steps and also allows those who guide you to address any areas in which you might be weak, so that you can finish successfully. That means adjusting the journey to fit your individual need. This may even adjust the journey for those who travel after you, so that the experience can be increasingly successful. In this book you will find the places where your overall progress will be assessed so that we can help you, and us, improve in getting you to your destination.

At the end of your journey, as well as along the way, you will see that your work contains what you know and what you can do and demonstrates that to others. This work is called THE RESULTS OF LEARNING. From them, others will know that you have what it takes to make an impact in your profession, in your life, and in your community. In this book you will find lists of the tangible results of learning in your program.

In addition, you will find the courses, as well as the other experiences, such as travel study or internships, that will help to shape your transformative journey. You will also find the names and qualifications of your guides and mentors, our faculty. You will work closely with the faculty, who take an active interest in your success and will find ways to support and improve your learning.

In the final analysis, no one learns for himself or herself alone. We all learn for others, for those who come after us and those who accompany us. Your learning will not only change the world around you, it will also be used to help improve the journey for others. You will already have impact just by blazing a trail of learning. It makes a difference that you are learning here.

Integrative Learning and General Education

General Education describes the common knowledge and skills expected of every college graduate. Integrative Learning describes a way of constructing a network of connections between and among knowledges, skills, disciplines, and dispositions. The faculty of the university formulates these expectations from the vantage points of their respective disciplines and professions, as well as from their understanding of the shifting environment in which graduates will live and work. A common educational experience emerges from this ongoing appraisal process that is believed to help students survive and succeed once they graduate. That experience is called Integrative Learning.

The Integrative Learning curriculum serves as a foundation and elaboration for all students learning at the university. It addresses the need for all students to be skilled, creative, well-informed, and socially responsible members of the community and of the world. The goal of Integrative Learning is to create new forms of collaboration—across disciplinary, school, and program lines—that lead to greater student success through an assessment-based approach to the design of student learning outcomes. This task requires the collaboration of all elements within the university. As such, all three schools and the Institute of Transdisciplinary Studies have a role in providing and sustaining the Integrative Learning curriculum, which comprises both the general education courses and areas of study as well as the major courses and areas of study. The curriculum is also consistent with the Intersegmental General Education Transfer Curriculum (IGETC) in order to ease the transfer of credits from other accredited institutions.

Questions concerning Integrative Learning and general education as a whole should be directed to the Dean of the Institute of Transdisciplinary Studies; questions

about particular aspects or programs should be directed to the appropriate chair or coordinator as listed below.

Mission

To inspire students to construct knowledge and action, from making simple connections among ideas to synthesizing learning in new, complex situations; to develop the intellectual habits necessary to be involved, effective, and responsible citizens; to understand that knowledge in all professions relies on the successful application of numerous disciplines and approaches to knowing; and to advance their understanding of themselves and the world in which they live.

Goals

Our goals are based on the educational outcomes developed by the Association of American Colleges and Universities. They are understood and undertaken in light of the university's mission and six educational principles so that all of our students will develop:

1. strong analytical, communication, quantitative, and information skills – achieved and demonstrated through learning in a range of fields, settings, and media, and through advanced studios in one or more areas of concentration;
2. a deep understanding of and hands-on experience with the inquiry practices of disciplines that explore the natural, social, and cultural realms – achieved and demonstrated through studies that build conceptual knowledge by engaging learners in concepts and modes of inquiry that are basic to the natural sciences, social sciences, humanities, and arts;
3. intercultural knowledge and collaborative contexts (classroom, community-based, international, and online) that prepare students for democratic citizenship and for work both in their local communities and in a global society;
4. a proactive sense of responsibility for individual, civic, and social choices – achieved and demonstrated through forms of learning that connect knowledge, skills, values, and public action, and through reflection on students' own roles and responsibilities in social, environmental, and civic contexts;
5. habits of mind that foster integrative thinking and the ability to transfer skills and knowledge from one setting to another – achieved and demonstrated through advanced research and/or creative projects in

which students take the primary responsibility for framing questions, carrying out an analysis, and producing work of substantial complexity and quality.

Our Integrative Learning curriculum is structured to support Woodbury's six educational principles: Communication, Academic Quality, Social Responsibility, Transdisciplinarity, Innovation and Creativity, and the Integrated Student. The academic worksheet provided by your major will identify how Integrative Learning is specified and supported within the major.

INTEGRATIVE LEARNING REQUIREMENTS FOR GENERAL EDUCATION

Communication

(Five lower-division courses, 13 units)

1. Students take four common courses that provide a foundation in Communication:

COMM 120	Public Speaking
WRIT 111	Academic Writing I
WRIT 112	Academic Writing II or
	WRIT 212 Rhetoric and Design
LSCI course	A 1-unit course in information theory and practice (LSCI 105, 106, 170, or 205)

2. You will also take one non-verbal communication course provided within your major.
Note: If a student has already completed the equivalent of Information Theory and Practice with a "C" or higher at another institution, the student is exempt from taking it here. The burden of proof is on the student, who must provide the official transcript by the end of the student's second semester in residence at Woodbury.

Academic Quality

(Four lower-division courses and one upper-division course, 15 units)

1. Woodbury students without college-level or AP math credits take a math placement test on entry. All students are required to take or place out of MATH 149 Intermediate Algebra. You are also required to take one theoretical or applied mathematics course at the 200 level; many majors specify the 200-level course their students must take.

MATH 220	Business Mathematics
MATH 221	Statistics
MATH 226	Business Statistics
MATH 249	College Algebra
MATH 251	Trigonometry with Descriptive Geometry
MATH 270	Topics in Mathematics
PSYC 221	Statistics for the Behavioral Sciences

2. You will take one lower-division Art History course in support of Academic Quality. Many majors specify the course their students must take.

Art History Courses

ANIM 240	History of Animation
ARCH 267	World Architecture I
ARCH 268	World Architecture II
COMM 222	Film Studies
COMM 223	Film History
FDES 260	History of Fashion I
FDES 261	History of Fashion II
FILM 101	Film & Television History I
FILM 104	Film History
ARTH 204	History of Modern Art
ARTH 205	History of Contemporary Art
ARTH 211	History of Latin American Art
ARTH 270	Topics in Fine Arts
GAME 223	History of Games I
GAME 224	History of Games II
GDES 260	History of Graphic Design
INAR 164	Interior Architecture History 1
INAR 265	Interior Architecture History 2

3. You will take one lower-division Social Science course in support of Academic Quality. Many majors specify the course their students must take.
4. You will take one lower-division course from the broad range of liberal arts and sciences disciplines in support of Academic Quality. Many majors specify the course their students must take.
5. You will also take one upper-division course (300 level) from the broad range of liberal arts and sciences disciplines in support of Academic Quality. Some majors specify the course their students must take.

Social Responsibility

(Two lower-division courses, 6 units)

1. You will take one course in ethics toward an understanding of Social Responsibility. PHIL 210 Ethical Systems fulfills this requirement, though majors

- may identify other specific Ethics courses to do so.
- You will take one science course in environmental studies toward an understanding of Social Responsibility. ENVT 220 Environmental Studies fulfills this requirement.

Transdisciplinarity

(Two lower-division courses and one upper-division course, 9 units)

- Woodbury students take one Interdisciplinary Studies core course (INDS 101 Journeys, 102 Natures, 103 Conflicts or 104 Knowledges) to develop an understanding of transdisciplinarity.
- You will take one natural science class with a laboratory component to further development Transdisciplinarity. Some majors specify the course their students must take.
- You will also take one upper-division (300 level) interdisciplinary course to understand and engage in Transdisciplinarity in greater depth. Some majors specify the upper-division interdisciplinary course their students must take.

Innovation and Creativity

(two lower-division courses)

- You will take one Art History course to support innovation and creativity in your education. Some majors specify the course their students must take.
- You will also take one innovation and creativity course provided within your major.

The Integrated Student

(one PPDV course or leadership experience, one Social Science course, internship/work experience, one co-curricular activity)

- Woodbury provides 1-unit courses in Personal and Professional Development (PPDV) to support the development of integrated students. Freshmen are expected to take PPDV 100 Transition to Woodbury as an introduction to integrating the university experience. Some majors encourage incoming transfer students to take PPDV 200 Transition to Woodbury to acculturate to the department's high expectations for transfers. Other majors require students to take any PPDV course or serve in a recognized student leadership role to fulfill this first Integrated Student requirement.

- You will take one lower-division Social Science course to develop the Integrated Student aspect of your education. Some majors specify the Social Science course their students must take.
- Each major specifies an internship or work experience requirement through which you will contribute to the integration of your educational experience with your personal and professional development. Speak with your department chair for details on what your major requires.
- You will choose to engage in at least one co-curricular activity during your time as a Woodbury Student that satisfies your department's requirements for the Integrated Student. Check with your department chair to understand the department's requirement.

Below you will find a partial list of the Woodbury courses that fall into the larger liberal arts and sciences categories of Art History, Humanities, Social Sciences, Natural Sciences, and Mathematics. Speak with your faculty advisor or department chair to determine whether and when you need a specific course, or a course from a specific category:

Art History Courses

ANIM 240	History of Animation
ARCH 267	World Architecture I
ARCH 268	World Architecture II
COMM 222	Film Studies
COMM 223	Film History
FDES 260	History of Fashion I
FDES 261	History of Fashion II
FILM 101	Film & Television History I
FILM 104	Film History
ARTH 204	History of Modern Art
ARTH 205	History of Contemporary Art
ARTH 211	History of Latin American Art
ARTH 270	Topics in Fine Arts
GAME 223	History of Games I
GAME 224	History of Games II
GDES 260	History of Graphic Design
INAR 164	Interior Architecture History 1
INAR 265	Interior Architecture History 2

Humanities Courses

(Academic Writing, Communication, Foreign Language, History, Interdisciplinary Studies, Literature, or Philosophy).

WRIT 212	Rhetoric and Design
CHIN 220	Beginning Chinese I
COMM 203	Communication Theory
COMM 210	Interpersonal Communication
COMM 100	Media Culture
COMM 231	Oral Interpretation
FREN 110	Beginning French I
FREN 113	Beginning French II
INDS 101	Journeys
INDS 102	Natures
INDS 103	Conflicts
INDS 104	Knowledges
JAPN 110	Beginning Japanese I
JAPN 113	Beginning Japanese II
LITR 206	The Short Story
LITR 270	Topics in Literature
PHIL 201	Introduction to Philosophy
PHIL 210	Ethical Systems
PHIL 270	Topics in Philosophy

Social and Behavioral Sciences

SOC 210	Introduction to Sociology
ANTH 220	Cultural Anthropology
ANTH 270	Topics in Behavioral Science
ECON 200	Elementary Economics
ECON 203	Macroeconomics
ECON 204	Microeconomics
INDS 101	Journeys
INDS 102	Natures
INDS 103	Conflicts
INDS 104	Knowledges
PSYC 200	Introduction to Psychology
PSYC 270	Topics in Psychology
URBS 100	Introduction to Urban Studies

Natural Sciences

BIOL 201	Life Science
BIOL 230	Biology (studio-lab course)
BIOL 231	Human Biology (studio-lab course)
BIOL 232	Botany (studio-lab course)
BIOL 270	Topics in Biological Science
ENVT220	Environmental Studies
PHYS 200	Physical Science
PHYS 202	Astronomy

PHYS 240	Physics I (studio-lab course)
PHYS 241	Physics II (studio-lab course)
PHYS 27xx	Trig-based Physics for Architecture
PHYS 2720	Topics in Physical Science

Mathematics

MATH 220	Business Mathematics
MATH 221	Statistics
MATH 226	Business Statistics
MATH 249	College Algebra
MATH 251	Trigonometry with Descriptive Geometry
MATH 270	Topics in Mathematics
PSYC 221	Statistics for the Social Behavioral Sciences

Note: Individual majors may have designated required courses that support Integrative Learning in general education. They may also have additional courses mandated from those in the above categories. Please refer to individual majors for specific designated or additional general education requirements.

Upper-Division

(300- and 400-level) requirements:

In order to develop the goals of the Integrative Learning curriculum at a higher level of complexity and skill, students are required to complete two advanced courses; one must be interdisciplinary in nature. These courses are usually based on active learning practices and a combination of short lectures (to clarify information) and seminar discussion (for critical analysis of the information). They often include group projects, oral presentations, and written assignments (essay exams, book reviews, research papers, etc.). In these courses, so-called objective exams (multiple choice, true-false, and fill-in-the-blank) are used only sparingly, if at all. A minimum of three separate measures of student performance are required, but at this level, at least two of them must be written assignments involving critical thinking and at least one opportunity to revise a written assignment must be provided. Class sizes are limited to 20 students. WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources in Architecture and Interior Architecture or LSCI 205 Information in the Disciplines are pre-requisites for all upper division—300- and 400-level—courses to help students further integrate the learning from across their education.

WRIT 312	Rhetoric and Electronic Environments
ANTH 300	Animals, Culture, and Society
ANTH 305	Anthropology of Religion
ANTH 310	Food and Culture
ANTH 315	Visual Anthropology
ANTH 370	Topics in Anthropology
SOCI 370	Topics in Sociology
COMM 314	Contemporary Journalism
COMM 310	Argumentation and Debate
COMM 307	Rhetorical Theory
COMM 305	Media, Self, And Society
COMM 312	Communication and Culture
COMM 341	Film Genre
COMM 342	Film Noir
COMM 370	Special Topics
ARTH 331	History of Modern Painting
ARTH 332	History of Photography
ARTH 370	Topics in Fine Arts
ARTH 375	Field Experience
INAR 366	Contemporary IA History and Theory
INDS 322	Music and Literature
INDS 327	Film and Literature
INDS 370	Topics in Interdisciplinary Studies
LITR 328	American Experiences
LITR 330	Autobiography
MATH 301	Applied Advanced Statistics
MATH 370	Topics in Mathematics
PHIL 310	Aesthetics
PHIL 311	Moral Philosophy
PHIL 312	Philosophy of Religion
PHIL 314	Existentialism
PHIL 370	Topics in Philosophy
POHI 321	International Wars
POHI 322	Civil Wars
POHI 323	Genocides
POHI 324	Aids and Epidemics
POHI 325	Modern Revolutions
POHI 326	Terrorism
POHI 327	Classic Civil Rights Movements
POHI 328	Contemporary Civil Rights Movements
POHI 331	Classic Political Theory
POHI 332	Contemporary Political Theory
POHI 333	Globalization
POHI 334	Postmodernism
POHI 335	Migration and Colonization
POHI 336	Liberation and Decolonization
POHI 337	United States Constitutional Law
POHI 338	International Law and Organizations

POHI 370	Topics in Political Science
PSYC 300	Social Psychology
PSYC 301	Group Processes
PSYC 305	Personality
PSYC 306	Influence and Persuasion
PSYC 307	Self in Society
PSYC 309	Abnormal Psychology
PSYC 311	Human Sexuality
PSYC 312	Environmental Psychology
PSYC 313	Social Cognition
PSYC 314	Psychology of Gender
PSYC 315	Industrial/Organizational Psychology
PSYC 316	Cross-Cultural Psychology
PSYC 331	Advanced Statistics for the Behavioral Sciences
PSYC 370	Topics in Psychology
BIOL 370	Topics in Biological Science
PHYS 370	Topics in Physical Science
URBS 301	Urban Theory
URBS 302	Current Issues in Urban Studies
URBS 311	Urban Ecology and Los Angeles
URBS 312	The Infrastructural City
URBS 321	Environmental Urbanism
URBS 322	The Global Metropolis

For those courses of the Integrative Learning Curriculum that are part of degree-granting departments (Communication, Animation, Architecture, Fashion Design, Filmmaking, Game Arts, Graphic Design, Interdisciplinary Studies, Interior Architecture, Interdisciplinary Studies, Politics and History, and Psychology) see the relevant department's pages. For all other courses of the Integrative Learning Curriculum in general education, see below. The descriptions below also include minors offered in Art History, Literature, Philosophy and Urban Studies.

The School of Media, Culture, & Design administers the programs in Anthropology and Sociology and the Office of Student Development administers the program in Personal and Professional Development. The Institute of Transdisciplinary Studies administers all others.

PERSONAL AND PROFESSIONAL DEVELOPMENT

PPDV 100	Transition to College
PPDV 200	Transition to Woodbury

Academic Proficiencies and Placement

Students are required to demonstrate the following proficiencies or undertake course work to achieve the proficiency:

Writing Proficiency And Placement

The English placement test is either a timed-essay exam or a portfolio review. The timed-essay exam may place a student into WRIT 100 or WRIT 111. A student cannot take the timed-essay exam twice. In addition, if a student places into WRIT 100 then to graduate, a student must complete WRIT100, 111, and 112 or WRIT 212. Also, if a student is placed into WRIT 100 and disagrees with that placement, then he or she may request a “challenge exam” during the first week of class. If a student places into WRIT 111, then to graduate, a student must complete WRIT 111 and 112 or WRIT 212. The portfolio review, which is an alternative to the timed-essay exam, may place a student into WRIT 100, WRIT 111, or WRIT112. Only the portfolio review may exempt a student from WRIT 111 and/or from WRIT 112. In other words, with an exceptional portfolio, a student may be required to only complete WRIT 112 or be exempt from taking any of the Academic Writing courses.

Students complete the English placement test in order to begin fulfilling the Academic Writing Requirement. This requirement means that each student is required to enroll in an Academic Writing (or WRIT) course in consecutive semesters, beginning with the student’s first semester until completing the entire WRIT sequence with a grade of C or better in each WRIT course. If a student enrolls in the equivalent of a WRIT course off campus, then the student still must complete these courses in consecutive semesters and with a grade of C or better in each course. WRIT 112 or 212 is the last course in the sequence of writing courses required for graduation. For complete information about the English Placement Program and the Academic Writing Requirement contact Richard Matzen, Chair of the Writing Department.

More details about writing can be found in this guide under The Institute of Transdisciplinary Studies.

Computer Literacy

Students must demonstrate basic mastery of widely

used practical computer applications that are appropriate to their disciplines. Each major program creates both the curriculum and assessment that assures students’ proficiency. Details are available in this guide under each major.

Information Literacy

Students must demonstrate a foundational level of information literacy by the end of the first year in residence. The information literacy requirement may be fulfilled in one of four ways: 1) by completing LSCI 105 Information Theory and Practice with a grade of “C” or higher; or 2) by completing LSCI 106 Information Sources in Architecture/Interior Architecture with a grade of “C” or higher; or 3) by completing LSCI 205 Information in the Disciplines with a grade of “C” or higher; or 4) by earning a grade of “C” or higher in an equivalent course at another institution.

More details about Information Literacy can be found in this guide under The Institute of Transdisciplinary Studies.

Mathematics Placement

All students must successfully complete one or more college-level mathematics classes. These are Statistics, College Algebra, Business Math, Business Statistics, and Trigonometry with Descriptive Geometry. For freshmen students, placement in these classes, or in their prerequisites (Elementary Algebra and Intermediate Algebra), is determined by the Math Placement Test, which is given during Student Orientation, Advising and Registration each semester. Students must take the placement examination within one semester of matriculation.

Transfer students who have completed a course equivalent to MATH 049, Elementary Algebra within the last year and received a grade of “C” (2.0) or higher may be placed in MATH 149, Intermediate Algebra. These students may enroll in a 200-level math class if they take and pass the mathematics placement exam. Transfer students who have completed a course equivalent to MATH 149, Intermediate Algebra, with a “C” (2.0) or better will receive transfer credit for the course. However, these students will be allowed to enroll in a 200-level math course only if the equivalent

course was completed within the last 2 years or if they take and pass the mathematics placement exam.

Elementary Algebra corresponds to high school Algebra I; Intermediate Algebra corresponds to Algebra II. The placement test examines a student's ability in both of these areas. Students are advised to study their high school mathematics texts prior to taking the placement examination. There are no re-tests. Passing the Intermediate Algebra portion of the placement test or passing Intermediate Algebra with a grade of "C" (2.0) or higher is required to enroll in college-level mathematics courses.

More details about Mathematics can be found in this guide under The Institute of Transdisciplinary Studies.

School of Architecture

Norman Millar, AIA, Dean

Woodbury School of Architecture is a network of hubs strategically sited within the larger Southern California megalopolis: Los Angeles, Burbank, and San Diego. Together, these sites form a critical infrastructure for architectural investigations. The school's undergraduate and graduate programs in architecture and interior architecture educate students as entrepreneurs, architect citizens, and cultural builders.

The School of Architecture offers a five-year, NAAB-accredited, professional Bachelor of Architecture degree, a four-year CIDA- and NASAD-accredited Bachelor of Fine Arts degree in Interior Architecture, a two-year and a three-year professional Master of Architecture degree, and a one-year post-professional Master of Science in Architecture degree with an emphasis in Alternative Practice, Entrepreneurship, and Dry Lands Design on the Los Angeles–Burbank campus. The San Diego campus offers a five-year, NAAB-accredited, professional Bachelor of Architecture degree, a one-year Master of Science in Architecture with an emphasis in Landscape and Urbanism and a one-year post-professional Master of Real Estate Development for Architects.

Our undergraduate and graduate programs prepare students to effect positive change in the built environment, to tackle theoretical debates, and to take on architecture as a critical practice. Our faculty is composed of active and prolific architects, designers, and academics practicing in Los Angeles, San Diego, and Tijuana. Internationally recognized and award winning faculty work closely with students, teaching the skills required to expand the limits of practice and debate the possibilities of our disciplines.

A Woodbury School of Architecture education recognizes that the design of the built environment is a collaborative endeavor. We prepare our students—who are ethnically, economically, and academically diverse—to confidently engage in local and global discourse. Through research and writing, our students craft a critical perspective from which to develop design strategies. They are introduced to sustainable materials and new technologies. In addition, they learn that design has the potential to impact the world, to bridge culture, science, and politics, and that with innovative design proposals they can effect significant policy change.

We address urgent, contemporary issues grounded in reality. School of Architecture graduates are critical thinkers and cultural communicators ready to articulate their arguments. They shape cities and landscapes, they love the act of building, and they are prepared to utilize their skills beyond traditional practices of architecture. Knowledge of contested landscapes, real estate development, emergent technologies, and policymaking helps to shape the future of design. As they enter the profession, they are equipped to tackle new specializations and alternative practices.

Architecture (B.Arch.)

Jeanine Centuori, AIA, Chair
(Burbank-Los Angeles)

Catherine Herbst, AIA, Chair
(San Diego)

The professional architecture programs educate students to become imaginative, entrepreneurial, and ethical leaders in the architecture profession. The five-year, nationally accredited, professional Bachelor of Architecture (BArch) degree engages questions about the built environment across a wide range of topics: building and digital technologies, communication and representation, history and theory, and design inquiry. Our goal: to train students not only as architects but also as citizens. They learn to become professional architects who are designers and cultural builders responsive to the challenges of contemporary practice. The BArch takes a broadminded approach to the economic, formal, social, technological, and urban dimensions of architecture.

In addition to the core program, the faculty-based initiatives of the Architecture + Civic Engagement Center (ACE), Arid Lands Institute (ALI), and Julius Shulman Institute (JSI) expand academic and professional possibilities. Extensive optional study away programs coupled with local community outreach provide opportunities for students to directly engage people and places. Projects address relevant urban, community, and societal concerns.

Students become both passionate and inspired shapers of the built environment. Design studios form the core of the architecture curriculum with applied knowledge from theoretical, technical, and liberal arts study. Students gain skills in drawing, model making, material construction, computer design software, digital fabrication, and critical writing. Educated to be articulate critical thinkers and highly capable practitioners, our students regularly distinguish themselves in design competitions and scholarship awards, are valued as leaders in the workplace, and go on to elite graduate schools.

Hailing from varied backgrounds, our student body reflects Southern California itself and creates a rich atmosphere of cultural diversity. Our dynamic faculty is made up of practicing professionals and accomplished academics. A low student-to-faculty ratio fosters a spirit of collaboration and community, and, together, students and faculty share a belief in the power of architecture to effect positive change in the world at large.

MISSION

Woodbury : Architecture : Transforms

We believe in architectural education as transformative.

We believe in the radical possibilities of architecture's relevance—socially, environmentally, + formally.

We are architects and critical thinkers who produce other architects and critical thinkers.

Woodbury's students, faculty, and graduates are committed to architecture that is:

- *intelligent* – articulates a critical position;
- *effective* – addresses the challenges of contemporary life; and
- *beautiful* – fully vested in the transformative power of beauty.

Consistent with the university's mission, the School of Architecture is committed to the training and education of articulate and innovative design professionals. The curriculum prepares our students to balance the need to work competitively in the marketplace with the equally important concerns of ethical conduct and social responsibility.

PROGRAM LEARNING OUTCOMES

Graduates of the school are expected to master five areas of study pertinent to all architecture:

Critical Thinking — the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;

Design — the inventive and reflective conception, development, and production of architecture;

Building — the technical aspects, systems, and materials and their role in the implementation of design;

Representation — the wide range of media used to communicate design ideas including writing, speaking, drawing, and model making;

Professionalism — the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

BURBANK/LOS ANGELES FACILITY

7500 Glenoaks Boulevard,
Burbank/Los Angeles, CA 91504
818.252.5121

Situated on the Burbank/Los Angeles line, the school continually draws from and responds to the urgent and conflicting demands of the region. The Burbank/LA facility takes full advantage of the university's academic offerings, student support services, comprehensive library, and residential campus life. At the same time, it offers specialized facilities including a wood/metal shop, materials resource library, digital fabrication lab, computing facilities, render farm, and 24-hour access to studios, including a new 15,000-square-foot architecture building.

SAN DIEGO FACILITY

2212 Main Street, San Diego, CA 92113
619.235.2900

The social, political, and environmental issues of the San Diego area affect architectural context at a transnational level. Housed in an award-winning rebuild of an industrial space, the BArch program in San Diego takes full advantage of the opportunities present in this rapidly growing, complex, and diverse region. The school draws from and responds to the urgent and conflicting demands of the locale. The San Diego facility houses an architecture-only curriculum in a complex composed of design studios with 24-hour access, a library focused on architecture, urbanism and development, lecture hall and gallery space, classrooms, wood/metal shop, digital fabrication lab, and computing facilities. The San Diego Architecture program was founded in 1998 in collaboration with San Diego Mesa College.

HOLLYWOOD GALLERY

6520 Hollywood Blvd., Los Angeles, CA 90028

Woodbury University's Hollywood gallery is located on Hollywood Boulevard in a storefront at the core of the historic redevelopment district. The Hollywood gallery is a public resource, providing exhibition and event space to community organizations such as the Los Angeles Forum for Architecture and Urban Design and Architecture for Humanity.

ARCHITECTURE + CIVIC ENGAGEMENT CENTER

The center promotes civic engagement with projects for non-profit groups dedicated to social and environmental justice. Design/build and architectural design projects explore relevant societal issues such as the Americans with Disabilities Act, architecture for disadvantaged communities, and tactical urbanism. Projects typically begin with relationships formed between community-based organizations and groups of students, and are developed further with grants-funding.

GRADUATE PROGRAMS IN ARCHITECTURE

(One-year, two-year and three-year)

Woodbury University offers graduate programs in architecture for students with diverse undergraduate preparation. Our one-year, post-professional programs provide focused curricula that allow students who already hold a professional degree (NAAB-accredited BArch, MArch, or DArch) to continue their architectural studies for three intensive semesters, beginning in the fall and concluding in the summer. The San Diego-based Master of Real Estate Development for Architects is led by renowned architect/developers Ted Smith and Jonathan Segal. The post-professional Master of Science in Architecture in Burbank/LA offers an emphasis in Alternative Practice, Entrepreneurship, and Dry Lands Design, and the program in San Diego offers an emphasis in Landscape and Urbanism.

The two-year professional Master of Architecture program is open to graduates with a four-year pre-professional architecture degree from a NAAB-accredited 4+2 program, or with an equivalent degree in architectural studies. The three-year professional Master of Architecture degree is for graduates with a bachelor's degree in any non-architecture program. Both are designed

to provide the foundation for a critical, transformative practice of architecture, and incorporate a summer of intensive fieldwork to challenge and expand each student's research and design perspective.

See the Woodbury Graduate Catalog for details.

ACCREDITATION

The National Architectural Accrediting Board accredits the Bachelor of Architecture program at Woodbury University, which is currently enjoying a 6-year term of accreditation. In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a six-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

Woodbury University School of Architecture offers the following NAAB-accredited degree programs:

BArch (160 undergraduate credits)

Next accreditation visit for BArch program: 2014

The NAAB grants candidacy status to new programs that have developed viable plans for achieving initial accreditation. Candidacy status indicates that a program should be accredited within 6 years of achieving candidacy, if its plan is properly implemented. In order to meet the education requirement set forth by the National Council of Architectural Registration Boards, an applicant for an NCARB Certificate must hold a professional degree in architecture from a program accredited by the NAAB; the degree must have been awarded not more than two years prior to initial accreditation. However, meeting the education requirement for the NCARB Certificate may not be equivalent to meeting

the education requirement for registration in a specific jurisdiction. Please contact NCARB for more information.

Woodbury University School of Architecture submitted a Plan for Achieving Initial Accreditation for a first professional MArch program in June 2009 (accepted July 2009) and a candidacy Architecture Program Report in September 2009. The following professional degree program in architecture advanced to candidacy status in January 2010:

Master of Architecture

pre-professional degree + 63 graduate credits

non-pre-professional degree + 93 graduate credits

Projected year of initial accreditation for the Master of Architecture program: 2012

FACULTY

Dean, School of Architecture

Norman R. Millar, AIA, Professor

BA, University of Washington;

MArch, University of Pennsylvania, Philadelphia

Associate Dean, School of Architecture

Randall Stauffer, IIDA, Professor

BArch, Temple University;

MArch, University of California, Berkeley

Chair, BArch (Burbank/Los Angeles)

Jeanine Centuori, AIA, Professor

BArch, The Cooper Union;

MArch, Cranbrook Academy of Art

Chair, BArch (San Diego)

Catherine Herbst, AIA, Associate Professor

BArch, MArch, Montana State University

Interim Chair, Interior Architecture

Kristin King, Lecturer

BFA, Kent State

Chair, MArch

Ingalill Wahlroos-Ritter, AIA, Professor

BA, MArch, University of California, Los Angeles

Co-Chair, MRED

Jonathan Segal

BArch, University of Idaho

Co-Chair, MRED**Armistead Smith**

BArch, University of Virginia

FULL-TIME FACULTY**Stanley P. Bertheaud, Professor**

BArch, Louisiana State University;
MArch, North Carolina State University

Ewan Branda, Assistant Professor

BES, BArch, University of Waterloo;
SMArchS, Massachusetts Institute of Technology,
PhD, University of California, Los Angeles

Mark Ericson, Assistant Professor

BA, Rutgers College;
MArch, Southern California Institute of Architecture

Anthony Fontenot, Assistant Professor

BArch, University of Louisiana;
MArch, Southern California Institute of Architecture

Curt Gambetta, Visiting Assistant Professor

BA, Vassar College; MArch, Rice University

Eric W. Olsen, Associate Professor

BEnvD, University of Colorado;
MArch, Harvard University

Jose Parral, Assistant Professor

BA, University of California, Berkeley;
MA, Architectural Association, London

Nicholas W. Roberts, AIA, Professor

BA, MA, Trinity College, Cambridge, England; Diploma,
Architectural Association, London

Marcel Sanchez-Prieto, Assistant Professor

Licensia, Iberoamerican University;
MArch, University of California, Los Angeles

Paulette Singley, Professor

BArch, University of Southern California;
MA, Cornell University; PhD, Princeton University

Gerard Smulevich, Professor

Diploma of Architect, University of Buenos Aires;
MArch, University of California, Los Angeles

Linda Taalman, Assistant Professor

BArch, The Cooper Union
Participating Adjunct Faculty

Barbara Bestor, Los Angeles,

Distinguished Professor of Practice
MArch, Southern California Institute of Architecture

Matthew C. Boomhower, San Diego

BArch, University of Tennessee

Philipp Bosshart, San Diego

BA, California State University, San Diego;
MArch, Southern California Institute of Architecture,
MArchRED, Woodbury University

Andrea Dietz, Los Angeles

BS, University of Virginia; MArch, Rice University

David Freeland, Los Angeles

MArch, University of California, Los Angeles

Miki Iwasaki, San Diego

MArch, Harvard University

Salvador Medina, San Diego

BA, California State University, San Luis Obispo;
MArch, University of California, Berkeley

Louis Molina, Los Angeles

BA, University of California, Los Angeles; MArch,
Southern California Institute of Architecture

Jay W. Nickels, Los Angeles

BArch, University of Southern California

Mark Owen, Los Angeles

BArch, Woodbury University;
MArch, University of California, Los Angeles

Rene Peralta, San Diego

BArch, New School of Architecture

Christopher Puzio, San Diego

BArch, Boston Architectural Center,
MArch, Cranbrook Academy of Art

Todd Rinehart, San Diego

MArch, Montana State University

**John Southern, Los Angeles,
Professor of Practice**

BA, University of Florida;
MArch, Southern California Institute of Architecture

ADJUNCT FACULTY**Nicole Acaron-Toro**

MArch, University of Southern California

Rachel Allen, Los Angeles

MArch, Princeton University

Kari Anderson, Los Angeles

MArch, Columbia University

Hadley H.S. Arnold, Los Angeles

MArch, Southern California Institute of Architecture

Peter Arnold, Los Angeles

Arch, Southern California Institute of Architecture

Robbie Bennett, San Diego

BArch, New School of Architecture and Design

Akore Berliner, San Diego MRED

BA, San Diego State University

Emily Bills, Los Angeles

PhD, New York University

Berenika Boberska, Los Angeles

Diploma in Architecture,
The Bartlett School of Architecture

Jennifer Bonner, Los Angeles

MArch, Harvard University

James Bucknam, Los Angeles

BArch, Woodbury University

Michael Burnett, San Diego MRED

MArch RED, Woodbury University

Kristin Byers, San Diego

BArch, University of Arizona

Jacob Chan, Los Angeles

DMS, Polytechnic of Central London, England

Frank Clementi, Los Angeles

BArch, CAL Poly Pomona

Oscar Corletto, Los Angeles Shop Master

BArch, Woodbury University

Adriana Cuellar, San Diego

M Design Studies, Harvard University

Daniela Deutsch, San Diego

MArch, Tech. University of Darmstadt, Germany

Brian Dick, San Diego

MFA, University of California at San Diego

Eva Friedberg Isaak, San Diego

PhD, University of California, Irvine

Anne Garrison, San Diego

MA, New England School of Photography, Boston

Scott Glazebrook, San Diego

MArch, University of Texas, Austin

Paul Groh, Los Angeles

MArch, Massachusetts Institute of Technology

Jonathan Heckert, San Diego

MArch, Cooper Union

Tyler Hanson, San Diego MRED

MArchRED, Woodbury University
Michael Hoffman, San Diego

BArch, Iowa State University

Guillermo Honles, Los Angeles
MArch, University of California, Los Angeles

Casey Hughes, Los Angeles

MArch, Harvard University

Molly Hunker, Los Angeles

MArch, University of California, Los Angeles

Theresa Hwang, Los Angeles

MArch, Harvard University

Helena L. Jubany, Los Angeles

MArch, California State Polytechnic University

Robert E. Kerr, Los Angeles

MArch, Georgia Institute of Technology

Jason F. King,**Los Angeles Digital Fab Lab Manager**

BArch, Woodbury University

Christoph Korner, Los Angeles

MArch, University of California, Los Angeles

Jonathan Linton, San Diego

MSAUD, Columbia University

Lisa Little, Los Angeles

MArch, Southern California Institute of Architecture

Alan Loomis, Los Angeles

MArch, Southern California Institute of Architecture

Elizabeth Mahlow, Los Angeles

BS, California Polytechnic State University

Sebastian Mariscal, San Diego MRED

Escuela Tecnica Superior de Arquitectura de Barcelona

Michael McDonald

MArch, Southern California Institute of Architecture

Nathan Moeder, San Diego MRED

BA, University of San Diego

Martin Paull, Los Angeles

BArch, Southern California Institute of Architecture

Philip Ra, Los Angeles

MArch, Harvard University

Daniel Rabin, Los Angeles

MArch, University of Toronto

Ramon Ramirez, Los Angeles

MArch, University of California, Berkeley

Marc Rapisardi, Los Angeles

BArch, Woodbury University

Deborah Richmond, Los Angeles

MArch, University of Minnesota

Todd Rinehart, San Diego

MArch, Montana State University

Lloyd J. Russell, San Diego MRED

BArch, California Polytechnic State University

Marcos Sanchez, Los Angeles

MArch, Princeton University

Koje Shoraka, Los Angeles

MS, Michigan State University

Peter Simmonds, Los Angeles

PhD, Technical University, Delft

Clark Stevens, Los Angeles

MArch, Harvard University

John Sturla, San Diego

BArch, California Polytechnic State University

Scott Uriu, Los Angeles

BArch, California State Polytechnic University

Warren Wagner, Los Angeles

MArch, University of California, Los Angeles

Sonny Ward, Los Angeles

MArch, University of California, Los Angeles

Doug Young, Los Angeles

BArch, Southern California Institute of Architecture

Giulio Zavolta, Los Angeles

MArch, University of California, Los Angeles

Alvaro Zepeda, Los Angeles

MArch, California State Polytechnic University, Pomona

Curriculum Summary

ARCHITECTURE MAJOR CURRICULUM

Leading to the Bachelor of Architecture (BArch) Degree

Units	
Major (M)	97
Integrative General Education (GE)	53
Unrestricted electives (UE)	10
Minimum semester hours required	160
Minimum 160 hours work experience required	

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

ARCH 182	Design Studio 1A: Principles & Processes, Bodies and Objects	4 M
ARCH 114	Design Communication 1	3 M
WRIT 111	Academic Writing I	3 GE
INDS 1	Interdisciplinary Core	3 GE
MATH 149	College Algebra	3 GE
_____	Unrestricted elective	1 UE

Spring Semester

ARCH 183	Design Studio 1B: Natural Tendencies	4 M
ARCH 211	Design Communication 2	3 M
MATH 249	College Algebra	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory	1 GE
ARTH 205	History of Contemporary Art	3 GE

Second Year

Fall Semester

ARCH 281	Design Studio 2A: Program and Space	5 M
ARCH 243	Materials and Methods	3 M
ARCH 267	World Architecture 1	3 M
MATH 251	Trigonometry / Descriptive Geometry	3 GE
ENVT 220	Environmental Studies	3 GE

Spring Semester

ARCH 283	Design Studio 2B: Site Orders	5 M
ARCH 250	Professional Practice 1: Documentation & Codes	3 M
ARCH 268	World Architecture 2	3 GE
PHYS 24_	Trig-Based Physics	3 GE
COMM 120	Public Speaking	3 GE

Third Year

Fall Semester

ARCH 383	Design Studio 3A: House and Housing	6 M
ARCH 330	Theory of Architecture	3 M
ARCH 326	Structures 1	3 M
PHIL 210	Ethical Systems	3 GE
_____	Social Science elective	3 GE

Spring Semester

ARCH 384	Design Studio 3B: Structure, Systems, Space and Form	6 M
(3B Portfolio Review is required prior to enrollment in upper division, 400 level studios)		
ARCH 2__	Portfolio (recommended)	1 M
ARCH 327	Structures 2	4 M
ARCH 425	Environmental Systems	3 M

Work Experience (*Students must complete 160 hours of work experience with a licensed architect or allied professional*)

Fourth Year

Fall Semester

ARCH 487	Design Studio 4A: Comprehensive	6 M
ARCH 464	Systems Integration	3 M
ARCH 366	Contemporary Issues: Practice and Theory	3 M
_____ 3xx	Social Science Course	3 GE

Spring Semester

ARCH 489	Design Studio 4B: Urban Design	6 M
ARCH 334	Urban Design Theory	3 M
_____	Integrative Learning elective	3 GE
_____ 3xx	Interdisciplinary Seminar	3 GE

Fifth Year

Fall Semester

ARCH 491	Design Studio 5A: Topic	6 M
ARCH 448	Professional Practice 2	3 M
_____ 3xx	Integrative Learning elective	3 GE
_____	Unrestricted elective	3 UE

Spring Semester

ARCH 492	Degree Project	6 M
ARCH 450	Professional Practice 3	3 M
_____	Unrestricted elective	3 UE
_____	Unrestricted elective	3 UE

ARCHITECTURE ELECTIVE COURSES

ARCH 212	Digital Media	3
ARCH 269	Object Making	3
ARCH 2740	Digital Fabrication	1
ARCH 2741	Profession and Practice	1
ARCH 2742	Software Workshop	1
ARCH 2743	Portfolio Workshop	1
ARCH 2744	Drawing and Making Workshop	1
ARCH 293	Second Year Open Studio 1	5
ARCH 293.1	Second Year Open Studio 2	5
ARCH 351	Design, Animation & Simulation in Digital Envir.	3
ARCH 352	Fictional Cartographies	3
ARCH 375	Urban Environment: Foreign Study	3
ARCH 393	Third Year Open Studio 1	6
ARCH 393.1	Third Year Open Studio 2	6
ARCH 475	Foreign Study Summer Studio	6
ARCH 493	Fourth Year Open Studio 1	6
ARCH 493.1	Fourth Year Open Studio 2	6
ARCH 493.2	Fourth Year Open Studio 3	6

Assessment Process

Faculty in the Bachelor of Architecture program assess individual student learning in each project and for each course, following grading guidelines established across the university and adapted to standards the Architecture faculty set for achievement. The faculty also engages in continual assessment of the effectiveness of the program, the curriculum, and its sequence. As we strive for ever higher teaching and learning goals and demonstrate our commitment to national architectural education standards, we identify key points at which we can measure the effectiveness of the curriculum through student progress toward the five tracks of mastery.

The curriculum has two major parts, core and advanced, with a capstone at the end of each demonstrating summative student learning. The portfolio review at the end of third year measures whether a student has sufficiently developed skills, knowledge, and the capacity to engage in advanced architectural design inquiry. It also gives faculty the opportunity to review the efficacy of the core curriculum.

The final two years of the program ask the student to make individual choices about the kind of studio and

seminar work s/he engages in, moving through a comprehensive design studio (ARCH 487 Studio 4A), an intensive research project (ARCH 448 Pro Practice 2), and culminating in a degree project the focus of which is largely determined by the student. ARCH 448 serves as capstone to the critical thinking track, and ARCH 492 Degree Project is the capstone for demonstrating mastery and integration of all five tracks through one project. Like the third-year portfolio review, both advanced capstone projects are summative measures of student learning but also allow the faculty to gauge the effectiveness of the advanced curriculum and the extent to which the advanced work builds on and integrates the core.

In addition to the summative assessment of student learning outcomes at the major milestones (third-year portfolio, ARCH 448 research, degree project), formative assessment occurs within each studio and is the foundation of Woodbury Architecture's studio education. As they develop their projects students receive regular, rigorous and critical feedback, in small groups, larger groups, and individual desk critiques; they also learn to provide rigorous and critical feedback to their peers as well as to their own progress and process.

Formative assessment processes for student learning include:

Studio or seminar small group critiques: Students present their work to a group including other students and the instructor for feedback on (1) research and analysis, (2) development of an idea or belief, (3) process rigor and intermediate step completion, (4) movement toward clarity of idea or resolve of issue, and (5) the skill and craft with which all media – 2D, 3D, writing, speaking, etc. – are used. Students are expected to manifest a response to this feedback in the next iteration of the project.

Studio or seminar peer critiques: Students present their work to each other for feedback on the same five points. In addition to developing these points in their own projects, students develop critical thinking and communication skills by providing relevant and cogent responses to other solutions and ways of working.

Studio individual desk critiques: Student and instructor meet one-on-one at the student's desk to review

progress in the project and to discuss direction for continued development. Students learn to work quickly to test new ideas, to manifest their ideas in multiple media, and to evaluate the content of criticism.

Lecture/seminar multi-step projects: Many lectures and seminars require iterative processes to develop a final product, whether a written paper, a presentation, a multimedia analysis, or a construction. The iterations provide the instructor with a gauge of student progress and provide students with intermediate feedback that contributes to product development.

Public project reviews with jury: Students present their work publicly to their peers, instructor(s) and invited guests, often architects, allied professionals, and other design educators, at the end of a project or semester. The jury's comments are both summative and formative; they evaluate the work before them for research and analysis, development of idea or belief, rigor and completion, clarity and resolve, and skill and craft, but they also suggest other approaches to the solution or additional work that might be done in any of the five areas noted. The jury's remarks are intended to influence the student in future work, not merely as judgment of the current work.

Public gallery reviews: Students present their work in a group gallery. Peers, instructors and invited guests make a passive first pass through the gallery, observing the overall output of the group, then engage individual students in active conversation about their work and how it contributes to the body of work on display. Students learn that their design ideas exist in and affect a context that has physical, intellectual, aesthetic, social, and historical value.

RESULTS OF LEARNING

- Portfolio
- Public studio reviews
- Grand Critique
- ARCH 448 Degree Project Preparation book
- ARCH 492 Degree Project reviews
- Architecture archives

Portfolio: Transfer portfolio: Although portfolios are not required for admission to the BArch program, they are required for placement of transfer students once

admitted. The transfer portfolio review evaluates the extent to which students demonstrate achievement in the five tracks of mastery: critical thinking, design, building, representation, and professionalism. Woodbury architecture students are required to maintain an updated portfolio that presents their work from each design studio completed at Woodbury. Students are encouraged to include work from supporting courses in architecture and general education. The intent of the portfolio is to demonstrate progress and achievement in the five tracks of mastery.

A portfolio review may also be required for advising purposes, admission to special courses or programs, or for special petitions.

Third-year portfolio: Architecture faculty review the portfolio at the end of the third year to assess whether the student has sufficiently developed the five tracks of mastery to proceed to the advanced curriculum. Passing the third year portfolio review is a prerequisite for ARCH 487, Design Studio 4A: Comprehensive Design. Students who fail the portfolio review are required to fulfill the recommendations of the portfolio review board, and may be required to repeat at least one previous studio before they resubmit their portfolio for successful review. No student may advance in the curriculum without having passed the third year portfolio review.

Students are strongly recommended to enroll in the 1-unit portfolio workshop concurrently with 3B. Portfolio format specifications are discussed in this workshop; at a minimum, each project in the portfolio must be identified with project name, a statement on the intent of the project, course number and instructor name.

Public studio reviews: The review of studio projects is always public. This serves two purposes: it asks students to model presentations (visual, verbal, written) for their professional development, and it asks the program to set and maintain high standards for student outcomes, as the displayed work reveals the program's, instructor's, and student's achievements to professionals, educators, and the greater Woodbury community.

Grand Critique: In the fall of students' fifth year, three members of the class publicly prepare and present the work they have produced in their architectural education.

They reflect on the meaning of that education, on larger implications for architectural education and architecture itself, and on their future. The Grand Critique is an all-school meeting, so students at all levels and faculty from across the curriculum engage in this dialog about architecture and the program. The three students are chosen (1) by highest overall GPA, (2) by faculty choice, and (3) from among the whole class by their peers. Guests representing Woodbury's administration, Woodbury's non-architecture faculty, and the professional community are invited to join in the celebration and discussion.

ARCH 448 Degree Project Preparation book: The intense, sustained research and analysis of ARCH 448 Professional Practice 2 is manifested by each student in a self-published book. The books are displayed at the end of the semester in a gallery review, during which students also present their proposals for a degree project. The best books from each fall are duplicated and catalogued in the library.

ARCH 492 Degree Project reviews: The degree project serves as a capstone of student learning and achievement of the five tracks of mastery. Students demonstrate the application of theoretical research and positioning and their ability to integrate site, program and other design issues in a self-initiated architectural design project through a rigorous level of highly resolved work. The degree project reviews are our most public display of learning outcomes; guest critics are highly recognized in the professional and academic realms. Families attend the reviews to observe the culmination of their students' undergraduate education. The debates generated in the review of student work stimulate our faculty, graduating students and continuing students to imagine greater levels of achievement, architecturally and academically. The degree project reviews promote the quality of Woodbury's School of Architecture regionally, nationally and internationally, launching our graduates into highly competitive positions and the best graduate schools, attracting new faculty for the quality of the program and intellectual debate, and setting the bar ever higher for our continuing students. Degree Project honors are awarded in each of the five tracks of mastery: critical thinking, design, building, representation, and professionalism.

Architecture archives: The university reserves the right to retain student work for archival purposes. The School of Architecture is required by the National Architectural Accrediting Board (NAAB) to maintain a current archive of student work demonstrating that the curriculum engages the student performance criteria established by the NAAB and its collateral organizations. Archived student work may be used for assessment and accreditation purposes and for the support of teaching/learning.

Academic Standards

Design Studio Academic Standards

Students must maintain a cumulative grade point average of 2.0 or higher for every two consecutive design studios in order to continue in the design studio sequence. A student whose two-studio GPA drops below 2.0 must repeat one of those two studios as necessary to achieve the minimum GPA prior to enrollment in the succeeding studio.

Upper-Division Studio Requirements

Every architecture student must satisfy the following three upper-division studios prior to taking ARCH 492 Degree Project, with at least one of those studios taken in a regular 15-week semester: ARCH 487 Design Studio 4A: Comprehensive Design, ARCH 489 Design Studio 4B: Urbanism, and ARCH 491 Design Studio 5A: Contemporary Topics.

Students may substitute two upper-division mini design studios for ARCH 491 Design Studio 5A: Contemporary Topics. No more than one Advanced Digital Studio (ADS) can be used in the substitution. The grade earned in each of the mini studios used in the substitution must be "C" (2.0) or better. Students must complete four studios at Woodbury as well as the prerequisites for 5A before they can take a mini-studio that will count towards half of Studio 5A. Student cannot be concurrently enrolled in a mini-studio that will count towards half of Studio 5A and a full studio. Two minis do not satisfy the requirement that students take a 15-week 6-unit upper division studio.

Studio Culture Policy

The Studio Culture Policy describes norms and expectations for student and faculty conduct in the architecture program; it is distributed on the first day

of studio each semester. Students and faculty sign an agreement each semester to abide by the policy. The policy is reviewed and revised at the close of each spring semester.

Satisfactory Progress Policy

Students are expected to maintain satisfactory progress in the BArch program. A student who earns a GPA below 2.0 in three semesters, which need not be consecutive, is subject to dismissal from the program.

A student who does not pass a studio with a 2.0 or better after enrolling in it three times is subject to dismissal from the program.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Work Experience

Prior to graduation, candidates for the Bachelor of Architecture degree must complete 160 hours of work in the office of an approved architect or allied professional. The work experience must be accomplished after the completion of the second year and prior to the completion of the fifth year. With the aim of maintaining the highest level of excellence in course work, full-time students are encouraged to work no more than 20 hours per week.

Study Abroad and Travel Programs

Woodbury School of Architecture offers a number of opportunities to travel and study both within the United States and overseas, ranging from short trips to South and Central America and the American Southwest, to the summer semester abroad in Nanjing, Barcelona, Rome, Berlin, Paris and other cities. The summer abroad programs offer full-credit studio and lecture classes exploring theory, design, and history in these highly charged urban settings. These and other travel/study opportunities as well as formal exchange

programs with select universities provide a broad menu of choices for our students.

Fast-track

An architecture student may opt to begin a fast track on the five-year BArch program by attending ARCH 493.2, an upper-division contemporary topic studio, in the summer following the completion of the second year of the program only if the student satisfies the following requirements:

- 1 The student has a minimum studio GPA of 3.0 for the first two years of study
- 2 The student has a minimum overall GPA of 3.0 for the first two years of study
- 3 The student has passed all required classes through the second year of the curriculum
- 4 The student must meet with the department chair or associate dean to discuss the academic plan and must sign a fast-track contract outlining those plans.

The fast-tracking student must maintain the required GPA and continue to meet curriculum requirements through the third year, and pass the portfolio review, after which the student takes an upper-division urban studio (ARCH 493.1 or ARCH 475) in the summer.

COMPUTER LITERACY REQUIREMENTS

The School of Architecture requires its graduates to be literate in the current media of representation and communication. It specifically requires of its students.

- 1 proficiency in email, as demonstrated through regular communication with school administration and course instructors;
- 2 proficiency in internet research, as demonstrated through successful completion of or transfer of an appropriate equivalent to LSCI 105, and as practiced at all studio levels and in all History/Theory courses through bibliographic documentation of database use and citation of Web-based sources (specific examples can be found in assignments in ARCH 183, ARCH 243, ARCH 267, ARCH 268, ARCH 330, ARCH 448);
- 3 proficiency in word-processing, as demonstrated at all studio levels through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found in assignments in ARCH 182, ARCH 183, ARCH 243, ARCH 267, ARCH 268, ARCH 448);

- 4 proficiency in computer-aided design, as demonstrated through successful completion of ARCH 211 or an approved equivalent transfer course and pre-admittance portfolio review, the gateway portfolio review in AR384, and studio-specific presentation requirements; and
- 5 proficiency in graphic composition and desktop publishing, as demonstrated through the third-year gateway portfolio (ARCH 384) and the Professional Practice 2 pre-design research books (ARCH 448). Media literacy is embedded in the curriculum at all levels, and architecture students are expected to demonstrate these proficiencies through successful completion of their coursework, including the courses identified above.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students are responsible for their own email and ISP accounts; student-owned computers used on campus should have the following minimum specifications:

Recommended PC Laptop

- Intel Core 2 Duo 1.8GHz or higher (the highest you can afford)
- 2 GB RAM
- Minimum of 80 GB of hard disk space (7200 RPM for DV and HDV editing)
- Minimum 128 MB Hardware-Accelerated OpenGL® graphics card
- 3-button mouse with mouse driver software
- DVD+-RW/CD-RW drive
- Microsoft DirectX-compatible sound card
- OHCI-compatible IEEE 1394 video interface card for DV and HDV
- Microsoft Windows XP Professional with Service Pack 2 (or current release)
- External hard drive is recommended - at least 250 GB+
- Wireless Network Card

Students should expect to replace the laptop once during the five-year program. A 3-4 GHz desktop is more affordable and faster than the laptop, will last longer, and is less likely to be lost or stolen, but it lacks the versatility to be used in a study-abroad program or taken home from the dedicated studio space.

Recommended Software: most recent release of

- AutoCAD Architecture
- 3ds max
- Adobe suite “enhanced version”
- Rhino
- Revit
- Microsoft Office
- Current FTP Software of your choice

Architecture Courses

ARCH 114 Design Communication 1

3 UNITS, STUDIO

Various drawing skills used in two- and three-dimensional methods and media of representation are introduced. Methods of perception, technique, composition, critical evaluation and presentation are studied through representational assignments. Emphasis is placed on orthographic projection and documentation and constructed hard line drawing techniques; equivalent to INAR 105, Design Studio 1. Prerequisite: none.

ARCH 182 Design Studio 1A: Principles and Processes, Bodies and Objects

4 UNITS, STUDIO

Fundamental principles and processes of two- and three-dimensional design are introduced through the real scale study of objects and their relationship to the human body. Methods of perception, technique, composition, critical evaluation and verbal, written and graphic presentation are studied through both abstract and representational assignments using various means and media. Prerequisite: none.

ARCH 183 Design Studio 1B: Natural Tendencies

4 UNITS, STUDIO

The relationship of architecture to the body is developed further with an exploration of essential architectural principles as they relate to a fundamental understanding of natural elements and human tendencies. Projects introduce scale, enclosure, architectural elements, spatial expression and program as form givers. An emphasis is placed on section, three-dimensional modeling and orthographic documentation and writing. Prerequisite: none.

ARCH 211 Design Communication 2

3 UNITS, STUDIO

Various skills used in two- and three-dimensional methods of representation employing digital media are introduced, with an emphasis on their use as design tools that merge traditional and electronic techniques. Prerequisite: ARCH 114 Design Communication 1.

ARCH 212 Digital Media

3 UNITS, STUDIO

An introduction to the principles and methods of computer modeling and visualization applications on the Windows platform (Autocad, 3D StudioMax, Photoshop, Rhino and Maya). The class explores the issues relating to and places emphasis on working and communicating three-dimensionally in a digital environment. Prerequisite: ARCH 211, Design Communication 2.

ARCH 243 Materials and Methods

3 UNITS, LECTURE

Each major material - wood, masonry, steel, concrete and glass - is placed within a fundamental context of physical properties, historical evolution, structural behavior, sustainable design, contemporary methods of construction and detailing, building envelope systems, and new and future products. Their influence on design with respect to durability, building cost, lifecycle cost, and scheduling is evaluated. Prerequisite: ARCH 182, Design Studio 1A: Principles and Processes, Bodies and Objects.

ARCH 250 Professional Practice 1: Documentation and Codes

3 UNITS, LECTURE

Legal codes and regulations that affect architecture and influence design are reviewed, including a study of energy, accessibility, egress and life-safety. The development of project documentation based on local codes is studied, with an emphasis on technical documentation, drawing format organization and outline specifications. Prerequisites: ARCH 211, Design Communication 2 and ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 267 World Architecture 1

3 UNITS, LECTURE

History and theory of architecture and design that span a chronological period from prehistory to the nineteenth century in Western and non-Western societies are

surveyed. The course traces history with a process of focused explorations into diverse cultures, geographies, and places that cut through many layers of historical time. When considered together, these explorations contribute to an understanding of architecture as a deeply bound discipline with components that range from the artifacts of everyday life and ritual, to building traditions and practices, to the larger forces of geography and the design of entire cities. Equivalent to INAR 164, History I, Ancient-1800. Prerequisite: INDS 10x.

ARCH 268 World Architecture 2

3 UNITS, LECTURE

Histories and theories of architecture, urbanism, and interiors are surveyed in Western and non-Western societies from 1900 to the present. The focus of this course is on the formal, aesthetic, cultural, and socio-political dimensions of modernism. Different historiographies are developed as various approaches in understanding modern architecture in its varied contexts, including but not limited to Marxist, Feminist, and Psychoanalytic. Prerequisite: INDS 10x.

ARCH 269 Object Making

3 UNITS, STUDIO

An exploration of craft techniques in the making of furnishings and fixtures utilizing an array of materials. Prerequisites: ARCH114, Design Communication 1 and ARCH 211, Design Communication 2.

ARCH 2740 Digital Fabrication

1 UNIT, STUDIO

In a Digital Fabrication Workshop, students become familiar with digital fabrication technology and practice techniques of digital fabrication. Each course is repeatable twice for credit. Pass / Fail.

ARCH 2741 Profession and Practice

1 UNIT, STUDIO

The Profession and Practice Workshop prepares students to bridge architectural education with both the profession and the regulatory environment. Pass / Fail.

ARCH 2742 Software Workshop

1 UNIT, STUDIO

In a Software Workshop, students become familiar with a specific software platform and its applications. Each course is repeatable twice for credit. Pass / Fail.

ARCH 2743 Portfolio Worksho

1 UNIT, STUDIO

In the Portfolio Workshop, students practice communicating the outcomes of their core architecture education and produce a portfolio for faculty review. Pass / Fail.

ARCH 2744 Drawing and Making Workshop

1 UNIT, STUDIO

In a Drawing and Making Workshop, students develop techniques of drawing and/or making. Each course is repeatable twice for credit. Pass / Fail.

ARCH 281 Design Studio 2A:**Program and Space**

5 UNITS, STUDIO

An in-depth analytical study is made of everyday domestic, work and recreational rituals through written research and case study with an emphasis on spatial accommodation of program through materiality, finish, structure, and form. Projects set in limited contexts emphasize the influence of internally driven relationships, with a special focus on hybrid programming.

Prerequisite: ARCH 182, Design Studio 1A: Principles and Processes, Bodies and Objects.

ARCH 283 Design Studio 2B: Site Orders

5 UNITS, STUDIO

Natural and urban site orders are explored and analyzed using writing, photography, mapping and sectional studies to develop site planning and building design with a special emphasis given to the relationship between program and external context. Projects focus on influences of adjacencies and environment, through the development of clear systems of movement, space, structure, energy efficiency and daylight. Prerequisite: ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 293 Second Year Open Studio

5 UNITS, STUDIO

Students from differing years in the design sequence deal with common projects. The projects explore various degrees of complexity in the design response. Student evaluation takes into consideration the individual's level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 281, ARCH 283). Prerequisite: Permission of the chair.

ARCH 326 Structures

3 UNITS, LECTURE

Fundamental architectural structures, forces, force systems and resultants are introduced. Concepts of forces and stresses on trusses, beams, columns, and statically determinate structures are presented. Topics include equilibrium, behavior of structures subject to vertical and lateral forces, and strength properties. Structural analysis and design as it relates to wood structures is introduced. Prerequisites: MATH 202, Trigonometry or MATH 251, Trigonometry with Descriptive Geometry and PHYS 240, Physics I.

ARCH 327 Structures 2

4 UNITS, LECTURE

Structural analysis and design is studied with respect to wood and steel structures including tension, compression, flexural members, columns, connections and seismic design. Fundamental concepts of reinforced concrete design are studied, emphasizing the ultimate strength method. Prerequisite: ARCH 326, Structures 1.

ARCH 330 Theory of Architecture

3 UNITS, LECTURE/SEMINAR

The concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Prerequisites: ARCH 268, World Architecture 2 and WRIT 112, Academic Writing 2.

ARCH 334 Urban Design Theory

3 UNITS, LECTURE/SEMINAR

Cultural, sociological, contextual, and formal issues of urbanism and their influence on the contemporary design of cities are studied. The course investigates the relationship between architecture, landscape architecture, and urban planning. Emphasis is placed on processes of visual analysis, the role of nature and society, public and private space, human behavior and the physical environment, human diversity, and regulation and public policy. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 351 Design, Animation and Simulation in the Digital Environment

3 UNITS, STUDIO

The course explores the possibilities and pitfalls of designing in the digital environment. Using a series

of small projects and exercises, students explore new ways to conceive, represent, rationalize and communicate design, space and objects. Prerequisite: ARCH 211 Design Communication 2 or ARCH 468 Digital Media.

ARCH 352 Fictional Cartographies

3 UNITS, STUDIO

The course is a forum where different narratives, identities and histories are explored through the juxtaposition of image and word. The course intent is to question the methods by which we are trained to articulate ideas and emotions and to reconnect the act of thinking through making. The course utilizes lectures, film, critical discussion, charrettes and hands-on construction as students develop visual topographies or representations that express the content of this exploration. Prerequisite: Instructor consent.

ARCH 366 Contemporary Issues: Practice and Theory

3 UNITS, LECTURE/SEMINAR

The theories and debates that are currently animating architectural practice and discourse are examined, including the impacts of context, technology, sustainability, alternative practice, sociology and philosophy. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 375 Urban Environment: Foreign Study

3 UNITS, LECTURE/SEMINAR

Using a foreign host city as the classroom, this course examines the numerous factors that contributed to shaping the city. Through “primary source” experiences and readings, the students examine the urban environment of the host city historically and typologically. Course may be taken only once for degree credit. Prerequisite: Instructor consent.

ARCH 383 Design Studio 3A: House and Housing

6 UNITS, STUDIO

Through critical analysis and comparison of the historical, contemporary, and multi-cultural evolution of house and housing, the studio addresses form and meaning of the dwelling with a discussion that juxtaposes interior vs. exterior space, public vs. private space, community vs. the individual, and traditional vs. non-traditional families. The studio focus is divided

between the single-family dwelling and multiple-unit housing typologies. The course includes a sustainable materials and systems component that includes lectures and written research assignments. Prerequisite: ARCH 281, Design Studio 2A: Program and Space.

ARCH 384 Design Studio 3B: Structure, Systems, Space and Form

6 UNITS, STUDIO

Structure, technology, building systems and codes are explored as design determinants, space makers, and form givers in this synthesis studio. Building typologies, long span structural systems, environmental systems, and electronic media are analyzed as they relate to design development. The studio has a portfolio development component that includes lectures and assignments. Prerequisite: ARCH 283, Design Studio 2B: Site Orders.

ARCH 393 Third Year Open Studio

6 UNITS, STUDIO

Students from differing years in the design sequence deal with common projects. The projects explore various degrees of complexity in the design response; student evaluation takes into consideration the individual's level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 383, ARCH 384.) Prerequisite: Permission of the chair.

ARCH 425 Environmental Systems

3 UNITS, LECTURE

Human comfort, climate analysis, passive and active systems, heating and cooling, daylighting and acoustics are reviewed. The survey, with a special emphasis on sustainable design, provides an understanding of the basic principles and appropriate application and performance of building systems including heating, cooling and ventilation systems; electrical and plumbing distribution systems; lighting, acoustical, energy, waste, fire protection, security and hazardous material systems. Prerequisites: PHYS 241, Physics II and ARCH 281, Design Studio 2A: Program and Space.

ARCH 448 Professional Practice 2: Research and Pre-Design

3 UNITS, LECTURE

Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architect-

tural project are studied. The theoretical and practical context for the degree project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, program written and design methodology articulated. Prerequisites: ARCH 250, Professional Practice 1 and ARCH 330, Theory of Architecture.

ARCH 450 Professional Practice 3: Documents and Project Administration

3 UNITS, LECTURE

Design delivery and project and firm management are studied, including understanding the client role in architecture, program preparation, an analysis of documents, services, professional contracts and fees, project budget and cost estimating, global markets, and professional ethics. Prerequisites: ARCH 366, Contemporary Issues: Practice and Theory; and ARCH 448, Professional Practice 2: Research and Pre-Design.

ARCH 464 Systems Integration

3 UNITS, LECTURE

The interrelationships of the properties of materials, structures, environmental systems, building envelope systems, construction technology, building cost control, and life-cycle costs as they influence design-development and decision-making are examined. A comprehensive and integrative process is presented. Prerequisites: ARCH 243, Materials and Methods; ARCH 425, Environmental Systems; and ARCH 326, Structures 1. Corequisite: ARCH 487, Design Studio 4A.

ARCH 475 Foreign Study Summer Studio

6 UNITS, STUDIO

This upper division studio occurs in a foreign host city, employing existing buildings and sites within the city; the study of “new” and “old” is explored tectonically through program, structure, materials and details. Design development is stressed, along with cultural/social concerns. Course may be taken only once for degree credit. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form.

ARCH 487 Design Studio 4A: Comprehensive Design

6 UNITS, STUDIO

Students produce a comprehensive architectural project based upon a building program and site that

includes the development of programmed space demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. The studio is open to 4th and 5th year students. The last half of the semester will be devoted to design development. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form; ARCH 326, Structures 1; and ARCH 425, Environmental Systems. Corequisite: ARCH 464 Systems Integration.

ARCH 489 Design Studio 4B: Urbanism

6 UNITS, STUDIO

This course focuses the architect’s leadership role in their community on issues of growth, development, and aesthetics through the study of urban design techniques and practices related to architecture and urbanism. A broad array of urban theories, tactics and strategies, building and space types, landscape and infrastructure design, and politics and policy making are explored through the dialectic between the private and public realms of the diverse urban culture. The studio is open to 4th and 5th year students. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form.

ARCH 491 Design Studio 5A: Contemporary Topics Studio

6 UNITS, STUDIO

The studio intent is to explore and test architectural design as it relates to one or more special contemporary issues. The studio is open to both 4th and 5th year students. An equivalent summer studio may be substituted for ARCH 491, Design Studio 5A: Contemporary Topics Studio. Prerequisites: ARCH 384, Design Studio 3B, Structure, Systems, Space and Form.

ARCH 492 Degree Project

6 UNITS, STUDIO

Students must demonstrate the application of theoretical research and positioning, plus the ability to integrate site, program and other design issues in a self-initiated architectural design project through a rigorous level of work which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft. Prerequisite: ARCH 448, Professional Practice 2: Research and Pre-Design; ARCH 491, Design Studio 5A: Contemporary Topics Studio.

ARCH 493 Fourth Year Open Studio

6 UNITS, STUDIO

Students from differing years in the design sequence deal with common projects. The projects presented explore various degrees of complexity in the design response. Student evaluation takes into consideration the individual's level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 487, ARCH 489, ARCH 491). Prerequisite: Permission of the chair.

ARCH 170, 270, 370, 470 Topics in Architecture

3 UNITS

An in-depth study of topics of timely significance in the field of architecture. Topics change as appropriate. Prerequisite: Instructor consent.

ARCH 299, 399, 499 Independent Study

1-4 UNITS

Individual investigation in an area of special interest, selected by the student, with the approval of an appropriate member of the faculty. Regular or periodic meetings with the assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Independent study contract approved by the chair.

CURRICULAR MAP

Department of Architecture (BArch)

UNDERSTANDING	ABILITY	SATISFIED
Moderate Importance	Moderate Importance	Moderate Importance

MAJOR COURSES Assuring Academic Quality In Architecture (BArch) LEARNING OUTCOMES	Req'd Level of Accomplishment	AR 114 Design Com 1	AR 182 Design Studio 1A	AR 211 Design Com 2	AR 183 Design Studio 1B	AR 267 World Architecture 1	AR 281 Design Studio 2A	AR 268 World Architecture 2	AR 243 Materials and Methods	AR 250 Professional Practice 1	AR 283 Design Studio 2B	AR330 Theory of Architecture	AR 326 Structures 1	AR 383 Design Studio 3A	AR 327 Structures 2	AR 384 Design Studio 3B	AR 425 Environmental Systems	AR 366 Contemporary Issues	AR 487 Design Studio 4A	AR 334 Urban Design Theory	AR 489 Design Studio 4B	AR 448 Professional Practice 2	AR 464 Systems Integration	AR 491 Design Studio 5A	AR 450 Professional Practice 3	AR 492 Degree Project
		1 ST YEAR					2 nd YEAR					3 rd YEAR					4 th YEAR				5 th YEAR					
NAAB Criteria																										
1. Speaking and writing skills																										
2. Critical thinking skills																										
3. Graphic Skills																										
4. Research Skills																										
5. Formal Ordering Skills																										
6. Fundamental Design Skills																										
7. Collaborative Skills																										
8. Western Traditions																										
9. Non-Western Traditions																										
10. National and Regional Traditions																										
11. Use of Precedent																										
12. Human Behavior																										
13. Human Diversity																										
14. Accessibility																										
15. Sustainable Design																										
16 Program Preparation																										
17 Site Conditions																										
18 Structural Systems																										
19 Environmental Systems																										
20 Life Safety																										

Interior Architecture (B.F.A)

Kristin King, Interim Department Chair

Welcome to the Interior Architecture program. You have chosen a course of study in an exemplary program where you will learn the professional and academic discipline of interior architecture. Our department has produced outstanding students who have become leaders in the chosen field of interior design. In addition, the program will help you bring a critical discourse to a profession that is continually growing. The curriculum can also lead you into graduate studies, as many who come before you have done. I am sure you will excel in this field as you apply your passion for design and your curiosity for exploring the world around you.

Woodbury University offers a four-year Bachelor of Fine Arts in Interior Architecture. The program provides students with design, analytical, and technical skills necessary for the diverse fields that deal with the design of interior spaces. The curriculum provides students a strong understanding of the design process through critical and creative thinking combined with strong technical and representational skills.

The program explores how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Physical constructs of the visual arts, product design, furniture design, and architecture commingle with the social sciences and the humanities. Using three-dimensional models, computer rendering and drawing, students explore various disciplines that collectively are Interior Architecture. Students gain expertise in developing the essential elements of interior design, such as form, color, light, finishes and furnishings; along with appropriate building technology, material science and behavioral factors to create spatial compositions. In a field of rapidly changing technology and ideas, the program provides students with both the professional and intellectual tools necessary to negotiate through this exciting cultural landscape.

Woodbury's Interior Architecture program provides the depth necessary to begin careers in corporate and residential Interior Design. Graduates also engage in careers that focus on programming, interior planning, lighting, or color. Upon completion of the program, students are prepared to enter either graduate studies or the profession with a keen sense of space combining the realm of the real with the realm of possibilities.

MISSION

Interior architecture critically engages design as a progressive craft of form-making which transforms the individual and social ways we inhabit space. Design creatively orchestrates conflicting constraints creating meaningful solutions that fit into larger social and cultural contexts. Through the stories of our students, faculty and envisioned characters, the ephemeral and structured qualities of interior environments illuminate the human condition and its culturally rich spatial narratives. Students explore real and imagined geographies to critically produce space that researches technique and affect in order to develop new ways of seeing, building, and designing.

PROGRAM LEARNING OUTCOMES

Students gain the ability to engage in the analysis, understanding and development of the built interior environment as a viable object of critical inquiry evidenced through design and research processes, written communication, proficient and multivalent visual communication, quantitative analysis, and historical research.

Students gain the ability to analyze, understand, critique and develop space as a social and cultural construction as evidenced in the development of programmatic, behavioral, ethical, and collaborative strategies for the built environment within different scalar contexts and different professional settings.

Students gain the ability to analyze, understand, critique, and develop interior spaces that elicit human response through the manipulation and enhancement of the sensual as evidenced through the design of interior environments that illustrate and elicit experiential responses.

Students gain the ability to analyze, understand, critique, and develop interior spaces through the techniques of

innovative building processes as evidenced through quantitative reasoning, systems integration, and production expertise.

Students gain the ability to act in a professional and academic environment with the highest ethical and cooperative character as evidenced in the increasing ability to self-direct research and engage in team activities.

FACULTY

Faculty play a crucial role in integrating academic studies with professional knowledge. Through their involvement in professional practices and critical understanding of contemporary design inquiry, they provide invaluable learning experiences both in and outside of the classroom.

CHAIR

Kristin King, Lecturer

B.F.A., Kent State

FULL-TIME FACULTY

Annie Chu, Associate Professor, Design

B.Arch Southern California Institute of Architecture,
M.S. Architecture and Building Design, Columbia
University, New York City

Heather Peterson, Assistant Professor

B.F.A., Rhode Island School of Design,
M.Arch Southern California Institute of Architecture

Randall Stauffer, Professor, Design, History and Theory

B.Arch Temple University,
M.Arch University of California Berkeley

PARTICIPATING ADJUNCT FACULTY

Thurman Grant, RA

BArch, University of Southern California

ADJUNCT FACULTY

Bojána Bánýász

B.A. Art History Pomona College, Claremont,
M.Arch Southern California Institute of Architecture

Olivia Booth

M.F.A., Art Center College of Design

Leigh Christy

B.S. Architecture University of Michigan,
M.Arch University of California Berkeley

Casey Cowan Gale

B.F.A. Theater Southwestern University, Texas,
M.F.A. Lighting Design University of Southern California

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Curriculum Summary

INTERIOR ARCHITECTURE

MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts Degree

Units	
Major (M)	69
Restricted Design Electives (RE/DES)	6
General Education (GE)	45
Unrestricted electives (UE)	9
Minimum semester hours required	128

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

ARIA 114	Design Communication 1	3 M
INAR 105	Design Studio 1: 3D Design I	3 M
WRIT 111	Academic Writing I	3 GE
INDS 1xx	Interdisciplinary course	3 GE
MATH 149	Intermediate Algebra	3 GE
PPDV 1 / 2__	Transition to Woodbury University	1 GE

Spring Semester

FOUN 103	Design and Color Elements 2	3 M
INAR 106	Design Studio 2: 3-D Design II	3 M
ARIA 115	Design Communication 2	3M
COMM 120	Public Speaking	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory & Practice	1 GE

Second Year

Fall Semester

INAR 207	Design Studio 3: IA Elements	3 M
INAR 252	Space Planning	3 M
INAR 256	Materials & Furnishings	3 M
INAR 164	Interior Architecture History I	3 GE
FOUN 101	Beginning Drawing	3 GE
MATH 2__	Mathematics Course	3 GE

Spring Term

INAR 258	Building Systems & Codes	3 M
INAR 282	Design Studio 4: Branding and Identity	4 M
ARIA 211	Design Communication	3 M
INRA 265	Interior Architecture History II	3 GE
EMVT 220	Environmental Studies	3 GE

Third Year

Fall Semester

INAR 259	Tectonics 1: Material Logic	3 M
INAR 363	Design Studio 5: Dwelling and Culture	4 M
INAR 366	Contemporary Interior Architecture History and Theories	3 M
PSYC 200	Introduction to Psychology	3 GE
_____	Natural Science with a Lab	3 GE

Spring Semester

INAR 328	Tectonics 2: Detail Design	3 M
INAR 365	Lighting Design	2 M
INAR 382	Design Studio 6: Community and Typology	4 M
_____ 2xx	Social science course	3 GE
ARTH 2__	Art History course	3 GE
_____	Unrestricted Elective	3 UE

Fourth Year

Fall Semester

INAR 454	Construction Documents	2 M
INAR 480	Design Studio 7: Narration and Media	5 M
INAR 482	Senior Project Research	1 M
PHIL 210	Ethical Systems	3 GE
INDS 340	Human Agency & Interior Space	3 GE

Spring Semester

INAR 451	Professional Practice	2 M
INAR 483	Senior Project	5 M
_____	Restricted design elective	3 RE/DES
_____	3xx Integrative Learning elective	3 GE
_____	Unrestricted elective	13 UE

ASSESSMENT PROCESS

Both formal and informal ongoing assessment strategies help develop and systemically evaluate student performance and attainment of key learning outcomes in Interior Architecture. As outlined in the Curricular Map, this document articulates four key learning outcomes and respective levels of expertise areas for measured assessment (shown in color) that include both formative and summative benchmarks, and involves multiple forms of evaluation. The processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the

improvement of student work, and the continuous design of the curriculum.

FORMATIVE ASSESSMENT

Jury Review

Industry professionals review student work at the end of each semester in a public forum of critique and feedback. The reviews are attended by department administration and selected faculty, and their purpose is to provide direct feedback to the students for project improvement, as well as to provide an informal assessment of class performance, project success, and faculty effectiveness.

Faculty Critique

Students receive regular and on-going feedback by faculty to coach and monitor throughout the semester. This in-class assessment provides students an opportunity for continuous improvement of their projects during the development process.

Peer Feedback

Class critique and small group reviews in studios provide students with direct peer feedback on their work, and assist students in developing standards of critical judgment.

Portfolio Review

Students produce a progress portfolio at the end of their second year of study to document their progress. The review acts as a gatekeeper for entry into the upper division studios. The review process is used to review, analyze, and communicate the results of each evaluation to both faculty and students. Students are assessed on key learning outcomes that are derived from CIDA, NASAD, and WASC standards. Passing the portfolio review is a prerequisite for INAR 363 Design Studio 5.

In the event that students do not pass the portfolio review, they may be required to address design or technical deficiencies by taking one or more courses recommended by the portfolio review board. Upon completion of the required course or courses, students are required to resubmit their portfolios to assure they have overcome previous deficiencies and met the competency requirements. Students may only submit their portfolio for review a total of two additional times. Students are strongly recommended to enroll in the one unit portfolio elective the semester before their portfolio is due.

SUMMATIVE ASSESSMENT

Program Accreditation

The program, including a review of student learning outcomes is evaluated through a comprehensive subject-specific self-study produced for the National Association of Schools of Art and Design. The process provides an opportunity to holistically assess the program from multiple perspectives and make any necessary improvements in policies, procedures, curriculum, or staff.

Capstone Assessment

INAR 482 Senior Project Seminar – For the preparation of the students' entry into the senior project capstone project, students must successfully complete the Senior Project Seminar. The main objective of this course is for students to develop a proposal worthy of a senior project. In the future there are plans to develop an assessment rubric that allows faculty not teaching the course the ability to assess the senior projects. This would provide an assessment tool of the program. Allowing faculty the opportunity to see what projects students are developing provides an insight into the program's strengths and weaknesses.

INAR 483 Senior Capstone Projects – Seniors develop a comprehensive project during their final semester in the program. Students present their projects in a public forum attended by outside professionals, and faculty members from the School of Architecture and the Interior Architecture Department. The IA department is developing further opportunities for project assessments. Developing a review of the projects during the week prior to commencement by the faculty without the students present can provide an opportunity to evaluate overall strengths and weaknesses of the curriculum.

RESULTS OF LEARNING

- 1 Develop comprehensive critical thinking skills necessary for multidisciplinary approaches to problem solving issues dealing with interior environments.
- 2 Provide students with learning experiences that incorporate professional values, professional practices and business procedures.
- 3 Develop design skills as a way of researching and solving problems.
- 4 Develop a comprehensive set of skills that focus on design problems that deal with the human inhabitation of interior spaces.

- 5 Develop comprehensive visual, verbal, oral, and quantifiable communication skills necessary to express research, analysis and expression of design solutions.
- 6 Develop skills necessary for understanding and representing the technical art and regulations of building and designing interior spaces.

ACADEMIC STANDARDS

Less than average work is not acceptable for a professional degree. Students are required to maintain a grade point average of “C” (2.0) or higher for any two consecutive design studios in order to continue in the design studio sequence. A student whose two-studio GPA drops below 2.0 must repeat one of these two studios as necessary to achieve the minimum GPA prior to enrollment in the succeeding studio.

Satisfactory Progress Policy

Students are expected to maintain satisfactory progress in the BFA program. A student who earns a GPA below 2.0 in three semesters, which need not be consecutive, is subject to dismissal from the program.

A student who does not pass a studio with a 2.0 or better after enrolling in it three times is subject to dismissal from the program.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury’s Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Work Experience

All interior architecture students are required to fulfill one hundred and fifty hours of work experience. This is not an internship requirement for credit. Students must find a job in an interior design, architecture or other allied design firm and work for a minimum of three hundred hours. All of these hours do not need to be fulfilled at one place. It is recommended that you use this work experience to try several different types

of work experience giving you a better idea of the type of job you would be interested in upon graduation. The Careers and Alumni Office provides referral services for potential employers and the chair will often send out emails with other potential employment opportunities. It is recommended that you get verbal confirmation for the firm you are planning to work at to make sure it meets the requirements. Once you have completed your hours, you must ask your immediate supervisor for a letter on the firm’s letterhead. The letter should indicate the responsibilities you had at the firm, the number of hours you worked for the firm and an assessment of how well you did your job responsibilities. This letter is to be sent to the chair of the department.

Study Abroad

Woodbury offers a number of opportunities to travel and study both within the United States and overseas, ranging from short trips to South and Central America and the American Southwest, to the summer term abroad in Barcelona, Rome, Berlin, China, Tahiti, and Paris. The semester abroad programs offer full-credit studio and lecture classes exploring theory, design, and history in these highly charged urban settings. These and other travel/study opportunities as well as student exchanges provide a broad menu of choices for our students.

Student Professional and Co-Curricular Organizations

IIDA and ASID are professional organizations that have student memberships available. Becoming a student member of these organizations provides you with scholarship and networking opportunities. Because there are two professional organizations, the interior architecture students have formed an on-campus organization called SOIAS (Society of Interior Architecture Students). This organization provides students a vehicle for involvement in student leadership and activities about interior architecture.

Fast-track

An interior architecture student may opt to begin a fast track on the four-year B.F.A. in interior architecture program by enrolling in INAR 288.1 the summer after attending the first year of the program. In order to fast track, students must satisfy the following requirements:

- 1 The student has a minimum studio GPA of 3.0 for their first year of study
- 2 The student has a minimum overall GPA of 3.0 for their first year of study
- 3 The student has passed all required classes through the first year of the curriculum and has completed a majority of the required general education electives.

The fast-tracking student must maintain the required GPA and continue to meet curriculum requirements through the second year, after which the student takes INAR 388.0 the second summer of enrollment in the program.

All students interested in participating in the fast-track program must meet with the chair of the department for an interview and detailed advising session prior to required chair-approved participation.

Students participating in the fast track must follow the required history and theory sequence starting with INAR 164 the fall of their first year, INAR 265 the spring of their year and INAR 366 the fall of their second year. If students fail to meet this history and theory track requirement, they will not have the prerequisites necessary to enter into INAR 482 prior to their senior project.

COMPUTER LITERACY REQUIREMENTS

The Department of Interior Architecture requires its graduates to be literate in the current digital media of representation and communication.

- 1 a proficiency in email, as demonstrated through regular communication with school administration and course instructors;
- 2 a proficiency in internet research, as demonstrated through successful completion of or transfer of appropriate equivalent to LSCI105, and as practiced at all studio levels and in all History/Theory courses through bibliographic documentation of database use and citation of Web-based sources (specific examples can be found in assignments but are not limited to INAR 105, INAR 106, INAR 164, INAR 265, INAR 366, INAR 482, and INAR 483);
- 3 A proficiency in the use of spread sheets to compose, structure, and assess data as evidenced in but not limited to INAR 252, INAR 482, and INAR 483;
- 4 a proficiency in word-processing, as demonstrated

- at all studio levels through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found but are not limited to assignments in INAR 105, INAR 106, INAR 164, INAR 265, INAR 366, INAR 482, and INAR 483);
- 5 a proficiency in computer-aided design, as demonstrated through successful completion of INAR 211 or an approved equivalent transfer course and pre-admittance portfolio review, the gateway portfolio review into INAR 363, and upper division studio-specific presentation requirements; and
- 6 a proficiency in graphic composition and desktop publishing, as demonstrated through the successful completion of INAR 106 and pre-admittance portfolio review, the gateway portfolio review into INAR 363, and upper division studio-specific presentation requirements: projection, axonometrics, and perspectives, which are developed from skills learned in INAR 105 Design Studio 1. Model building techniques and introduction of computer graphics are developed. Design communication and visualization skills are developed using digital media, and mixed-media hand drawings and model building. Studio. Prerequisite: INAR 105 Design Studio 1.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Laptop Requirement

It is required that all second year Interior Architecture students have a laptop computer that is compatible with existing on campus labs. Verify with faculty teaching Design Communication 2 and 3 prior to purchasing a laptop for exact hardware requirements. The computer should be able to run the most current versions of the following software: Microsoft Office Suite Acrobat, Adobe Creative Suite Quick Time Pro, Photoshop Flash, Illustrator, In-Design, Rhino, AutoCad.

Equipment Requirements

Incoming students entering into the first design studio are required to provide a portable drafting surface including Mayline (or comparable) parallel edge. In addition all students need to have equipment for hand drafting, and model building. Though the upfront investment is heavy, this equipment will be used throughout the entire four years and into your professional career as well.

MINOR REQUIREMENTS

(for Architecture majors ONLY)

FOUN 103	Color & Design	3 units
INAR 252	Space Planning	3 units
INAR 328	Tectonics 2: Detail Design	3 units
INAR 365	Lighting Design	2 units

Select one of the following after successful ARCH portfolio review

INAR 363	Design Studio 5: Culture and Dwelling	4 units
INAR 382	Design Studio 6: Community and Typology	4 units
INAR 480	Design Studio 7: Narrative and Media	5 units

Minimum unit requirement 15 units program

Interior Architecture Courses

INAR 105 Design Studio 1: 3D Design 1

3 UNITS

As an introductory course in 3D design, emphasis is placed on developing skills necessary for visualization, representation and creation of three-dimensional form. Through descriptive geometry, orthographic projection, axonometrics, and model building, students study plane, mass and volume as space defining elements. Studio. Prerequisite: none.

INAR 106 Design Studio 2: 3D Design 2

3 UNITS

Design Studio 2 provides a continued study of 3D design, developing individually defined spaces into more complex spatial organizations. Students analyze and design projects combining the three-dimensional use of color, light and texture with simple programs. Descriptive geometry, orthographic projection, axonometric, and perspective drawings are developed from skills learned in IA 105 Design Studio 1. Model building techniques and introduction of computer graphics are developed. Design communication and visualization skills are developed using digital media, and mixed-media hand drawings and model building. Studio. Prerequisite: INAR 105 Design Studio 1.

ARIA 114 Design Communication 1

3 UNITS

This course introduces various drawing skills used in two- and three-dimensional methods and media of

representation. Methods of perception, technique, composition, critical evaluation and presentation are studied through representational assignments. Emphasis is placed on orthographic projection and documentation and constructed hard line drawing techniques. Students learn these methods of representation using both digital and analog drawing skills and media. Studio. Prerequisite: None.

ARIA 115 Design Communication 2

3 UNITS

This course develops various drawing skills used in two- and three-dimensional methods and media of representation. Methods of perception, technique, composition, critical evaluation and presentation are studied through representational assignments. Emphasis is placed on orthographic projection and documentation and constructed hard-line drawing techniques. Students learn these methods of representation using both digital and analog drawing skills and media. Additional skills in diagramming and more advanced representation techniques develop ideas and skill learned in ARIA 114. Studio. Prerequisites: ARIA 114 Design Communication 1 and INAR 105 Design Studio 1 and more advanced representation techniques develop ideas and skill learned in ARIA 114. Studio. Prerequisites: ARIA 114 Design Communication 1 and INAR 105 Design Studio 1.

INAR211 Design Communication 3

3 UNITS

This course provides necessary skills for representing and communicating design projects using digital media. Students develop drawing skills using 2D CAD programs. The course shows how hand-drawing skills such as line weight, shade and shadow techniques and drafting conventions are conveyed using digital media. Students also learn 3D modeling programs as a tool for developing design presentations and exploring different design solutions. Studio. Prerequisite: INAR 106 Design Studio 2 and ARIA 115 Design Communication 3.

INAR 164 Interior Architecture History 1

3 UNITS

This is the first of a three-course survey examining the history and theories of interiors and architecture. An emphasis is placed on gaining an understanding of the plastic arts and their relevance to and impact on

the larger world: culturally, politically, etc. Significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences within a given style or period are studied. Lecture. Prerequisite: WRIT 111 Academic Writing I.

INAR 207 Design Studio 3: IA Elements

3 UNITS

Through a series of design projects, students focus on specific components of Interior Architecture such as color, light, furniture, materiality, and systems of inhabitation in relation to articulating space. Experimental exploration of materials and graphic representation inform programmatic hybridization in order to develop an awareness of social and cultural aspects of space. Studio. Prerequisite: INAR 106 Design Studio 2.

INAR 212 Portfolio Workshop

2 UNITS

This course is designed to develop student design portfolios to a professional level. Students will engage in development, critique and editing of project content and presentation formatted into a professional portfolio. The course covers the fundamental principles of graphic and written communication and layout.

INAR 252 Space Planning

3 UNITS

An introduction to programming, behavioral factors of space, and proxemics as they apply to the layout and planning of interior environments. Several projects of increasing complexity examine different programmatic requirements. Studio. Prerequisites: INAR 105 Design Studio 1.

INAR 256 Materials and Furnishings

3 UNITS

Applied finishes and specifications for interior architectural elements, furniture, fixtures, and textiles are examined through a comprehensive project. Materials, manufacturing processes, application of mass-produced furniture and surface materials, methods of detailing, construction, fabrication, the application of materials in custom elements are studied. Estimating and installation is introduced. Emphasis is on commercial and institutional applications. Studio. Prerequisite: INAR 105 Design Studio 1: 3-D Design I.

INAR 259 Tectonics 1: Material Logic

3 UNITS

This course provides a studio-based exploration of the impact of materiality and fabrication in both the generation and reading of form and space. This will be addressed through readings, discussions, exercises and design/build projects. Issues of craft and technique as they affect the design process will be addressed in both two and three dimensions. An intuitive knowledge of material properties and processes will be gained through full-scale, hands-on exploration. Detailing, construction and fabrication methods, and the application of materials in custom elements are studied through individual or group projects closely related to the body in scale or use. Formal, conceptual, and programmatic solutions are studied through a specific design strategy/process as assigned by the instructor with an emphasis on new or hybrid programs/functions. Studio. Prerequisites: INAR 106 Design Studio 2: 3-D Design 2.

INAR 258 Building Systems & Codes

3 UNITS

This course analyzes construction materials and building systems including structural, mechanical, electrical, plumbing, lighting, and acoustics as it relates to Interior spaces. In conjunction with the building systems, this course examines building codes related to interior architecture. Studio. Prerequisites: INAR 111, Digital Communication and INAR 106 Design Studio 2: 3-D Design 2, WRIT 111 Academic Writing 1.

INAR 265 Interior Architecture History 2

3 UNITS

This is the second of a three-course survey examining the history of interiors and architecture. An emphasis is placed on gaining an understanding of the plastic arts and their relevance to and impact on the larger world: culturally, politically, etc. The course identifies significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences from the industrial revolution until the 1960's. Lecture. Prerequisites: INAR 164 Interior Architecture History 1 recommended, and WRIT 112 Academic Writing 2.

INAR 282 Design Studio 4: Branding and Identity

4 UNITS

Branding, long associated as a marketing strategy, has taken on issues of constructing individual identities. This studio questions how space responds to and informs how specific community and individual identities utilize strategies of branding to create meaning in their inhabitation of public environments. Studio. Prerequisites: INAR 207 Design Studio 3: IA Elements, and INAR 252 Space Planning.

INAR 288 Second Year Open Studio

4 UNITS

Students from differing years in the design sequence deal with common projects. The projects are explored at various levels of complexity in the design solutions and presentations. Student evaluation takes into consideration the individual's level in the program. This course can substitute for or remediate one design studio from the previous second year studio sequence (IA 288.1 replaces IA 282). Studio. Prerequisite: Permission of the Department Chair; 3.0 GPA for accelerated students.

INAR 327 Tectonic 2: Detail Design

3 UNITS

This course studies materials and methods of detailing, fabrication, documentation, and specification for custom work. Emphasis is placed on detailing as a design process. Students learn detailing techniques through research, observation and architectural documentation of non-structural elements of contemporary or modern design. Elements observed and documented may range from furniture and interior casework to nonstructural, exterior building elements (custom screens, trellis, etc.). Materials and their integration, application, and/or connections are emphasized. Students are directed through research, conceptual design/diagramming, schematic design, and design development to the final production of a comprehensive project documenting design resolutions of a given project through detailed technical drawings and models. Studio. Prerequisites: INAR 258 Building Systems & Codes, INAR 259 Tectonics I: Material Logic, and INAR 207 Design Studio 3: IA Elements.

INAR 363 Design Studio 5: Dwelling and Culture

4 UNITS

This studio questions how culture is represented in the media and how those representations define a design project that questions assumptions on how we live as a society. The studio strives to develop design strategies that engage in our understanding of changing ways of dwelling as this act is informed by cultural specificity. Studio. Prerequisites: INAR 282 Studio 4: Branding and Identity; permission of the Department Chair; and successful portfolio review.

INAR 365 Lighting Design

2 UNITS

This course is an introduction to the basic design and technical requirements of lighting systems. Studio. Prerequisite: INAR 258 Building Systems & Codes.

INAR 366 Contemporary IA History and Theories

3 UNITS

This course situates historically a diversity of critical and generative approaches to late twentieth century design while introducing current themes and debates in contemporary design practice and related disciplines. The course is structured around a topic-based organization allowing the exploration of contemporary theories as they have developed over the past 50 years. An emphasis is placed on gaining an understanding of the plastic arts and their relevance to and impact on the larger world: culturally, politically, etc. Significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences within a given style or period are identified. Lecture. Prerequisites: INAR 265 IA History 2 Recommended; WRIT 112 Academic Writing 2.

INAR 382 Design Studio 6: Community and Typology

4 UNITS

Typologies have long been used as a tool for generating meaning in design that ties back to historical and cultural references. As a strategy for understanding common characteristics, typologies assist in creating community identity. This studio explores the ambivalence between community identification and individual participation. Studio. Prerequisites: INAR 363 Design Studio 5: Dwelling and Culture and INAR 259 Tectonics I: Material Logic.

INAR 388 Third Year Open Studio

4 UNITS

Students from differing years in the design sequence deal with common projects. The projects are explored at various levels of complexity in the design solutions and presentations. Student evaluation takes into consideration the individual's level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (INAR 388.0 replaces INAR 363, INAR 388.1 replaces INAR 382). Studio. Prerequisite: Permission of the Department Chair; 3.0 GPA for accelerated students.

INAR 451 Professional Practice

2 UNITS

Students gain an understanding of basic business concepts, practices, procedures and documents as they relate to interior architecture with an emphasis on ethical and legal issues. Lecture. Prerequisites: INAR 256 Materials & Furnishings and INAR 258 Building Systems & Codes.

INAR 454 Construction Documents

2 UNITS

Graphic conventions and the organization of working drawings are studied through a comprehensive project. A brief survey of the legal nature and scope of the construction document package (contractual agreements, conditions, drawings, modifications, and specifications) is presented. Studio. Prerequisite: INAR 258 Building Systems & Codes, INAR 282 Design Studio 4: Branding and Identity, INAR 327 Tectonic 2: Detail Design recommended.

INAR 480 Design Studio 7: Narration and Media

5 UNITS

Working on the assumption that space houses the stories of the people who inhabit it, this studio explores how stories of communities and individuals inform design. The media used to communicate these narrations require the development of technological and performative strategies of expression. Studio. Prerequisite: INAR 382, Design Studio 6 Community and Typology.

INAR 482 Senior Project Research

1 UNIT

Through self-directed study and research, students develop a project proposal for their senior project.

The course is broken into four modules that deal with the main components of the Interior Architecture senior project: program development, conceptual thesis, site analysis, and generative strategies. Through weekly meetings and seminars, students discuss their research as it progresses to a final senior project proposal. Prerequisites: INAR 366, Contemporary IA History and Theories.

INAR 483 Senior Project

5 UNITS

Students develop a comprehensive project in order to demonstrate a thesis-level design proposition through an integration of site, program, process, materiality, and interior technology. Studio. Prerequisites: INAR 480, Design Studio 7 and INAR 482, Senior Project Prep.

INAR 270, 370, 470 Topics in Interior Architecture

2-3 UNITS

These courses provide an in-depth investigation into topics of timely significance in the field of interior architecture. Topics are determined on the basis of faculty and student interest. Studio. Prerequisite: As noted per offering.

INAR 299, 399, 499 Independent Study

1-4 UNITS

These courses provide the opportunity for an individual investigation in an area of special interest chosen by the student with the approval of the department chair. Periodic meetings with the assigned faculty member are required. Hours by arrangement. Prerequisite: Permission of the director.

CURRICULAR MAP

Department of Interior Architecture

	INTRODUCED	PRACTICED	APPLIED	MASTERED
	High Importance	High Importance	High Importance	High Importance
	Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance
	Low Importance	Low Importance	Low Importance	Low Importance

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES	Assuring Academic Quality In Interior Architecture	LEARNING OUTCOMES	University Principles	FO101 Beginning Drawing	FO102 Design & Color 1	FO103 Design & Color 2	FO104 Drawing & Comp.	IA 105 Studio1: 3-D Design 1	IA 106 Studio2: 3-D Design 2	IA 111 Digital Communication	IA 164 IA History 1	IA 207 Studio 3: IA Elements	IA 252 Space Planning	IA 256 Materials & Furnishings	IA 258 Building Systems & Codes	IA 259 Tectonics 1:Material Logic	IA 265 IA History 2	IA 282 Studio 4: Branding & Identity	Portfolio Review	PS 312 Environmental Psych	IA 363 Studio 5: Dwelling & Culture	IA 366 Cont. IA History & Theories	IA 328 Tectonics 2: Detail Design	FN 2 Art History	IA 365 Lighting Design	IA 382 Studio 6: Community & Typology	IA 454 Construction Documents	IA 480 Studio 7: Narration & Media	IA 482 Senior Project Seminar	IA 451 Professional Practice	IA 483 Senior Project		
				University Principles																													
1. Critical inquiry into the design, building and inhabitation of interior environments																																	
2. Social and cultural considerations of space																																	
3. Sensual experiences communicating and eliciting human responses to interior environments																																	
4. Technical considerations of space																																	

School of Business

Andrè B. van Niekerk, Ph.D., Dean

I welcome you to the School of Business and want you to know that we take your desire for quality education seriously. Your educational experience will be a product of your personal dedication and performance, combined with the commitment and experience of our faculty. Our School's Mission Statement expresses four major areas that form the foundation of your learning: "Woodbury University's School of Business cultivates the distinctive talents of each student to prepare future leaders of business who communicate effectively, act ethically, and think globally."

The undergraduate business programs of the School of Business are intended to provide the knowledge and professional skills necessary for graduates to compete in a dynamic, global business environment characterized by rapid technological and social change.

A core of professional courses that provide a solid grounding in business and management fundamentals is designed to enable students to acquire the expertise necessary to launch, or enhance, rewarding careers as business professionals. At the same time, a challenging liberal arts education provides undergraduates the opportunity to widen their intellectual horizons, enhance their curiosity, and develop critical thinking skills vital to lifelong learning.

All programs are intended to develop the skills and values needed to compete successfully in global and domestic markets, including interpersonal and entrepreneurial skills, the ability to think critically and to write and speak clearly, computer literacy, the capacity to identify and solve problems, an awareness about the global market in which business operates, an understanding of how to make business decisions, and the principles of ethics and standards of professional conduct.

The undergraduate program of the School of Business offers the BBA (Bachelor of Business Administration) degree with Management as its imbedded major. In addition, students may choose to major in Accounting, Marketing, or Fashion Marketing.

Woodbury provides convenient class schedules for traditional-age students as well as working adult students. We strive to keep classes small, with instruction from a combination of full-time faculty and experienced business professionals who teach on an adjunct basis.

The BBA program is delivered in two different formats: Traditional (weekdays and evenings), and Non-Traditional (weekends and evenings).

TRADITIONAL UNDERGRADUATE PROGRAM (BBA)

This format allows the student to complete degree requirements by attending morning, afternoon, and selective evening classes, Monday through Thursday. Most students in this program are of traditional college age (18-25 years old).

NON-TRADITIONAL UNDERGRADUATE PROGRAM (BBA)

This format allows students to complete most of their degree requirements by attending evening classes Monday through Thursday and day sessions Saturday and Sunday. Most students in this program are working adults and are above the age of 25 years.

BBA PROGRAM CO-ORDINATION

Each of the four BBA majors is coordinated by a faculty member, who serves as the immediate liaison between students, faculty, and advisors within that major. The BBA program as a whole is administered by the

BBA Director, Joan Marques, Ph.D., Ed.D. She can be reached at 818 394 3391 or by email at joan.marques@woodbury.edu

ACCREDITATION

The Association of Collegiate Business Schools and Programs (ACBSP) accredits the School of Business. The Senior College Accrediting Commission of the Western Association of Schools and Colleges (WASC) accredits Woodbury University.

Accounting (B.B.A.)

Coordinator, Mauro Diaz, Adjunct Professor

Why learn accounting?

Accounting is the universal language of organizations, be they large or small, local or international, for-profit businesses or not-for-profit organizations. Being conversant in it allows you to communicate important information globally, make more informed social policy decisions, design better information systems, market ideas to superiors, and motivate subordinates to help you do your job better.

Why major in accounting?

The accounting major prepares you to enter and thrive in the accounting profession. As an accounting graduate, you have an excellent chance at getting a good job at good pay for the rest of your life. Accounting is an old and universal profession; accountants are the primary professional advisors to organizations. Put simply, accountants are the people you go to when you wanted something important measured, and measured honestly. Those who leverage their education to become Certified Public Accountants (CPAs) join an elite group, recognized throughout the world for helping people and organizations to make better financial decisions.

University trained accountants are key professional advisors to organizations and individuals. The role of accountants are straight forward: accountants are the honest measurers.

What do you need to bring into your classes to succeed in the accounting major?

Those students who succeed and go on and become CPAs must be logical, methodical, attentive to details and have excellent people and communication skills.

What do students learn in accounting classes?

In the two lower division accounting courses — which are required for all business majors — students learn the fundamentals of accounting information systems, and how to use accounting information and accountants to make better financial decisions. The focus is on the strengths and weaknesses of accounting information, accounting information systems, and the accounting way of thinking. These courses provide an environment for students to learn a critical mass of fundamental concepts which drive accounting, accountants, and financial analysis, and to apply these concepts while practicing the research, analytic, critical thinking, and communications skills which are important in management practice and crucial to good citizenship.

In upper division accounting courses, students focus on learning the key details of accounting necessary to thrive when entering the profession. The focus is on six major areas, each of which is a key area tested on the CPA exam and other professions exams: financial accounting, managerial accounting, taxation, auditing, business law and government/not-for-profit accounting.

How do students learn in accounting classes?

In Accounting classes, students learn by doing, which is primarily done by using accounting concepts to analyze situations and discuss alternatives. Students learn what they need to know to accomplish this by reading, listening, and discussing.

Accounting is logical, but not obvious. It is full of specialized terms which have special meanings different from the everyday meanings of the words. Learning accounting requires you to work hard to understand how the artificial information system called accounting works.

Most of this comes from reading, working through short quantitative problems, discussing your answers in study groups, and then actively participating in class discussions. Once the fundamentals are covered, you practice applying what you have learned to new

situations (often called “business cases”), coming up with alternative ways with dealing with the opportunities or challenges presented in the cases, supporting your advice with calculations, and communicating the richness of your analysis in written reports or class presentations. This parallels what university trained accountants actually do in real life: analyze situations and communicate advice, supported with numbers.

What tangible results will show what a student has learned in accounting classes?

Students leave accounting courses with a portfolio of written case projects, and PowerPoint-type presentations, where financial statements or accounting reports have been analyzed and the resulting advice defended with numbers. They also leave with real world experience gleaned from their accounting internships.

In upper division accounting courses, these tend to be more specialized. Examples include: comment letters on new accounting standards proposed by the International Accounting Standards Board in financial accounting courses, tax returns and comparative calculations from operating in different business forms (such as a corporation, partnership, or limited liability company) in tax courses, advice on optimal assurance strategies in auditing courses, presentations on alternative costing approaches (such as GAAP versus full absorption income statements) in cost accounting courses, and memorandums advising on business aspects of real life cases.

SCOPE OF THE PROGRAM

The Department of Accounting is responsible for undergraduate accounting courses. The Coordinator of the Department also has been assigned the scheduling of the undergraduate finance courses required of all business majors.

Many states require more than a BBA in Accounting in order to become a CPA. California plans to do so after 2013, when it will require that all candidates for a California CPA have passed 150 semester units of college courses. (These need not be at the graduate level, or even the upper division: courses taken at community colleges, as well as university extension programs, can qualify). Those students who wish to become a CPA also might to consider going on for a Masters degree in accounting or taxation.

MISSION

Our mission is for our students to be able to use accounting information to make better financial decisions, and for our graduating accounting majors to be able to enter and thrive in the profession.

PROGRAM LEARNING OUTCOMES

In addition to University-wide and School of Business-wide student learning outcomes,

- 1 students passing the lower division core courses in accounting are able to manifest the ability to use accounting information in making business decisions; and
- 2 graduating accounting majors are able to demonstrate the knowledge of accounting concepts required for entry level positions in the accounting profession.

Here are these key learning outcomes, supported by their related fundamental learning objectives:

1 Lower Division (Service Courses)

Learning Goal: students passing the lower division core courses can manifest the ability to use accounting information in making business decisions.

Learning Objectives: Students will be able

- To identify commonly used ratios, cost-related techniques, and the qualitative characteristics of Generally Accepted Accounting Principles [Knowledge]
- To understand which are of greater importance [Understanding]
- To evaluate the financial condition of an organization or investments [Application]

2 Upper Division (Accounting Major Courses)

Learning Goal: graduating accounting majors can demonstrate the knowledge of accounting concepts required for entry level position in the profession.

Learning Objectives: Students will be able

- To identify key accounting issues under primary authorities, such as Generally Accepted Accounting Principles, Generally Accepted Auditing Standards, or Federal income tax law [Knowledge]
- To understand which are of greater importance [Understanding]

- To prepare advice to a client based on environmentally rich, real-life-like cases in which many issues are raised, the facts given are not “complete,” and not enough space exists to allow for a thorough discussion of either.

FACULTY

First and foremost, the Faculty of the Department of Accounting teach. Each faculty member brings to the classroom significant professional experience (such as being an attorney or CPA, being a partner in a CPA or professional advising firm, or being a senior manager in a substantial business, government agency, or not-for-profit organization).

The Faculty advises students on careers, keep courses current, sponsor student organizations and scholarships, and serve the School of Business, the university, and the accounting profession. In addition, faculty researches, speaks, writes, and publically disseminates their informed judgment on improving accounting practices, accounting standards, and accounting teaching.

Coordinator, -Mauro Diaz, Adjunct Professor

FULL-TIME FACULTY

Ashley Burrowes, Professor

BBS MBS Massey University;
MA PhD University of Nebraska;
Fellow Chartered Accountant
(New Zealand, Member California Society of CPAs)

Robert Jinkens, Assistant Professor

BS BA MSBA University of Southern California;
MBA University of California at Irvine;
PhD University of Hawaii at Manoa
CPA (California and Hawaii)

John E. Karayan, Professor

BA University of California at San Diego;
JD University of Southern California;
MA MBA PhD Claremont Graduate School;
Attorney (California)[Inactive]

ADJUNCT FACULTY: ACCOUNTING

Henry M. Anding, Adjunct Professor

BA University of Illinois;
JD, California Western School of Law;
Attorney (California) CPA (California)

Arek Arakelian, Adjunct Professor

BS Univerity of Aleppo;
MBA California State University, Dominguez Hills;
CPA (California)

Mauro Diaz, Adjunct Professor

BS Woodbury University;
MBA Woodbury University

Dennis McGuckian, Adjunct Professor

BS Norwich University; MBA, Dartmouth College

Frank Murphy, Adjunct Professor

BS Loyola Marymount; BBA Columbia Pacific University; CPA (California)

Andrew Post, Adjunct Professor

BS California State University, Los Angeles;
JD, University of Southern California

Ray Scalice, Adjunct Professor

BS Woodbury University; MS Golden Gate University.

EMERITI

Jon Myers, Chair Emeritus & Professor Emeritus, Accounting

BA Claremont McKenna College;
MBA. University of California, Berkeley;
DBA (hon) Woodbury University; CPA (California)

FINANCE

Duane Anderson, Adjunct Professor, Finance

BBA University of Oregon;
MBA University of Southern California.

Majed Muhtaseb, Adjunct Professor, Finance

BA, University of North Carolina, Charlotte;
MBA, Old Dominion University;
Ph.D., The University of Tennessee

Curriculum Summary

ACCOUNTING MAJOR CURRICULUM

Leading to the Bachelor of Business

Administration (BBA) Degree

Units	
Major (M)	27
Business Core (BBA)	33
Internship (I)	3
Integrative General Education (GE)	58
Unrestricted electives (UE)	5
Minimum semester hours required	126

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

MGMT 100	Fundamentals of Business Enterprise	3 BBA
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
ENVT 200	Environmental Studies	3 GE
_____	Unrestricted Elective	3 UE

Spring Semester

MGMT 110	Legal Environment of Business	3 BBA
COMM 120	Public Speaking	3 GE
PSYC 200	Introduction to Psychology	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
MATH 220	Business Mathematics	3 GE

Second Year

Fall Semester

ACCT 205	Financial Accounting for Decision-Making	3 M
MGMT 326	Management & Org Behavior	3 BBA
ECON 203	Macroeconomics	3 GE
MATH 226	Business Statistics	3 GE
PHIL 210	Ethical Systems	3 GE
_____	Natural Science with Lab*	3 GE

Spring Semester

ACCT 206	Managerial Accounting for Decision-Making	3 M
MRKT326	Principles of Marketing	3 BBA
ECON 204	Microeconomics	3 GE
ARTH 2__	Art History Course	3 GE
_____	Unrestricted Elective	3 UE

Third Year

Fall Semester

ACCT 300	Cost Accounting	3 M
ACCT 304	Intermediate Accounting I	3 M
ACCT 352	Concepts of Taxation	3 M
MGMT 336	Management Info Systems	3 BBA
MGMT 350	Business Ethics	3 BBA
INDS 3__	Transdisciplinary Seminar	3 GE

Spring Semester

ACCT 305	Intermediate Accounting II	3 M
ACCT 388	Advanced Business Law	3 M
MGMT 336	Management Information Systems	3 BBA
MGMT 350	Business Ethics	3 BBA
_____ 3__	Transdisciplinary Seminar	3 GE

Fourth Year

Fall Semester

ACCT 410	Auditing	3 M
MGMT 400	Operations Methods and Value Chain Mgmt.	3 BBA
ACCT 403	Govt & Non Profit Accounting	3 M
ACCT 3/4	Accounting Elective	3 M
_____ 3__	Integrative Learning Elective	3 GE
_____ 3__	Integrative Learning Elective	3 GE

Spring Semester

ACCT 490	Accounting Internship	3 I
MGMT 483	Business Policy and Strategy	3 BBA
MGMT 461	Leadership Theory & Practice	3 BBA
_____ __	Art History or Humanities Course	3 GE
_____ __	Integrative Learning Elective	3 GE

ACCOUNTING ELECTIVES

Units

ACCT351	Advanced Taxation	3
ACCT 353	Entertainment Production Accounting & Management	3
ACCT 401	Advanced Accounting	3
ACCT 405	Accounting Information Systems	3
ACCT 470	Topics in Accounting	3
ACCT 485	Accounting Problems	3
ACCT 499	Independent Study in Accounting	1-3

Assessment Process

GENERAL PLAN

In addition to University-wide and School of Business-wide assessment of University and School of Business Program Student Learning Outcomes, the Department evaluates the Department of Accounting Student Learning Outcomes in our course offerings on a periodic, systematic basis.

Specifics:

PRE-CAPSTONE

Lower Division (Service) Courses

The Planned Student Outcomes for ACCT205 Financial Accounting for Decision-Making are assessed for Fall term of academic years ending in an odd number; those for ACCT 206 Managerial Accounting for Decision-Making are assessed for Fall term of even years.

Upper Division (Major) Courses

The Planned Student Outcomes for 300 level Accounting courses are assessed for Spring term of even years; those for 400 level Accounting courses are assessed for Spring term of odd years.

CAPSTONE

Since the primary role of professional accountants is to serve as professional advisors, accounting majors practice this in the required capstone course taken as a senior. Entitled MGMT 483 Business Policy and Strategy, this 3-unit course provides an opportunity to integrate the functional areas of marketing, finance, accounting, production, and management in the form of a team-based, nationally normed case competition.

The focus is on a computer simulation in which organizations are analyzed with respect to the effectiveness and appropriateness of strategies and goals in each of the functional areas. Also measured are the synergies of the functional areas for achieving optimal results consistent with their respective missions.

Both the Planned Student Outcomes and the Assessment process for this course are discussed in the Department of Management's section of this Handbook and Guide to Learning at Woodbury University.

RESULTS OF LEARNING

Tangible products of learning by which students and others will know that learning has been successful include PowerPoint-type presentations and written projects, where financial statements or accounting reports have been analyzed and the resulting advice defended with numbers. In upper division accounting courses, these tend to be more specialized, such as comment letters on new accounting standards proposed by the International Accounting Standards Board in financial accounting courses, tax returns and comparative calculations from operating in different business forms (such as a corporation, partnership, or limited liability company), advice on optimal auditing strategies, or presentations on alternative costing approaches (such as GAAP versus full absorption income statements).

ACADEMIC STANDARDS

The Department applies University and School Academic standards.

SPECIAL LEARNING

OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Internship: Accounting majors who do not have significant business experience are required to serve at least a 120 hour internship. Accounting majors are encouraged to get paid internships at CPA firms, in private industry (such as Disney or Parsons), or in the public sector (such as the IRS or JPL). In addition, accounting majors who are working outside the home during school are encouraged to switch to accounting-related jobs (such as accounts payable, or tax return preparation). Woodbury's Careers and Alumni Office is adept at helping students search for and get such jobs.

More specifically, our work experience/internship requirement is for a 3-unit internship, or a non-unit accounting work experience of at least 120 hours. If the requirement is satisfied by a non-unit work experience, an additional upper division accounting course will be required.

Other: Accounting majors should make their coursework a focus, rather than structuring their lives around non-accounting part-time jobs.

We encourage you to participate in student case competitions (such as the Institute of Management Accountants), and submit papers to accounting conferences (such as the Western Decision Sciences Institute). These can be done for academic credit through an ACCT 499 Independent Study.

We also encourage you to join professional organizations such as the California Society of CPAs (memberships currently are free for accounting students), and student organizations such as Woodbury's BPWOW (Business and Professional Women of Woodbury) and Woodbury's CEO (College Entrepreneurs' Organization), as well as compete in the CEO's annual Business Plan Competition for substantial cash prizes.

Accounting majors also are strongly encouraged to consider investing their required Upper Division GE courses in law-related courses (such as POHI 337 United States Constitutional Law) as well as those involving ethics, journalism, social media, and the social sciences.

COMPUTER LITERACY REQUIREMENTS

Every Woodbury program assures that graduates have the basic and specialized computer skills to succeed. In accounting courses, students use word processing software (such as Word), presentation software (such as PowerPoint), and spreadsheet software (such as Excel). They also use professional research tools (such as Lexis/Nexis), and – in upper division courses -- the specialized software (such as La Certe for tax returns, CCH Tax Research Network, ACL, FARS, and the SEC's Edgar database) typical for practitioners in the area being learned (e.g. general ledger program for an intermediate Accounting practice set).

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students need to use computers with meaningful Web access, as well as word processing software, presentation software, and spreadsheet software. Although computer labs are available on campus, students are encouraged to have their own netbooks and printers to take advantage of time off campus.

Accounting Courses

ACCT 205 Financial Accounting for Decision-Making

3 UNITS

Principles of accrual accounting, basic processes of financial record keeping, and use of the basic financial statements. Emphasis in on learning the strengths and weaknesses of financial accounting in order to better use accounting information to make financial decisions. Prerequisites: MGMT 100 Fundamentals of Business Entrepreneurship, MGMT 110 Legal Environment of Business, WRIT 111 Academic Writing 1, COMM 120 Public Speaking, and MATH 220 Business Math or MATH 249 College Algebra.

ACCT 206 Managerial Accounting for Decision-Making

3 UNITS

Advanced topics in accounting, with an emphasis on managerial accounting, including inventory costing, capital and operational budgeting, and break-even analysis. Prerequisite: ACCT 205 Financial Accounting for Decision-Making.

ACCT 300 Cost Accounting

3 UNITS

Product costing, including activity-based costing, job-order costing, standard costing, variance analysis, and cost-volume-profit analysis. Cost accounting techniques relating to budgeting of operations and capital expenditures, inventory control, performance measurement, and management decision-making. Prerequisite: ACCT 206 Managerial Accounting for Decision-Making. Each student must bring the text book to each class meeting.

ACCT 304 Intermediate Accounting I

3 UNITS

A concentrated study of financial accounting within the conceptual framework which underlies financial reporting, with emphasis on accounting issues related to asset valuation and reporting. Prerequisite: ACCT 206 Managerial Accounting for Decision Making. Each student must bring the text book to each class meeting.

ACCT 305 Intermediate Accounting II

3 UNITS

Examines the development and application of accounting

standards – such as those for valuation, income taxes, compensation, or revenue recognition – with an emphasis on new standards and current developments. Prerequisite: ACCT 304 Intermediate Accounting I. Each student must bring the text book to each class meeting.

ACCT 351 Advanced Taxation

3 UNITS

Advanced topics in taxation, with an emphasis on strategic tax planning. Prerequisite: ACCT 352 Concepts in Accounting. Each student must bring the text book to each class meeting.

ACCT 352 Concepts of Taxation

3 UNITS

An introduction to a broad range of tax concepts and types of taxpayers covering the role of taxation in the business decision making process; basic tax research and planning; professional standards and ethics; and the interrelationship and differences between financial accounting and tax accounting. Prerequisite: ACCT 206 Managerial Accounting for Decision Making. Each student must bring the text book to each class meeting.

ACCT 353 Entertainment Industry Production Accounting & Management

3 UNITS

Accounting and management applications specific to the entertainment industry, with general use in areas of media production, such as film, television, commercials, music videos, and games development. Topics include production budgeting, management reporting, film terminology, and studio distribution contracts. Financial reporting requirements promulgated by the American Institute of CPAs and the Financial Accounting Standards Board will be discussed.

Prerequisite: ACCT 206 Managerial Accounting for Decision Making. Each student must bring the text book to each class meeting.

ACCT 388 Advanced Business Law

3 UNITS

Key legal doctrines and rules governing organizations. Emphasis on analyzing open ended, real life like fact patterns (i.e. a 'case' study) to identify and complete appropriate standard legal forms. Prerequisite: ACCT 205 Financial Accounting for Decision Making and

MGMT 110: Legal Environment of Business. Each student must bring the text book to each class meeting.

ACCT 401 Advanced Accounting

3 UNITS

Advanced topics in accounting, such as business combinations; consolidated financial statements, foreign currency transactions and financial statements; partnership formation and liquidation; and an introduction to government/not-for-profit accounting. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the text book to each class meeting.

ACCT 403 Governmental and Not-For-Profit Accounting

3 UNITS

Fund accounting, study of the accounting literature applicable to governmental units and to not-for-profit entities such as colleges, universities and hospitals. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the text book to each class meeting.

ACCT 405 Accounting Information Systems

3 UNITS

Study of the application of computer processing to accounting procedures; includes control mechanisms and procedures to maintain the integrity of data and the effective reporting of information. Prerequisite: ACCT 206, Managerial Accounting for Decision Making. Each student must bring the text book to each class meeting.

ACCT 410 Auditing

3 UNITS

Financial auditing practices and procedures; professional standards of practice and reporting are explored. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the text book to each class meeting.

ACCT 470 Topics

3 UNITS

Accounting subjects or developments of interest not elsewhere covered. Each student must bring the text book to each class meeting.

ACCT 485 Accounting Problems

3 UNITS

Review of current accounting theory or the problems used to test the understanding and application in

professional examinations. Prerequisites: ACCT 300 Cost Accounting and ACCT 305 Intermediate Accounting II. Each student must bring the text book to each class meeting.

ACCT 490 Accounting Internship

3 UNITS

Practical experience in an accounting environment.

ACCT 499 Independent Study

3 UNITS

Individual investigation of an aspect of accounting chosen by the student and approved by the instructor.

FINA 360 Financial Management

3 UNITS

An introduction to finance. Topics covered include financial statement and ratio analysis, working capital management, financial forecasting, leverage, time value of money, valuation of stocks and bonds, cost of capital, capital budgeting, and raising capital. Prerequisites: ACCT 206 Managerial Accounting for Decision Making; ECON 203 Macroeconomics; and ECON 204 Microeconomics.

CURRICULAR MAP

Department of Accounting (Revised October 30, 2008)

	INTRODUCED	DEVELOPED	PRACTICED	MASTERED	
High Importance					BBA Core
Moderate Importance					AC Courses
Low Importance					Internship

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES	UNIVERSITY PRINCIPLES	MG 100 Fundamentals of Business Enterprise	AC 205 Principles of Accounting I	MG 110 Legal Environment of Business	AC 206 Principles of Accounting II	AC 232 Systems Analysis & Design	MG 325 Management Information Systems	MG 326 Management & Organizational Behavior	AC 304 Intermediate Accounting I	AC 352 Concepts of Taxation	AC Elective #1 (e.g., Computer AC & Info. Sys)	AC 305 Intermediate Accounting II	AC 300 Cost Accounting	AC 403 Computer Control & Audit	AC Elective #2 (e.g., Entertainment AC & Mgmt.)	MR 301 Marketing	AC 410 Auditing	AC 490 Accounting Internship	FI 360 Financial Management	MG 350 Business Ethics	HR 461 Leadership Theory & Practice	MG 400 Operation Methods in Value Chain Mgmt.	AC Elective #3 (e.g., Government/ Not-for Profit)	MG 483 Business Policy & Strategy [Capstone]	
		UNIVERSITY PRINCIPLES	2	2	2	2	2	2									2		1 2	2	2 4	2	2		1 2 5
BBA 1: Demonstrate Communication Skills	2																								
BBA 2: Incorporate Ethical Perspectives in Decisions	4																								
BBA 3: Demonstrate Global Awareness																									
BBA 4: Develop and Practice Basic Leadership Skills	2 5																								
AC Lower Division: Use Accounting Concepts and Tools to Make Organizational Decisions																									
AC Upper Division: Manifest Technical Expertise in Course Field																									

Fashion Marketing (B.B.A.)

Wendy K. Bondoni,
Assistant Professor & Coordinator

Woodbury University offers a Fashion Marketing program that provides students with a thorough understanding of the conditions, technique, and requirements of marketing and promoting fashion. Professionals in the field teach fundamentals of fashion merchandising, promotion, and trend analysis. Advanced courses feature theories of marketing, consumer behavior and international business. Drawing upon case study analysis, students learn to apply fashion marketing principles to solve problems and develop plans of action. Laboratory experiences, field experiences and a strong senior internship program give students the exposure and experience necessary to become successful in the fashion industry. Graduates of this program are well-prepared professionals who are qualified for management positions in a variety of fashion career areas including fashion buying, store management, advertising, styling for the media, promotion, public relations, and special events.

Why learn fashion marketing?

Since fashion marketing encompasses a broad spectrum of endeavors, from product development to advertising, students can develop their specific interests and talents within the fashion marketing arena and be assured that there is a place for them within the fashion business community. No fashion company is too small or too large to need marketers. This allows fashion marketing graduates to choose the type and size of organization that suits their personal tastes.

What do fashion marketing students learn?

Students learn how to adapt proven fashion marketing strategies to the ever evolving world of the fashion business by learning both the psychology of why people purchase fashion products and how to effectively develop, price, distribute, and promote products and services.

How do fashion marketing students learn?

Students learn in a variety of settings and via a variety of

experiences. All classes are interactive, with a minimum of formal lecture and a maximum of student-centered activities. Students are given the opportunity in each class to learn by working in groups, writing, speaking, and completing projects—all of which offer the students the opportunity to use a broad range of talents.

What are the results of the course of study in fashion marketing?

The results of students having majored in fashion marketing are evident during their senior year in the project they produce in their marketing research course. Successful completion of the project requires a synthesis of knowledge gained during the classes leading up to this course. Students are also evaluated by their internship supervisors on a rating scale that measures the students' abilities to perform in a fashion marketing environment.

MISSION

The mission of the Department of Marketing is to provide the highest level of marketing education that rests on a strong liberal arts foundation. The interdisciplinary nature of our majors cultivates successful students who have a strong and enduring sense of personal and social responsibility. We prepare students to be competent communicators who understand the complexities of our global and, technological environment.

PROGRAM LEARNING OUTCOMES

- 1 Graduates will manifest professional entry-level fashion marketing communication skills.
- 2 Graduates will incorporate an ethical fashion marketing perspective in their professional decision making.
- 3 Global awareness will be evidenced in our graduates' decision making within the field of marketing.
- 4 Graduates will apply the underlying principles of fashion marketing when making business decisions.

Below are the key learning outcomes as supported by their related fundamental learning objectives:

- 1 **Key Learning Goal (effective communication):** to manifest professional entry-level fashion marketing communication skills.

Learning Objectives:

- To identify and analyze fashion marketing audiences, purposes, key ideas, sequencing of content, format, voice, style, technology, and key terms of art.
 - To apply good principles of communication within the fashion marketing environment.
 - To cogently and concisely present managerial advice from an environmentally rich, ambiguous set of facts that embody a real life-like situation faced by fashion marketers.
- 2 **Key Learning Goal (ethical behavior):** to incorporate ethical perspective in their professional decision making in the field of fashion marketing.

Learning Objectives:

- To identify ethical theories and challenges in fashion marketing.
 - To apply ethical principles when facing challenges in making fashion marketing decisions.
 - To be able to advise organizations on the suitability of ethical fashion marketing approaches to operational challenges that are raised in real life-like situations and faced by marketers.
- 3 **Key Learning Goal (global perspective):** to exhibit a global awareness in our graduates' professional decision making in the field of fashion marketing.

Learning Objectives:

- To identify multicultural challenges in social and fashion marketing environments.
 - To apply knowledge of the global nature of fashion marketing when making decisions.
 - To effectively analyze the pros and cons of alternative approaches to fashion marketing challenges that are raised in real life-like situations and faced by business people.
- 4 **Key learning Goal (marketing principles):** to apply the underlying principles of fashion marketing when making business decisions.

Learning Objectives:

- To understand the underlying principles of fashion marketing.
- To apply the underlying principles of fashion marketing in real world business situations.

- To effectively analyze various fashion marketing principles and their appropriate applications in business settings.

FACULTY

Faculty are the key to the success of the program. Faculty members are chosen specifically for their knowledge of and experience in the areas of marketing for which they are hired to teach.

Coordinator

Wendy K. Bendon,
Assistant Professor, Fashion Marketing
 B.S. Woodbury University;
 M.A. California State University, Los Angeles

FULL-TIME FACULTY

Kristen Schiele, Asst. Professor of Marketing
 B.S., MBA Chapman University;
 Ph.D. University of California, Irvine

Curriculum Summary

FASHION MARKETING MAJOR CURRICULUM
**Leading to the Bachelor of
 Business Administration (BBA) Degree**

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

FMRK 100	Fashion Fundamentals	3
WRIT 111	Academic Writing I	3
COMM 120	Public Speaking	3
ENVT 220	Environmental Studies	3
_____	Elective	3
_____	Elective	3

Spring Semester

MGMT 100	Fund. Business Enterprise	3
FMRK 235	Trend Analysis	3
WRIT 112	Academic Writing II	3
MATH 220	Business Math	3
PSYC 200	Introduction to Psychology	3
LSCI 105	Information Theory and Practice	1

Second Year

Fall Semester

FMRK 360	Fashion, Culture & Society	3
MGMT 110	Legal Environment of Business	3

ECON 203	Macroeconomics	3
PHIL 210	Ethical Systems	3
MATH 226	Business Statistics	3
INDS 1__	Interdisciplinary Studies Core	3

Spring Semester

MRKT 301	Principles of Marketing	3
ECON 204	Microeconomics	3
ACCT 205	Financial Accounting for Decision-Making	3
FDES 261	History of Fashion 2	3
_____	Natural Science Course with lab	3
_____	Unrestricted Elective	3

Third Year

Fall Semester

FMRK 3/4__	FM Elective	3
3__	Integrative Learning Elective	3
ACCT 206	Managerial Accounting for Decision-Making	3
MGMT 326	Management and Organizational Behavior	3
MRKT 310	Consumer Behavior	3
_____	Art History or Humanities Course	3

Spring Semester

FMRK 375	Field Experience	3
_____	Elective	1
FINA 360	Financial Management	3
MGMT 350	Business Ethics	3
MGMT 336	Management Information Systems	3
INDS 3__	Transdisciplinary Seminar	3

Fourth Year

Fall Semester

FMRK/MRKT 3/4__	Elective	3
MGMT 400	Operations Methods	3
MGMT 461	Leadership Theory and Practice	3
FMRK 490	Internship	3

Spring Semester

MRKT 455	Marketing Research & Analysis	3
MGMT 483	Business Policy & Strategy	3
FMRK 3/4	Fashion Marketing Elective	3

UPPER DIVISION FASHION MARKETING
ELECTIVE COURSES

Select one or two from the following:

FMRK 330	Store Planning & Merchandise	
FMRK 340	Fashion Promotion	
FMRK 350	Fashion Styling for the Media	
FMRK 365	Fashion Journalism	
FMRK 410	Fashion Production & Wholesaling	
FMRK 470	Topics in Fashion Marketing	

UPPER DIVISION MARKETING
ELECTIVE COURSES

Students may select one from the following.

MRKT 312	Public Relations	
MRKT 321	Advertising and Promotion	
MRKT 325	Retail Marketing	
MRKT 341	Marketing on the Internet	
MRKT 342	Media Marketing	
MRKT 330	International Marketing	
MRKT 420	Industrial Marketing	
MRKT 430	Service and Non-Business Marketing	
MRKT 441	Sales Management	
MRKT 451	Strategic Marketing	

FASHION MARKETING MINOR

FMRK 100	Fashion Fundamentals	3
FMRK 235	Trend Analysis	3
MRKT 301	Principles of Marketing*	3

Select sufficient number of courses to complete

15-unit minor:

FMRK 375	Field Experience	3
FMRK 330	Store Planning & Merchandise	3
FMRK 340	Fashion Promotion	3
FMRK 350	Fashion Styling for the Media	3
FMRK 365	Fashion Journalism	3
FMRK 410	Fashion Production & Wholesaling	3
FMRK 420	Fashion Retailing	3
FMRK 470	Topics in Fashion Marketing	3

Minimum unit requirements 15

* MR 301 will not count as minor course for students who are required to take the course as part of their major.

ASSESSMENT PROCESS

GENERAL PLAN

Each of the department key learning goals will be assessed on a rotating basis, with at least two cycles being completed by 2012-12.

Capstone: MRKT 455 Market Research. Each student completes a research project that requires an understanding of the fashion marketing skills required for an entry-level mid-management position in fashion marketing.

Internship: FMRK 490: Each student successfully completes a 120-hour internship that is evaluated by both the faculty advisor and the on-site supervisor. Data from the supervisor survey are compiled by semester for analysis. Decisions regarding the FM curriculum and individual courses are made based on these data.

RESULTS OF LEARNING

FMRK graduates are accepted into MBA and other graduate programs and find positions in fashion marketing.

ACADEMIC STANDARDS

The Department applies University and School Academic standards.

SPECIAL LEARNING

OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Internship

Students are required to take FMRK 490 Internship during their senior year. The 10-15 week experience offers students the opportunity to work in a fashion marketing environment of their choice during which they apply their knowledge of the business of fashion marketing.

Study Abroad

Study abroad programs are offered by the department to China and Europe. Students are encouraged to

participate in study programs offered by AIU in London, Paris, and Italy and by Kent State University in New York City.

Other

Students are encouraged to take part in School of Business extracurricular activities such as the CEO club. In MGMT 483 Business Policy and Strategy students participate in the CAPSM program and compete on their scores with their counterparts at other universities across the country.

COMPUTER LITERACY REQUIREMENTS

Every Woodbury program assures that graduates have the basic and specialized computer skills to succeed. In marketing courses, students use word processing software (such as Word) and presentation software (such as PowerPoint). The accounting and management courses utilize spreadsheet software (such as Excel). All courses in marketing require students to use on-line information search vehicles (such as Pro-Quest). Students utilize the statistical package SPSS in MRKT 310 Consumer Behavior and MRKT 455 Marketing Research.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students must be able to access and use a computer for every marketing course. Although the university maintains computer labs for this purpose, it is strongly advised that each student own a notebook.

MINOR REQUIREMENTS

Although a minor is not required, students are encouraged to minor in an area that will support the marketing degree in the area of greatest interest to the student. Suggested minors that are especially useful to fashion marketers: Fashion Design, Psychology, Graphic Design, and Communications.

Fashion Marketing Courses

FMRK 100 Fashion Fundamentals

3 UNITS

The course introduces the student to all sectors of the fashion industry. This multi-faceted industry markets not only clothing but a myriad of accessories as well. It operates at three different levels: the development and production of raw materials; the design, manufacture and

wholesale distribution of goods; and the retailing of the finished product. The student will learn all phases of the marketing process and how these are repeated at each level of the industry. Emphasis is placed on the interrelationships that exist throughout the industry. Lecture. Prerequisite: none.

FMRK 235 Trend Analysis

3 UNITS

This course introduces the basic theories of fashion, including perspectives on the nature of fashion and the fashion process, fashion life cycles, fashion leadership, and fashion adoption cycles. In addition, the course includes an overview of the means by which fashion trends are analyzed and predicted. Topics include the influence of the media on fashion, trend reporting and prediction services. Lecture. Prerequisite: FMRK 100 Fashion Fundamentals.

FMRK 275 Field Experience

3 UNITS

An in-depth study of the fashion arena that includes a minimum six-day field experience. Topics include fashion designers, schools of fashion, manufacturers, major retailers, visual merchandising, accessories, as well as major museums, cultural activities, theater, and the financial business district. Lecture. Prerequisite: Consent from the department coordinator.

FMRK 320 Fashion Retailing

3 UNITS

An in-depth overview of the fashion merchandising function and store operations management. Topics include planning, buying, and control of fashion goods; organizational structures; retail acquisition and expansion; developing a retail business plan; and utilizing entrepreneurial skills in retail settings. Lecture. Prerequisites: FMRK 245 Trend Analysis, MATH 220 Business Math; MRKT 301 Principles of Marketing.

FMRK 330 Store Planning & Merchandise Presentation

3 UNITS

Provides an overview of the fashion merchandising function with special emphasis on planning, buying, promotion, selling and control of fashion goods. Basic merchandise mathematics are incorporated. Lecture. Prerequisites: FMRK 235 Trend Analysis; MRKT 301 Principles of Marketing.

FMRK 340 Fashion Promotion

3 UNITS

An analysis of fashion advertising, promotion, publicity, special events, and visual merchandising. The student will gain a better understanding of how promotion is used to attract the customer in the retail environment. Topics include: fashion show production, event development, and visual techniques. Lecture. Prerequisites: FMRK 235 Trend Analysis; WRIT 112 Academic Writing II, MRKT 301 Principles of Marketing.

FMRK 350 Fashion Styling for the Media

3 UNITS

The course explores the field of styling and will focus on cultivating the skills needed to succeed in this profession. The student will develop an understanding of wardrobing, research techniques, and how to build a portfolio. Lecture. Prerequisites: FMRK 235 Trend Analysis; MRKT 301 Principles of Marketing.

FMRK 360 Fashion Culture and Society

3 UNITS

The impact of fashion/appearance on human behavior and the role of fashion as a form of communication are studied. Theories of psychology, social psychology, sociology and anthropology are incorporated to assist in the understanding of how individuals express themselves through their appearance. The course examines the interrelationship between postmodern culture and fashion/beauty beginning with an analysis of the primal, underlying motivations for adorning the body. Topics include non-verbal communication aspects of appearance, cultural appearance, the inherent sexism, lookism, ageism, and ethnocentricity of fashion; and the impact of sociological/religious/political/economic systems on dress and adornment. Lecture. Prerequisites: FMRK 235 Trend Analysis, WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design, PSYC 200 Introduction to Psychology.

FMRK 365 Fashion Journalism

3 UNITS

The course examines the history of the fashion media and its impact of the fashion industry. The course will explore the interrelationship between fashion journalists, public relations specialists, photographers, and designers. Topics include effective interviewing, writing and editing articles, photo shoot organization and management, and the newest form of fashion journalism,

the internet and blogs. Lecture. Prerequisites: FMRK 235 Trend Analysis; WRIT 112 Academic Writing or WRIT 212 Rhetoric and Design.

FMRK 375 Field Experience

3 UNITS

An in-depth study of the fashion arena that includes a minimum six-day field experience. Topics include fashion designers, schools of fashion, manufacturers, major retailers, visual merchandising, accessories, as well as major museums, cultural activities, theater, and the financial business district. Lecture. Prerequisites: FMRK 235 Trend Analysis, MRKT 301 Principles of Marketing.

FMRK 410 Fashion Production & Wholesaling

3 UNITS

The course will examine the dynamic changes in the fashion apparel supply chain. The student will gain an understanding of the apparel supply chain including, manufacturing, product development and the distribution channel of product. Lecture. Prerequisites: FMRK 235 Trend Analysis; WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design; MRKT 301 Principles of Marketing.

FMRK 490 Internship in Fashion Marketing

3 UNITS

Students obtain practical on-the-job training in a fashion marketing environment. Work experience is complemented by an academic requirement and periodic meetings with the fashion marketing department coordinator. 120 hours. Prerequisite: Senior standing and FMRK 245; Twelve units upper-division FMRK/MRKT courses.

FMRK 299,399,499 Independent Study

1-3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the appropriate dean. Regular, periodic meetings with the department coordinator or an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

CURRICULAR MAP

Department of Marketing—Fashion Marketing Major (November 11, 2008)

	INTRODUCED	DEVELOPED	PRACTICED	MASTERED
	High Importance	High Importance	High Importance	High Importance
	Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance
	Low Importance	Low Importance	Low Importance	Low Importance

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinary **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES BBA CORE 12 FM COURSES 12 Total In Major 24 (In recommended order) Academic Quality in Fashion Marketing	UNIVERSITY PRINCIPLES	MG 100 Fundamentals of Business	MG 110 Legal Environment of Business	FM 1XX Fundamentals of Fashion	FM 235 Trend Analysis	F3XX Fashion Culture and Society	AC 205 Principles of Accounting I	AC 206 Principles of Accounting II	F3XX Fashion Culture and Society	FM 375 Field Experience	MR 301 Principles of Marketing	MG 325 Management Information Systems	MG 326 Management & Organizational Behavior	MR 310 Consumer Behavior	FM 3/4 Electives (12 units)	FM 455 Marketing Research (major capstone)	FM 490 Marketing Internship	FI 360 Financial Management	MG 350 Business Ethics	HR 461 Leadership Theory & Practice	MG 400 Operation methods in Value Chain Mgmt.	MG 483 Business Policy & Strategy [Capstone]	
		UNIVERSITY PRINCIPLES	2	2	1 2 3 4	1 2 3 4	2 3 4			2 3 4	1 2 5	2 4	2	2	1 2 3 4	1 2 4 5	1 2 3 4 5	1 2 3 4 5	2	2 4	2	2	1 2 5
BBA 1: Demonstrate Communication Skills	2																						
BBA 2: Incorporate Ethical Perspectives in Decisions	4																						
BBA 3: Demonstrate Global Awareness	3 4																						
BBA 4: Develop and Practice Basic Leadership Skills	2 5																						
MR 1: Demonstrate Fashion Marketing Communication Skills	1 2																						
MR 2: Incorporate Ethical Fashion Marketing Perspectives	2 3 4																						
MR 3: Demonstrate awareness of global nature of fashion marketing	3 4 5																						
MR 4: Apply underlying principles of fashion marketing to business decisions	1 2 3 4 5																						

Management (B.B.A.)

Joan F. Marques, Ph.D., Ed.D.,

Assistant Professor, BBA Chair,
and Coordinator Management

Welcome to the Department of Management. You have many choices, and we are very pleased that you have chosen the Woodbury University School of Business for your BBA. Knowing that, we are here for you and we aim to give you the best possible Management education and the best possible customer service. My office is always open to you for guidance and assistance. Again, welcome!

OVERVIEW OF THE PROGRAM

- People who plan, organize, coordinate, motivate, lead and communicate are providing necessary services that make our world work. Those people are known as managers, and when they perform those services both ethically and globally, great value has been added at all levels of our world-wide community. This is why we are here and why we strive to educate you to be a high quality leader and manager.
- Management majors learn skills in the various functions of business, such as accounting, finance, and marketing, but learn to use them globally and ethically through effective planning, organizing, leading, communicating, and motivating.
- Our management majors learn through the intellectual contributions and teaching skills of excellent faculty members, team experiences, management simulations and business internships. Our class sizes are small and our faculty members engage in close teacher/learner relationships with students both in and out of class.
- Students who graduate with a BBA will qualify for beginning professional management positions in business and not-for-profit organizations, in private and public sector organizations.

MISSION

The mission of the Department of Management is to be recognized as a premier student-centered business management program. We want our students to become leaders who have ethical values, a global outlook, and effective communication skills. We facilitate their

education in an environment that emphasizes technology, diversity, and collaboration.

PROGRAM LEARNING OUTCOMES

1. Graduates will manifest professional entry-level communication skills.
2. Graduates will incorporate ethical perspective in their professional decision making.
3. Global awareness will be evidenced in our graduates' professional decision making.
4. Graduates will understand the importance of developing good leadership skills and practice basic leadership skills.

FACULTY

Faculty in the Management Department are involved in teaching, research, advising, curriculum development, and leading internships.

Coordinator

Joan Marques, Assistant Professor,

Area: Organizational Behavior, Leadership, Business Ethics, Emerging Paradigms in Management.
BA, M.O.C. (Suriname), MBA, Woodbury University, Ph.D., Tilburg University, The Netherlands;
Ed.D., Pepperdine University

FULL-TIME FACULTY

Robert L. Bjorklund, Ph.D., Professor,

Area: Management and Business Strategy:
B.S. Economics and Business, University of Sioux Falls, Sioux Falls, SD; M.S. in Business Administration;
Ph.D. in Business Management, University of Massachusetts

Angelo Camillo, Associate Professor

Area: Strategic Management
BS, College of Applied Sciences, Heidelberg, Germany,
MBA, San Francisco State University, Ph.D., Oklahoma State University

Svetlana Holt, Assistant Professor

Area: Organizational Behavior, Leadership, Strategic Decision-Making/Problem-Solving Groups,
and Communications
BA, University of St. Petersburg,
MBA, Woodbury University,
Ed.D., Pepperdine University

Alexandra Saba, Assistant Professor

Area: Management and Organizational Behavior and Global Enterprise
 BS, MA, Northern Arizona University,
 MC, Arizona State University, Licensed Psychologist

PARTICIPATING ADJUNCT FACULTY

Virginia Green

Area: Communications and Entrepreneurship
 BA, East Stroudsburg University,
 MA (Culture & Communications), and
 MA (Business & Education), New York University,
 MBA, New York Institute of Technology,
 Ph.D., Capella University

ADJUNCT FACULTY

Arthur Baghdasarian

Area: Business Law
 BS, Accounting, California State University,
 Los Angeles,
 JD, Whittier Law School,
 Member of the California Bar Association and Licensed
 to practice before the California Supreme Court, the
 US Supreme Court, US Court of Appeals, 9th Circuit,
 US District Court, Central District of California, US Tax
 Court, Certified Public Accountant, California

Chris Banescu,

Area: Business Law, CIS, and e-Business
 BS, New York University,
 JD, Southwestern School of Law,
 Member of the California Bar Association

Michael Cook,

Area: Quantitative Analysis
 BS, University of LaVerne,
 MBA, Golden Gate University,
 Doctorate on Public Administration,
 University of LaVerne

Bert Fairbanks,

Area: Business Analysis, Production,
 Project, Technology, and General Management
 BS Physics, University of Southern California,
 MBA, University of Phoenix (Flagship Campus)

Judith Heineman,

Area: Human Resources
 BA, California State University, Los Angeles,
 MSHR, University of San Francisco

Von Johnson,

Area: Management and Entertainment Industry
 BA, Mass Communications, California State
 University-Fresno,
 MBA, Woodbury University

Michael Windsor,

Area: Management Information Systems
 and Quantitative Methods
 BS Accounting and BS Finance, California State
 University, Northridge,
 MBA, Woodbury University

Curriculum Summary

MANAGEMENT MAJOR CURRICULUM

Leading to the Bachelor of Business

Administration (BBA) Degree

Units	.....
BBA Core	.....	36
Concentration Core	.....	21
Concentration Options Courses	.....	9
Required Internship	.....	3
Total Major	.....	69
Integrative General education (GE)	.....	52
Unrestricted electives (UE)	.....	5
Minimum semester hours required	.....	126

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

MGMT100	Fundamentals of Business Enterprise	3 BBA
WRIT 111	Academic Writing I	3 GE
INDS 1XX	Interdisciplinary Core	3 GE
ENVT 220	Environmental Studies	3 GE
____XXX	Unrestricted Elective	3 UE
____XXX	Unrestricted Elective	1 UE

Spring Semester

MGMT 110	Legal Environment of Business	3BBA
PSYC 200	Introduction to Psychology	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
COMM 120	Public Speaking	3 GE
MATH 220	Business Math	3 GE

Second Year

Fall Semester

ACCT 205	Financial Accounting for Decision-Making	3 BBA
MGMT 301	Organizational Communication	3 M
MATH 226	Business Statistics	3 GE
ECON 203	Macroeconomics	3 GE
PHIL 210	Ethical Systems	3 GE
_____xxx	Natural Science with Lab	3 GE

Spring Semester

ACCT 206	Managerial Accounting for Decision-Making	3 BBA
MGMT 326	Management and Organizational Behavior	3 BBA
ECON 204	Microeconomics	3 GE
_____xxx	Art History	3 GE
INDS 3xx	Transdisciplinary Seminar	3 GE
_____xxx	Unrestricted Elective	1 UE

Third Year

Fall Semester

MRKT 301	Principles of Marketing	3 BBA
MGMT 336	Management of Information Systems	3 BBA
FINA 360	Financial Management	3 BBA
MGMT 350	Business Ethics	3 BBA
_____xxx	Art History or Humanities	3 GE

Spring Semester

MGMT 400	Operation Methods in Value Chain Management	3 BBA
MGMT 366	Small Business Management	3 M
MGMT 335	Managing Workplace Diversity	3 M
MGMT 340	Social & Political Environment of Business	3 M
MGMT 345	Global Enterprise	3 M
_____3xx	Integrative Learning Elective	3 GE

Fourth Year

Fall Semester

MGMT 490	Management Internship	3 BBA
MGMT 461	Leadership Theory & Practice	3 BBA
MGMT 474	Project Management	3 M
MGMT 460	Managing Change & Conflict	3 M
MGMT3/4xx	Major Management Elective	3 M

Spring Semester

MGMT 483	Business Policy & Strategy	3 BBA
MGMT 3/4_	Management Elective	3 M
MGMT 3/4_	Management Elective	3 M
_____xxx	Integrative Learning Elective	3 GE

MANAGEMENT MINOR

ACCT 205	Financial Accounting f or Decision-Making)	3
MGMT 100	Fundamentals of Business Enterprise**	3
MGMT 110	Legal Environment of Business **	3
MGMT 326	Management and Organization Behavior	3
MRKT 301	Principles of Marketing	3
FINA 360	Financial Management	3
Minimum unit requirements		18

* FINA 360 requires Macro and Micro Economics as prerequisites.

** MGMT 100 and 110 are prerequisites to ACCT 205 and will therefore have to be taken before ACCT 205.

ASSESSMENT PROCESS

The Management & Business department has set out to assess the curriculum as follows:

The assessment of multiple important core courses happens during the fall and spring semesters. A specifically designated faculty representative for each major, who is also a member of the BBA Assessment Team, collects data on MGMT 100, MGMT 110, MGMT 326, MGMT 336, MGMT 350, MGMT 461, and MGMT 483. One or more pre-determined Student Learning Outcomes (SLOs) are evaluated for each course. The BBA Assessment Team meets at the end of the fall and spring semesters to evaluate the assessment data, brainstorm on loop closing strategies, and prepare an assessment report.

RESULTS OF LEARNING

Employment and acceptance into a graduate program are both considered evidence of student success. But we believe that evidence of learning is measured by a final national exam where you are ranked with thousands of other business students internationally. Currently we employ the Comp-XM online simulation to find out how we and you are doing. In addition to the simulation experience, you are tested by 80 or so questions that range in topics from accounting to production and marketing. So far, our students have a very high percentile ranking. This result is another positive differentiator for your graduation resume.

ACADEMIC STANDARDS

Like all BBA students, Management & Business majors are required to maintain a 2.0 cumulative grade average to graduate. However, Management & Business majors must earn a “C” or better in the final capstone course (MGMT 483) to graduate. If you earn less, you will repeat the course until you achieve the necessary “C” grade.

SPECIAL LEARNING

OPPORTUNITIES/REQUIREMENTS

Woodbury’s Careers and Alumni Office offers a variety of programs, services, and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Internship — Each student in the BBA Management program is required to perform a 120 hour work experience. We believe that a supervised internship provides an experience in the real world that cannot be duplicated in the classroom. We would encourage the student to do more than one. In addition to the work experience, it becomes a major differentiator on the student’s resume that future employers find very helpful.

Study Abroad — Management students are encouraged to spend a semester living and studying/working in another country. This process supports our goal of providing a globally embedded education.

Other — One of the learning opportunities that we provide is a several-layer business strategy simulation. You are introduced to the first level of the Capsim simulation as a freshman in the Fundamentals of Business Enterprise course, and learn from the upper level sophisticated decision-making simulation in the Capstone class. In the first year course, the simulation introduces you (in a very real way) to all of the important functions of a business enterprise. Then, we believe that you learn best in a final integrated course, by doing and experiencing what you have learned.

COMPUTER LITERACY REQUIREMENTS

The Woodbury University BBA program assures stakeholders that graduates have the basic and specialized computer skills necessary to succeed. In Management courses, students use word processing software (such as Word), presentation software (such as PowerPoint), spreadsheet software (such as Excel), data management (such as Access) and planning software (such as Project). It is the responsibility of all new students to have the ability to use the word processing and spreadsheet software. That means creating and formatting new and editing existing documents. The required skills in spreadsheets include creating new spreadsheets, using formulas, moving columns, and importing/exporting data. Most BBA courses will require spreadsheets and written reports. Any student who needs to improve their facility with spreadsheets should consider an outside course or a Woodbury University course in spreadsheets.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students need to use computers with meaningful Web access, as well as word processing software (such as Word), presentation software (such as PowerPoint), and spreadsheet software (such as Excel). Although computer labs are available on campus, students are encouraged to have their own laptop computers and printers to take advantage of time off campus.

COURSES

MGMT 100 Fundamentals of Business Enterprise 3 UNITS

This course allows students to discover how a business works and how it impacts society. Business is studied as an integral part of a total social, political and economic environment in all its various functional areas: accounting, finance, management, marketing, human relations, and how these interact. It explores how entrepreneurs find, screen, and evaluate ideas for new business opportunities. A key part of the course focuses on student teams' development of a business plan for a new venture. Prerequisites: None.

MGMT 110 Legal Environment of Business 3 UNITS

The course prepares students to make viable decisions within the legal and ethical framework. Subjects include the nature of law and legal process, business and the regulatory environment, administrative law of contracts and torts, statutory and common law, anti-trust, partnerships and corporations, environment law, consumer protection and employment law. Prerequisite: MGMT 100, Fundamentals of Business Enterprise and WRIT 111, Academic Writing I.

MGMT 301 Organizational Communication 3 UNITS

The practice of written and oral skills as applied to human relations in a business or non-business organizational setting. Emphasis is on the principles of effective listening, perceptual processes in communications, including an awareness of current issues such as the role of electronic media, and communication processes within an organization. Prerequisites WRIT 111: Academic Writing I.

MGMT 326 Management and Organizational Behavior 3 UNITS

This course is a comprehensive overview of the management process and organizational behavior. The focus of the course is on understanding and managing human behavior in organizations. Topics include: fundamentals of planning, organizing, organizational culture and leadership, motivation, communication, managing across cultures, ethics and social responsibility,

human resource management and development, interpersonal skills, teamwork and group dynamics, diversity, power and politics, authority and influence, and managing change and conflict. A high level of participation is garnered through the use of cases, simulations, discussion, and the class itself is viewed as a virtual organization. Prerequisites: MGMT 100, Fundamentals of Business Entrepreneurship and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 327 Human Resources Management 3 UNITS

Basic principles underlying formulation and administration of human resource management, such as recruitment, selection, orientation, training, development, compensation, benefits, safety and health. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 330 Managerial Persuasion 3 UNITS

This course provides an understanding of the theory and processes of bargaining, persuading and negotiation in organizational settings. Students develop skills through extensive case analyses, role playing, and simulations. This is designed for the broad spectrum of bargaining problems typically encountered in business. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 335 Managing Workplace Diversity 3 UNITS

This course familiarizes students with the implications of the increasing workplace diversity in the United States. It explores the complex interplay of ethnic, racial, gender, and other forms of diversity in organizations and its implications for decision making and organizational change. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 336 Management Information Systems 3 UNITS

This course analyzes the role played by information systems in a successful organization at the strategic

level where information technologies and systems can provide major competitive opportunities, and at the operational level where the continuous flow of useful data and information is vital to managers. Students will develop the skills to use available information channels effectively and initiate new ones when the need arises. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

**MGMT 340 Social & Political
Environment of Business**
3 UNITS

This course is designed to explore the relationship between business and government in the United States. Through this course, the influence of environmental forces on business institutions and the impact of corporations on their environment will be studied. A central theme will be how business-society interaction changes the way companies are managed. Topics include business ethics, social responsibility, environmental policy, regulation, consumerism, affirmative action, politics, and current trends in organizational structures. Lecture. MGMT 326, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 345 Global Enterprise
3 UNITS

An introduction to international business, including a review of those aspects of international economics, finance, and trade affecting international business decisions and operations. Topics include multinational enterprises, legal, political and socio-cultural considerations and a survey of managerial solutions for recent and future trends in international business. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior and WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 350 Business Ethics
3 UNITS

This course explores the process of ethical decision-making in organizations. It emphasizes the development and application of moral concepts in the resolution of ethical dilemmas faced by managers and entrepreneurs and addresses the issue of social responsibility in the worldwide capitalist economic system. Lecture. Prerequisites: MGMT 110. Legal Environment of

Business, MGMT 326, Management and Organizational Behavior and PHIL 201, Introduction to Philosophy or PHIL 210 Ethical Systems, PSYC 200: Introduction to Psychology, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 360 Fundamentals of Entrepreneurship
3 UNITS

This course provides an overview of the basic principles and processes of entrepreneurship. The entire entrepreneurial process is investigated, including conceptualizing, identifying and quantifying opportunities, and examining tax and legal considerations. Topics include start-up opportunity analysis/assessment, self-appraisal of entrepreneurial characteristics and leadership potential, the business plan, financing and raising capital, building and leading an effective organization. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior, FINA 360, Financial Management, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 364 Family Business Management
3 UNITS

This course focuses on the challenges and opportunities of managing the interests of two distinct yet overlapping institutions: the firm and the family. Key topics include understanding the uniqueness of family business in terms of culture, stages of evolution, career planning, business ownership, family structure, sibling rivalry, insurance and legal issues, and organizational issues such as succession and estate planning. Real world family cases are examined in depth and local family business owners serve as invited speakers. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior, FINA 360, Financial Management, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 366 Small Business Management
3 UNITS

This course looks at practical solutions to common problems and decisions facing the small business manager. Topics include raising capital, organization, record keeping and accounting, personnel management, inventory control, marketing and sales, and taxes. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 367 New Venture Creation

3 UNITS

This course focuses on the pre-start-up, start-up, and early growth of business ventures. Subject matter of the course is organized around the following themes: seeking and evaluating opportunities for new ventures, leveraging resources to convert those opportunities into viable businesses, and developing appropriate entry and exit strategies. Taking an applied approach, each student interviews a local entrepreneur and develops a detailed business plan for a new venture that they believe in and the one that has the potential to impress a prospective investor. Lecture. Prerequisite: MGMT 360, Fundamentals of Entrepreneurship and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 368 e-Commerce Fundamentals

3 UNITS

This course is designed to provide an overview of the key elements of e-Commerce. It introduces students to the fundamentals of doing business in the digital economy. Topics include e-commerce, Internet technology, e-commerce applications in the field of marketing, business to business (B2B) and business to consumer (B2C) network platforms, legal, security, tax, and policy issues pertaining to e-Commerce. Lecture. Prerequisites: MGMT 100 Fundamentals of Business Enterprise and WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 374 Production and Operations Management

3 UNITS

This course focuses on principles and techniques in industrial management. Topics include risk and forecasting, financing, production research and development, production planning, quality and materials control, and budgetary control as factors in management. Lecture. Prerequisite: MGMT 336, Management of Information Systems and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 375 International Field Experience

3 UNITS

Designed to give students interested in international business the opportunity to travel internationally in order to observe and analyze, first-hand, aspects of the global business environment. Prerequisites: Approval by the instructor and payment of deposit.

MGMT 400 Operations Methods in Value Chain Management

3 UNITS

Value Chain Management looks at the entire stream of value-adding units and activities in an organization. The categories include the primary line management activities from inbound logistics, production, marketing and sales, outbound services, and return actions. It also includes staff functions such as HR, infrastructure concerns, development, and purchasing. The course focuses on the quantitative techniques utilized by managers in these areas for problem-solving and decision-making in business, including areas such as linear programming models, inventory and production models, decision making and project scheduling under certainty and uncertainty, transportation and trans-shipment techniques, decision tree construction and analysis, and PERT-CPM. Prerequisite: MATH 220: Business Mathematics, MATH 226, Business Statistics, MGMT 336 Management Information Systems and FINA 360: Financial Management.

MGMT 420 Compensation and Benefits Management

3 UNITS

Techniques of wage/salary administration. Review of job analysis, job descriptions, job design as foundations for job analysis. Methods and techniques of job evaluation. Methods of determining appropriate pay ranges. Employee benefits as part of pay. Performance appraisal as the basis for incentive plans. Lecture. Prerequisites: MGMT 327, Human Resource Management, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 460 Managing Change and Conflict

3 UNITS

A theoretical foundation for the change process with practice in the application of concepts to genuine situations through the case-study method and simulations. Study of the dynamics of change in individuals, groups and organizations, focusing on theory, research, and current practices in facilitating the change process. Study of conflict versus confrontation; development of skills needed to plan and augment change. Testing of theories learned through group and individual projects such as role-playing, interviewing, real-life change incidents and the group decision process. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior, and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 461 Leadership Theory and Practice
3 UNITS

An examination of current theory in the burgeoning field of leadership studies. Leadership skills and their place in human resources management. Ideas of self-awareness, understanding the role of the leader, sensitivity to individuals and groups. The significance and implementation of vision statements; a study of inspiration versus domination; motivation versus manipulation. Creation of positive self-image and group identity. Lecture, case study, experiential exercises and group process. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 465 International Management
3 UNITS

Identification, analysis, and resolution of managerial issues of organization and policy for global managers, both here and abroad. Emphasis is placed on the special problems of adaptation to different sociological, cultural, legal, political and economic forces. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior, and WRIT 112: Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 470 Topics in Management
3 UNITS

Topics focus on current issues in management. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior, and Junior standing.

MGMT 474 Project Management
3 UNITS

This course examines characteristics, problems, techniques and methods of Project Management. Projects are typically short term and high tempo in nature and must be conducted within cost, scope, and time constraints. The course provides conceptual and concrete operational tools for projects and decision-making in organizations using Program Evaluation and Review Techniques (“PERT”), Critical Path Method (“CPM”), and MS Project Systems. Students will study project management textbooks, learn project management software, and analyze project management problems and cases. Prerequisites: MGMT 336, Management and Organizational Behavior and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 483 Business Policy and Strategy
3 UNITS

This course is the “capstone” course for business majors. It provides an opportunity to integrate previous studies in the functional areas of marketing, finance, accounting, production, and management. Organizations are analyzed with respect to the effectiveness and appropriateness of strategies and goals in each of the functional areas and the synergies of the functional areas for achieving optimal results consistent with their respective missions. The major topics covered include: competitive analysis, the strategic management process, the role of the chief executive officer, strategy formulation and decision making, and strategy implementation. Lecture. Prerequisites: Senior standing MGMT 400, Operation Methods in Value Chain Management and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design. Note: A minimum grade of C or better in this course is required to graduate.

MGMT 490 Management Internship
3 UNITS

Practical experience in management. On-the-job experience is complemented by an academic requirement and periodic meetings with Internship Coordinator. Student is required to complete a contract in advance of registration, perform at least 120 hours in the internship and submit an application, weekly reports, mid-term and end-of-term evaluations by the student and the supervisor, and a minimum ten-page report of the experience. Prerequisite: Management major with senior standing and contract approved by the Internship Coordinator and/or the Management Department Coordinator.

MGMT 299, 399, & 499 Independent Study
3 UNITS

Individual investigation in a field of special interest chosen by the student and approved by the dean. Regular, periodic meetings with the department coordinator or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Contract approved by the dean.

CURRICULAR MAP

School of Business, BBA Core

	INTRODUCED	DEVELOPED	PRACTICED	MASTERED
High Importance				
Moderate Importance				
Low Importance				

UNIVERSITY PRINCIPLES 1 Innovation & Creativity 2 Communication 3 Transdisciplinarity 4 Social Responsibility 5 The Integrated Student

MAJOR COURSES Academic Quality In School of Business BBA Core	UNIVERSITY PRINCIPLES	MG 100	MG 110	AC 205	AC 206	FI 360	MR 301	MG 325	MG 326	MG 350	MG 400	MG 4xx	MG 483
		MG 100	MG 110	AC 205	AC 206	FI 360	MR 301	MG 325	MG 326	MG 350	MG 400	MG 4xx	MG 483
LEARNING OUTCOMES	UNIVERSITY PRINCIPLES												
UNIVERSITY PRINCIPLES													
Demonstrate Communication Skills													
Incorporate Ethical Perspectives in Decisions													
Demonstrate Global Awareness													
Develop and Proactive Basic Leadership Skills													

Marketing (B.B.A.)

Mine Üçok Hughes,
Associate Professor and Coordinator

Marketing embraces all activities required to direct the flow of products, services, and commercially related ideas from producers to consumers. Taking a global perspective, professional marketing faculty combine theory and practice with real-world experience to give students the background they need to compete in an ever-changing marketing environment. The program is undergirded by core courses in marketing management, consumer behavior, and marketing research. Depending on interest, students round out their degree by choosing courses in advertising/promotion, retail management, direct marketing, sales management, product development and distribution, and strategic marketing. A required internship of 120 hours enables students to gain experience in a marketing-related business setting before graduation. Beyond the traditional careers available to marketing majors in advertising/promotion/sales, buying, retailing, marketing management, product development, wholesaling, public relations and marketing research, marketing majors increasingly are sought to work in the fields of health, medicine, insurance, public utilities, and science and technology.

Why learn marketing?

Because marketing encompasses a broad spectrum of endeavors, from product development to advertising, students can develop their specific interests and talents within the marketing arena and be assured that there is a place for them within the business community. No company is too small or too large to need marketers. This allows marketing graduates to choose the type and size of organization that suits their personal tastes.

What do marketing students learn?

Students learn how to adapt proven marketing strategies to the ever-evolving world of business by learning both the psychology of why people purchase products and how to effectively develop, price, distribute and promote products and services.

How do marketing students learn?

Students learn in a variety of settings and via a variety of experiences. All classes are interactive, with a minimum of formal lecture and a maximum of student-centered activities. Students are given the opportunity in each class to learn by working in groups, writing, speaking, and completing projects—all of which offer the students the opportunity to use a broad range of talents.

What are the results of the course of study in marketing?

The results of students having majored in marketing are evident during their senior year in the project they produce in their marketing research course. Successful completion of the project requires a synthesis of knowledge gained during the classes leading up to this course. Students also are evaluated by their internship supervisors on a rating scale that measures the students' abilities to perform in a marketing environment.

MISSION

The mission of the Department of Marketing is to provide the highest level of marketing education that rests on a strong liberal arts foundation. The interdisciplinary nature of our majors cultivates successful students who have a strong and enduring sense of personal and social responsibility. We prepare students to be competent communicators who understand the complexities of our global and technological environment.

PROGRAM LEARNING OUTCOMES

1. Graduates will manifest professional entry-level marketing communication skills.
2. Graduates will incorporate an ethical marketing perspective in their professional decision making.
3. Global awareness will be evidenced in our graduates' decision making within the field of marketing.
4. Graduates will apply the underlying principles of marketing when making business decisions.

Below are the key learning outcomes as supported by their related fundamental learning objectives:

1. **Effective communication:** to manifest professional entry-level marketing communication skills.

Learning Objectives:

- To identify and analyze marketing audiences, purposes, key ideas, sequencing of content, format, voice, style, technology, and key terms of art.
- To apply good principles of communication within the marketing environment.
- To cogently and concisely present managerial advice from an environmentally rich, ambiguous set of facts that embody a real-life-like situation faced by marketers.

2. **Ethical behavior:**

to incorporate ethical perspective in their professional decision making.

Learning Objectives:

- To identify ethical theories and challenges in marketing.
- To apply ethical principles when facing challenges in making marketing decisions.
- To be able to advise organizations on the suitability of ethical marketing approaches to operational challenges that are raised in real-life-like situations and faced by marketers.

3. **Global perspective:**

to exhibit a global awareness in our graduates' professional decision making in the field of marketing.

Learning Objectives:

- To identify multicultural challenges in social and marketing environments.
- To apply knowledge of the global nature of marketing when making decisions.
- To effectively analyze the pros and cons of alternative approaches to marketing challenges that are raised in real-life-like situations and faced by business people.

4. **Marketing principles:**

to apply the underlying principles of marketing when making business decisions.

Learning Objectives:

- To understand the underlying principles of marketing.
- To apply the underlying principles of marketing in real-world business situations.

- To effectively analyze various marketing principles and their appropriate applications in business settings.

FACULTY

Faculty are the key to the success of the program. Faculty members are chosen specifically for their knowledge of and experience in the areas of marketing for which they are hired to teach.

Coordinator

Mine Üçok Hughes,
Associate Professor, Marketing
 B.S. Ankara University;
 M.A. Emerson College;
 Ph.D. University of Southern Denmark

FULL-TIME FACULTY

A. Danielle Way,
Assistant Professor, Marketing
 B.A. University of Arkansas;
 M.A. University of Texas at Austin;
 Ph.D. University of Texas at Austin

Kristen Schiele,
Assistant Professor of Marketing,
 B.S., MBA Chapman University;
 Ph.D. University of California, Irvine

PARTICIPATING ADJUNCT FACULTY

Ekin Pehlivan Yalcin,
Participating Adjunct Professor of Marketing
 B.S., MBA, Bilkent University;
 Ph.D. Bentley University

ADJUNCT FACULTY

Paul Sabolic, Adjunct Professor of Marketing
 BA, University of Washington;
 MBA, Pepperdine University;
 Ed.D., Nova Southeastern University

Curriculum Summary

MARKETING MAJOR CURRICULUM

Leading to the Bachelor of Business Administration (BBA) Degree

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

MGMT 100	Fundamentals of Business Enterprise	3
WRIT 111	Academic Writing I	3
INDS1__	Interdisciplinary Core	3
ENVT 220	Environmental Studies	3
_____	Unrestricted elective	3
_____	Unrestricted elective	3

Spring Semester

MGMT 110	Legal Environment of Business	3
PSYC 200	Introduction to Psychology	3
WRIT 112	Academic Writing II	3
COMM 120	Public Speaking	3
MATH 220	Business Math	3
LSCI 105	Information Theory and Practice	1

Second Year

Fall Semester

ACCT 205	Financial Accounting for Decision-Making	3
MATH 226	Business Statistics	3
ECON 203	Macroeconomics	3
2__	Natural Sciences with Lab	3
PHIL 210	Ethical Systems	3

Spring Semester

MRKT 301	Principles of Marketing	3
ACCT 206	Managerial Accounting for Decision-Making	3
ECON 204	Microeconomics	3
ARTH __	Art History	3
___3__	Integrative Learning Elective	3

Third Year

Fall Semester

MRKT 310	Consumer Behavior	3
MRKT 3/4__	Marketing Elective	3
MGMT 326	Management & Org. Behavior	3
___3__	Art History or Humanities	3
FINA 360	Financial Management	3
_____	Unrestricted Elective	3

Spring Semester

MGMT 336	Management Information Systems	3
MRKT 3/4__	Marketing Elective	3
MRKT 3/4__	Marketing Elective	3
MGMT 350	Business Ethics	3
INDS 3__	Transdisciplinary Seminar	3
___ __	Unrestricted Elective	1

Fourth Year

Fall Semester

MGMT 400	Operations Management	3
MRKT 3/4__	Marketing elective	3
MRKT 3/4__	Marketing elective	3
MGMT 461	Leadership Theory & Practice	3
___ __	Unrestricted Elective	3

Spring Semester

MRKT 455	Market Research & Analysis	3
MRKT 490	Marketing Internship	3
MGMT 483	Business Policy & Strategy	3
___3__	Unrestricted Elective	3
___ __	Unrestricted Elective	3

Upper division Marketing elective courses.

Select four from the following:

MRKT 312	Public Relations	
MRKT 321	Advertising and Promotion	
MRKT 325	Retail Marketing	
MRKT 341	Marketing on the Internet	
MRKT 342	Media Marketing	
MRKT 360	International Marketing	
MRKT 420	Industrial Marketing	
MRKT 430	Service and Non-Business Marketing	
MRKT 441	Sales Management	
MRKT 451	Strategic Marketing	

MARKETING MINOR

*MGMT 100	Fundamentals of Business Enterprise	3
*MRKT 301	Principles of Marketing	3

Select sufficient courses to complete the 15 unit minor

MRKT 312	Public Relations	3
MRKT 321	Advertising and Promotion	3
MRKT 325	Retail Marketing	3
MRKT 341	Marketing on the Internet	3
MRKT 350	Direct Marketing	3

MRKT 420	International Marketing	3
MRKT 441	Sales Management	3
MRKT 451	Strategic Marketing	3
MRKT 455	Marketing Research	3
MRKT 470	Topics (subject to pre-requisites)	3

Minimum unit requirement 15

* MGMT 100 and MRKT 301 will not count as minor courses for students who are required to take the course as part of their major.

ASSESSMENT PROCESS

Each of the department key learning goals will be assessed on a rotating basis, with at least two cycles being completed by 2012-12.

Capstone: MRKT 455 Market Research. Each student completes a research project that requires an understanding of the marketing skills required for an entry-level mid-management position in marketing.

Internship: MRKT 490: Each student successfully completes a 120-hour internship that is evaluated by both the faculty advisor and the on-site supervisor. Data from the supervisor survey are compiled by semester for analysis. Decisions regarding the marketing curriculum and individual courses are made based on these data.

RESULTS OF LEARNING

Marketing graduates are accepted into MBA and other graduate programs and find positions in marketing.

ACADEMIC STANDARDS

The Department applies University and School Academic standards.

SPECIAL LEARNING

OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

INTERNSHIP

Students are required to take MRKT 490 Internship during their senior year. The 10-15 week experience offers students the opportunity to work in a marketing environment of their choice during which they apply their knowledge of the business of marketing.

STUDY ABROAD

Study abroad programs are offered by the department to China and Europe.

OTHER

Students are encouraged to take part in School of Business extracurricular activities such as the CEO club. In MGMT 483 Business Policy and Strategy students participate in the CAPSM program and compete on their scores with their counterparts at other Universities across the country.

COMPUTER LITERACY REQUIREMENTS

Every Woodbury program assures that graduates have the basic and specialized computer skills to succeed. In marketing courses, students use word processing software (such as Word) and presentation software (such as PowerPoint). The accounting and management courses utilize spreadsheet software (such as Excel). All courses in marketing require students to use on-line information search vehicles (such as Pro-Quest). Students utilize the statistical package SPSS in MRKT 310 Consumer Behavior and MRKT 455 Marketing Research.

STUDENT COMPUTER AND

OTHER EQUIPMENT REQUIREMENTS

Students must be able to access and use a computer for every marketing course. Although the university maintains computer labs for this purpose, it is strongly advised that each student own a notebook.

MINOR REQUIREMENTS

Although a minor is not required, students are encouraged to minor in an area that will support the marketing degree in the area of greatest interest to the student. Suggested minors that are especially useful to marketers: Psychology, Graphic Design, and Communications.

Marketing Courses

MRKT 301 Principles of Marketing

3 UNITS

This course is designed to introduce students to the fundamentals of marketing. Through this course, the foundations of marketing will be explored, the users of marketing will be identified, the role of marketing in the organization will be examined, marketing objectives, tools and resources will be assessed, and components of strong marketing strategy will be evaluated. Lecture. Prerequisite: MGMT 100, Introduction to Business or FMRK100, Introduction to Fashion Business plus 40 hours credit.

MRKT 310 Consumer Behavior

3 UNITS

The nature and dynamics of consumer markets and their significance to the marketing executive. The concepts and constructs employed to identify and measure market segments and analysis of behavioral patterns of these segments as a basis for marketing strategy. Lecture. Prerequisites: MRKT 301, Principles of Marketing and MATH 226, Business Statistics.

MRKT 312 Public Relations

3 UNITS

Examines the theories and techniques involved in creating and implementing programs intended to influence public opinion and behavior. Includes analysis of case histories and examination of success and failure factors. Lecture. Prerequisite: MRKT301, Principles of Marketing.

MRKT 321 Advertising and Promotion Management

3 UNITS

Examines the functions, institutions, terminology, theories, and techniques of advertising, sales promotion, personal selling, and publicity as strategic tools of marketing. Case histories of promotional strategy are reviewed and examined. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 325 Retailing Marketing Management

3 UNITS

The functions and institutions of retailing within the framework of managerial decision-making. Topics include location, buying, merchandise management,

pricing, and promotion. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 341 Marketing on the Internet

3 UNITS

This course examines marketing on the Internet from both the consumers' and the marketers' perspectives. Issues covered include privacy and security of personal information, business to business marketing, how the principles of marketing relate to users of the Internet. The emphasis is on understanding the impact that the Internet and technology has had on business and marketing in general and electronic businesses in particular. Class activities include lecture, discussion, and online exploration of Internet sites. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 342 Media Marketing

3 UNITS

This is a survey of the marketing process and its role in media. The concepts of marketing strategy, advertising management, sales promotion, public relations, marketing research, consumer behavior and brand management are applied to topics, including: theme parks and destinations, home video, television, film, and media. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 360 International Marketing

3 UNITS

This course focuses on the strategic implications of international marketing. Identifies and analyzes the underlying factors of international market environments and the forces which cause people in different cultural contexts to accept or reject new products. Attention is given to demand, product, policies, market channels, pricing, and the development and control of marketing programs. Prerequisite: MRKT 301 Principles of Marketing.

MRKT 420 Industrial Marketing

3 UNITS

This course views the nature of the industrial market, organizational buying behavior, analysis of customer procurement strategy, sales force management and key-account selling strategy. It deals with a variety of problem areas including marketing in mature markets and high technology products. Lecture. Prerequisites: MRKT 301, Principles of Marketing and MRKT 310, Consumer Behavior.

MRKT 430 Service and Non-Business Marketing
3 UNITS

An overview of the unique problems and strategies involved in marketing services and non-businesses in order to develop useful marketing frameworks to help students address these issues. This course is designed for students who plan to be managers in non-business and service industries and providers of professional services (including consulting.) Lecture. Prerequisites: MRKT 301, Principles of Marketing and MRKT 310, Consumer Behavior.

MRKT 441 Sales Management
3 UNITS

Operation and decisions associated with organizing, training and managing the sales force; sales forecasting; sales analysis and allocation of sales effort; pricing policies. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 451 Strategic Marketing
3 UNITS

Integrates marketing policy and strategy by working in teams to conceive, research, develop and present a marketing plan for a project or service. This course will be conducted in cooperation with an organization under the supervision of the course instructor. Lecture. Prerequisites: Senior standing; MRKT 310, Consumer Behavior.

MRKT 455 Market Research and Analysis
3 UNITS

Research as an aid to decision-making. Planning the research approach, developing and testing questionnaires, sampling, and processing and interpreting data. Making appropriate recommendations for marketing action. Computer assignments and laboratory fee required. Lecture. Prerequisites: MRKT 301, Principles of Marketing; MRKT 310, Consumer Behavior; MATH 226, Business Statistics.

MRKT 370, 470 Topics in Marketing
3 UNITS

Topics focus on current issues in marketing. Lecture. Prerequisites: MRKT 301, Principles of Marketing and Junior standing.

MRKT 490 Internship
3 UNITS

A practical, on-the-job experience in mid- or upper-level marketing environment. Work experience (120 hours) is complemented by academic requirements including weekly reports and a research paper/project. Prerequisites: Senior standing and MR 310.

MRKT 299, 399, 499 Independent Study
1-3 UNITS

Individual investigation in a field of special interest chosen by the student and approved by the dean. Regular, periodic meetings with the department coordinator or an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

CURRICULAR MAP

School of Business, BBA Core

	INTRODUCED	DEVELOPED	PRACTICED	MASTERED
High Importance				
Moderate Importance				
Low Importance				

UNIVERSITY PRINCIPLES 1 Innovation & Creativity 2 Communication 3 Transdisciplinarity 4 Social Responsibility 5 The Integrated Student

MAJOR COURSES Academic Quality In School of Business BBA Core	UNIVERSITY PRINCIPLES	MG 100	MG 110	AC 205	AC 206	FI 360	MR 301	MG 325	MG 326	MG 350	MG 400	MG 4xx	MG 483
		MG 100	MG 110	AC 205	AC 206	FI 360	MR 301	MG 325	MG 326	MG 350	MG 400	MG 4xx	MG 483
LEARNING OUTCOMES	UNIVERSITY PRINCIPLES												
UNIVERSITY PRINCIPLES													
Demonstrate Communication Skills													
Incorporate Ethical Perspectives in Decisions													
Demonstrate Global Awareness													
Develop and Proactive Basic Leadership Skills													

School of Media, Culture & Design

**Edward M. Clift, M.F.A., Ph.D.,
Dean of the School**

The School of Media, Culture & Design offers challenging degree paths that cultivate the particular talents of each student and nurtures their growth as creative professionals able to impact the global society. We currently offer eight rigorous educational programs in the fields of Animation, Communication, Fashion Design, Filmmaking, Game Art & Design, Graphic Design, Media Technology and Psychology. Students are encouraged to explore the areas between and around these disciplines while they work to foster the personal vision, intelligence, and talent needed to succeed.

By bringing together the diverse academic and creative fields of Media, Culture & Design, we seek to create an interdisciplinary learning environment that focuses the goals of each department and offers students innovative degree choices. We prepare students to live in the global community as innovative problem-solvers and to work in its wide variety of cultural industries as fully creative, critically aware, and socially responsible individuals. The individual departments maintain autonomy of educational aspirations within a creative nexus that embraces, informs, and enriches the mission and goals of the entire university.

MISSION

The School of Media, Culture & Design brings together multiple avenues of inquiry that produce the critical skills and knowledge needed for students to excel in their chosen discipline. We prepare students to live in the global community as innovative problem-solvers and to work in its wide variety of cultural industries as fully creative, critically aware, and socially responsible individuals.

GOALS

The departments within the School of Media, Culture & Design work together to support the following goals:

- To create a learning environment that supports critical thought and academic excellence through liberal education.
- To foster creativity and innovation among students and faculty within the school.
- To explore the interdisciplinary and transdisciplinary connections between the departments, and to develop curriculum that reflects these connections.
- To maintain high standards of excellence within the individual disciplines and shared foundation programs.
- To emphasize social responsibility and cultural awareness as core values across the school.

The School of Media, Culture & Design discourages the use of waivers and substitution in all degree programs. They are not granted unless equivalent or more advanced replacement units in the major are available. Students are required to prove requisite skills and abilities for the waived or substituted course through testing, project presentation, or completion of equivalent types of course matter as approved by the department chair. Substitutions are generally offered when there are curriculum changes and apply only to courses of a comparable or more advanced academic level in the major.

Design Foundation

Doug Post, M.F.A., Department Chair

The primary objective of the foundation program is to assist students in gaining a visual literacy and mastery of basic methods and techniques common to all the art and design disciplines. Students are encouraged to develop individual creative design concepts and gain critical thinking skills that can be applied to all intellectual endeavors. Through the shared experience of the studio process students learn to develop and maintain a commitment in energy, focus, and time management leading to the completion of successful projects. Most of all, the design foundation program helps students sustain and expand on the passion and interest in the visual arts that they brought with them to the university.

MISSION

Design Foundation is an interdisciplinary program for entry-level students in the Animation, Fashion Design, Graphic Design and Interior Architecture departments that introduces students to an appreciation of the visual arts processes shared across the arts and design disciplines, and provides them with a basis of study and skills to successfully continue their education within a specific design discipline.

PROGRAM LEARNING OUTCOMES

- Students master basic art and design skills and methods that can be further developed within the major.
- Students gain the ability to bring creative, innovative, critical thinking skills to solve art and design problems and to effectively communicate ideas through visual and verbal presentations and writing.
- Students are able to apply a broad visual and intellectual understanding of the potential of art and design to a specific discipline and to carry forward a passion and commitment to the arts as a lifelong process of learning.

FACULTY

Design Foundation faculty have varied professional and educational experience in the art and design professions. They expose students to a broad understanding of viewpoints and expertise that will prepare them to continue study within their major, but will also impress on them an appreciation for the similarities that the visual arts disciplines share and the unique differences that set them apart. In addition to a qualified arts education and professional experience, Design Foundation faculty share a common interest in the education of beginning students. This requires a dedication to bridging a range of educational abilities and cultural experiences in our first year students. While often presenting a challenge, this diversity also provides a rich environment for both students and faculty in learning about art and design from other perspectives. The Design Foundation faculty are passionate and dedicated educators with an interest in all aspects of art and design and have the ability to communicate this commitment to students.

CHAIR

Doug Post, Assistant Professor,

Design Foundation, Animation
B.F.A., Colorado State University, Graphic Design, M.F.A.,
Academy of Art University, San Francisco, Illustration

FULL TIME

Patrick Nickell, Assistant Professor,

Design Foundation
B.A., Linfield College, McMinnville, Oregon, Art,
M.F.A., Claremont Graduate School, Claremont,
California, Sculpture

EMERITUS FACULTY

Carolee Toon, Professor,

Interior Architecture
B.A., M.A., California State University, Northridge,
Fine Art in Drawing and Ceramics, M.F.A., Art Center
College of Design, Fine Art in Painting

ADJUNCT FACULTY

Carol Bishop Ph.D., Adjunct Professor,

Design Foundation
B.F.A., M.A., Northern Illinois University, Studio Art,
Ph.D., Union University, Art History

Olivia Booth, Adjunct Professor,

Design Foundation, Interior Architecture

B.A., B.F.A., Cornell University, Comparative Literature and Fine Art, M.F.A., Art Center College of Design, Fine Art

Nate Page, Adjunct Professor, Design Foundation

B.F.A., Milwaukee Institute of Art and Design, Drawing, M.F.A., California Institute of the Arts, Fine Art

Jaime Scholnick, Adjunct Professor,**Design Foundation**

B.A., California State University, Sacramento, Sculpture, M.F.A., Claremont Graduate University, Sculpture

Keith Walsh, Adjunct Professor,**Design Foundation**

B.F.A., University of Hartford, Connecticut, Experimental Studio, M.F.A., Tufts University, Art & Art history

Michelle Wiener, Adjunct Professor,**Design Foundation**

B.A., College of Creative Studies, University of California, Santa Barbara, Creative Studies: Painting, M.F.A., Otis College of Art and Design, Fine Arts

CURRICULUM

The four designated Design Foundation courses are embedded in the Design Majors with FOUN 101 Beginning Drawing and FOUN 102 Design Elements scheduled for fall term of the first year, and FOUN103 Color Theory and FOUN 104 Drawing & Composition in the spring term. The intention is to provide an introduction to basic drawing skills, elements and principles of design, and the visual practices and understanding of color theory as they are applied to a broad understanding of art and design. The courses parallel and support the introductory studios of the Design Majors.

Design Foundation Courses**FOUN 101 Beginning Drawing**

3 UNITS

A fundamental course in freehand drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Emphasis is on line, tone, spatial values and relationships, perspective, scale, and composition. Studio. Prerequisite: none.

FOUN 102 Design & Color Elements

1-3 UNITS

A practical and theoretical study of the formal elements and principles of design. Formal and relational properties of line, shape, form, value, and texture are studied. Studio exercises using various media explore concepts of balance, harmony, repetition, rhythm, scale, proportion, time and motion in two-dimensional and three-dimensional organizations. Studio. Prerequisite: none.

FOUN 103 Design & Color Elements

2-3 UNITS

An introduction to the history, perception, and application of color. Properties and effects of color relationships are studied with an emphasis on color selection and use, color psychology and the effects of color in space and light conditions. Studio. Prerequisite: FOUN 102, Design Elements recommended.

FOUN 104 Drawing & Composition

3 UNITS

Builds on the basic skills and knowledge gained in FOUN 101 Beginning Drawing. Two and three-dimensional representations of objects and space are explored for their spatial context and expressive form. Emphasis is on developing individual concepts, sketch techniques and compositional methods that can effectively process, and communicate visual ideas. Traditional media of pencil, ink, and charcoal are expanded to include marker pens and water-based media adaptable to sketch techniques and alternate surfaces to work on. The work of professional artists and designers is studied in order to appreciate the potential of sketch techniques and drawing skills in art and design processes. Studio. Prerequisite: FOUN 101 Beginning Drawing.

FOUN 105 Introduction to Figure Drawing

3 UNITS

Builds on a basic drawing knowledge that enables students to gain an understanding of the elementary movement and structural knowledge of the human form. Students completing the course will achieve an introductory level in observational visualization skills, and manipulation of various media. Representation of the human body will be as an animate, three-dimensional form in space in both static and dynamic, rhythmic gesture. There is a special emphasis on comprehension of anatomical structure that will allow students the ability to visualize and adapt the

human form for use in design and related disciplines. FOUN 104 may be exchanged with FOUN 105 as a FOUN requirement. Studio. Prerequisite: FOUN 101 Beginning Drawing.

COURSE PROCESS

INTEGRATED PROGRAM

The Design Foundation Coordinator and faculty develop the curriculum, which specifies the content, sequence of learning, and expected outcomes for each of the foundation courses. All students receive the same course outline and syllabus to insure a consistent approach to content and achievement outcomes. Instructors develop individual approaches to projects that address the basic course content and design process requirements. Each term, the Design Foundation Coordinator and faculty review, revise, and develop the course requirements and overall objectives of the program.

Design foundation course progress and student achievement focuses on basic instructional requirements. Lectures that explain the project's process, historical context, and relevance to art and design are accompanied by slide presentations or examples of previous student work, along with examples of professional work when possible. Small studio classes of up to 16 students ensure that the students will receive individual attention from the instructor in every class meeting.

COMMUNICATION

The studio instruction process helps the students develop a visual, verbal, and written vocabulary through initial research and writing to prepare for assignments. Design development, and presentation of completed projects then becomes an individual exploration in innovative experimentation in solving design problems. The primary objectives are to assist each student to achieve their optimum level of technical skills, ability to develop concepts, and to be able to communicate ideas. A series of bi-weekly projects are scheduled for each course that provides a sequential learning experience for beginning students. Assignments are problem-based, beginning with basic elements and specifically stated requirements and restraints, then progressing to more complex problems that require increasingly competent concepts and skills. Media is varied to give students opportunities to expand their design methods, technical skills, and to see the different results possible for completing a project.

ASSESSMENT

STUDENT ASSESSMENT

Emphasis is on in-studio design development with the instructor giving each student individual assistance. Assignments are critiqued during studio sessions with the instructor and in-group discussions. Completed projects are pinned up and informally evaluated by the instructor and students. Jurors are invited to the midterm and final presentations.

A midterm quiz is given on general terminology and vocabulary. Students receive a detailed, written evaluation based on a percentage basis for each assignment. Each instructor develops their own assignment evaluation form, but all evaluations are required to specify design concept and development, skill achievement in use of materials, verbal and visual presentation, and class participation. The cumulative evaluations during the term are averaged for a final course grade. At any point during the term a student can compute their grade average to assess their work in progress.

Assessment takes into consideration class attendance and participation, which is explained in each course outline. Students are apprised promptly of any problems by the instructor and referred, in writing, to the Assistant Dean's Office (Oasis) for counseling.

FACULTY ASSESSMENT

In addition to receiving student evaluations each term, Faculty meet as a group with the Coordinator at least once a term for each course they teach to present student projects, discuss the progress of students, the effectiveness of their comparative teaching methods, and to make recommendations for improvements in the program. The Design Foundation Coordinator also meets with individual Faculty on an as-needed basis each term.

DEPARTMENT ASSESSMENT

At the end of fall term the current year's archived projects are installed in the Design Building for a critical review and discussion by the director of MCD and council members, Design Department chairs, and faculty. The president and senior vice president of Academic Affairs frequently attend these sessions and offer commentary.

Animation (BFA)

Dori Littell-Herrick, M.F.A., Department Chair

There will always be artists driven to recreate the visions that dance in their heads. Sometimes they are so fantastic and imaginative that only animation can express these stories. By combining a complex arrangement of image, timing, and sound, animation creates motion and character in ways traditional filmmaking cannot. It can awaken surreal worlds or focus on small, emotional moments. It can display humor or political commentary in a complex form. Previously relegated to the area of children's entertainment, animation is now a major part of the modern language of the internet, mobile devices, games and motion pictures. The same concepts that made Mickey Mouse dance make dragons fly, Orc armies march and Titanic ships sink. From Bambi to Toy Story, from Bugs Bunny to Bart Simpson, this is a medium that can evoke the mystical, surreal, fanciful and satirical in all of us at every age.

Our task in the Animation program is to deepen each student's understanding and appreciation of the art and craft of animation through the making of projects; and the role animation plays in the greater culture. The Animation curriculum is structured to challenge each student to achieve the following goals:

- To discover their creative voice through the production of personal projects.
- To master the use of visual language as an artist and creator of thematic narrative, experimental, and interactive media.
- To focus their skill set for entry into the animation profession while simultaneously experimenting with a broad range of skills and techniques.
- To develop critical thinking skills through study of the history of animation, art, and film; and analysis and critique of their personal work.
- To act as professional artists with an understanding of the ethical and legal standards of the industry and with an awareness of the culture in which they create.

Our faculty engage in service, research, professional development, and production of personal and commercial animation art, in order to be appropriate mentors and

role models for the students. We provide a collaborative atmosphere, including innovative curriculum and up-to-date facilities, which allow students cross-fertilization of discourse, study, ideas, and integrated projects in the School of Media, Culture, & Design. As a center of the advancement of the art and science of animation, we strive to be an experimental laboratory of investigation into this most popular of art forms.

MISSION

Animation is a unique marriage of art, performance, music, sound design, media, technology and the written word. By engaging our culturally diverse students in the production of challenging and relevant Animation in a variety of forms, we encourage the development and growth of each individual. Students are supplied with the tools to develop hand drawn, computer generated and stop motion projects. Our mission is to keep pace with the rapid technological changes in animation while providing the most basic tools and knowledge to excel in all areas of the craft. Students are encouraged to strive for artistic excellence and professional expertise as they develop their individual vision.

PROGRAM LEARNING OUTCOMES

Students who graduate from the Animation program will meet the following learning outcomes:

- Create a substantial body of personal work that showcases a unique creative voice.
- Exhibit mastery of hand-based and digital art skills in creative projects.
- Organize and present narrative content in storyboard form using visual and cinematic language.
- Apply animation principles in the design and production of time-based media.
- Develop and coordinate art and design strategies in both collaborative and independent production settings.
- Engage in constructive critical analysis of both creative process and product when offering and receiving critiques in a studio setting.
- Communicate artistic intent in a professional manner that illustrates a working knowledge of animation history and related fields.
- Demonstrate artistic mastery of the tools and technology in a chosen skill set of animation through presentation of a professional quality reel and portfolio.

- Understand legal/ethical issues relating to professional practices and career management in the animation industry.

FACULTY

Animation faculty members are both teachers and mentors to the students. Within the classroom structure, all teachers have professional experience in the subject area or skills they are teaching. We are able to make this commitment to our students because we are located in the heart of the Los Angeles animation industry and are able to access top working artists to teach in our program. Beyond the classroom, students are encouraged to maintain a connection with the faculty as mentors on their creative projects. Our faculty members become the students' first professional network as they seek internships and jobs in the industry.

CHAIR

Dori Littell-Herrick, Associate Professor,

Animation
B.A., Telecommunications, Indiana University;
M.F.A., Film and Television (Animation), University of California, Los Angeles

FULL-TIME FACULTY

Angela Damos, Associate Professor,

Animation
B.F.A., Studio Arts, California Institute of the Arts;
M.F.A., Digital/Video Art, California State University, Northridge

Ric Heitzman, Associate Professor,

Animation
B.F.A., Studio Arts, East Texas State University/Texas A & M University-Commerce; M.F.A., Film Making, School of the Art Institute of Chicago

Doug Post, Assistant Professor,

Design Foundation
B.F.A., Graphic Design and Illustration, Colorado State University; MFA, Illustration, Academy of Art College

PARTICIPATING ADJUNCT FACULTY

Edward Rosas, Participating Adjunct

Professor, Animation
California Institute of the Arts;
University of Alaska, Fairbanks

Ken Roskos, Participating Adjunct Professor,

Animation
B.F.A. Commercial Design, Edinboro
University of Pennsylvania

Arno Kroner, Participating Adjunct Professor,

Animation
Baccalaureate, Math and Physics, Lycee de Clunyl, France;
MA, Communications and Advertising,
Clermont University, France;
MB, Communications, University of Kansas

ADJUNCT FACULTY

Jerry Beck, Adjunct Professor, Animation

School of Visual Arts; New School for Social Research

Jack Bosson, Adjunct Professor, Animation

Diploma Design, The Cooper Union;
M.F.A., Cornell University.

Dave Brain, Adjunct Professor, Animation

B.F.A., Film Arts, Chouinard Art Institute.

Frank Gladstone, Adjunct Professor, Animation

B.A., University of Florida, Fine Arts.

Peter Koczera, Adjunct Professor, Animation

B.F.A., Film/Video, California Institute of the Arts;
MFA, Film/Video, California Institute of the Arts.

Sue Kroyer, Adjunct Professor, Animation

B.S., Art, University of Wisconsin

William Matthews, Adjunct Professor, Animation

Art Center College of Design

Audri Phillips, Adjunct Professor, Animation

B.F.A., Drawing and Photography,
Carnegie Mellon University

Jim Richardson, Adjunct Professor, Animation

B.A., Animation, Columbia University

Robert Schaefer, Adjunct Professor, Animation

A.A., Los Angeles Valley College;
Art Center of Design; Otis Art Institute

Alison Shanks, Adjunct Professor, Animation

B.A., Theater, University of California, Santa Barbara

Michael Wingo, Adjunct Professor, Animation

B.A., Claremont McKenna College;

BFA, MFA, Otis Art Institute

For details of faculty professional experience, please see the Animation website.

Curriculum Summary

ANIMATION MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts (B.F.A.) Degree

Units	
Major (M)	71
Integrative General Education (GE)	46
Restricted Design Electives (UE)	3
Unrestricted Electives	8
Minimum Unit Requirement	128

SUGGESTED SEQUENCE OF COURSES

First Year**Fall Semester**

ANIM 100	Animation Principles	3 M
ANIM 111	Digital Citizenship	1 M
FOUN 101	Beginning Drawing	3 M
FOUN 102	Design & Color Elements I	3 M
WRIT 111	Academic Writing I	3 GE
_____	Unrestricted elective	3 UE

Spring Semester

ANIM 102	Beginning Figure Drawing	3 M
ANIM 112	Portfolio Review Workshop	1 M
ANIM 161	Intro to Digital Media	3 M
FOUN 103	Design & Color Elements II	3 M
WRIT112	Academic Writing II	3 GE
MATH 2__	Mathematics course	3 GE
LSCI 105	Information Theory and Practice	1 M

Second Year**Fall Semester**

ANIM 203	Sophomore Studio I: Animation	3 M
ANIM 210	Design Symposia	1 M
ANIM 211	Storyboarding	3 M
ANIM 240	History of Animation	3 M
FOUN 104	Drawing and Composition	3 M
COMM 120	Public Speaking	3 GE

Spring Semester

ANIM 204	Sophomore Studio II: Layout	3 M
ANIM 221	Animation Drawing	3 M
ANIM 262	Intro to 3D Computer Animation	3 M
ANIM 289	Progress Portfolio	0 M
PSYC 200	Intro to Psychology	3 GE
INDS 1__	Interdisciplinary Core	
_____	(COMM 100 recommended)	3 GE
_____	Film History course	3 GE

Progress Portfolio review required for advancement to ANIM 305 Junior Studio I.

Third Year**Fall Semester**

ANIM 340	Visual Development	3 M
ANIM 305	Junior Studio I	3 M
ANIM 3__	Animation Production	
_____	Techniques Elective	3 M
ARTH 2__	Art History	3 GE
ENVT 2__	Environmental Studies	3 GE

Spring Semester

ANIM 306	Junior Studio II	3 M
ANIM 330	Animal Drawing	3 M
ANIM 3__	Animation Production	
_____	Techniques Elective	3 M
_____	Social Science course	3 GE
_____	Natural science with lab *	3 GE
COMM 2xx	Media Ethics	3 GE

Summer between third and fourth year is recommended time for internship/work experience.

Fourth Year

Fall Semester

ANIM 485	Senior Studio I	4 M
ANIM 495	Animation Portfolio	3 M
_____ 3__	Integrative Learning Elective	3 GE
ARTH 2__	Art or Film History	3 GE
_____ __	Unrestricted elective	3 UE

Spring Semester

ANIM 486	Senior Studio II	4 M
_____ 3__	MCD Transdisciplinary Seminar	3 GE
_____ __	Restricted design elective	3 RE/DES
_____ __	Unrestricted elective	3 UE

REQUIRED FOR GRADUATION:

120 hours of internship/work experience, paid or unpaid, in the animation field is required.

ANIMATION ELECTIVE COURSES:

ANIM 231	Painting: Traditional and Digital Explorations	3 units
ANIM 223	The Costumed Figure	3 units
ANIM 245	Iconic Films: Essentials for Animators	3 units
ANIM 316	Intermediate Animation	3 units
ANIM 325	Introduction to Acting and Improvisation	3 units
ANIM 335	Experimental Figure Drawing	3 units
ANIM 405	Background Painting	3 units
ANIM 410	Advanced Figure Drawing	3 units
ANIM 416	Character Animation Workshop	3 units
ANIM 420	Effects Animation	3 units
ANIM 170, 270, 370, 470	Topics in Animation	3 units
ANIM 299, 399, 499	Independent Study	1-4 units

ANIMATION PRODUCTION TECHNIQUES ELECTIVES

ANIM 361	3D Computer Animation I	3 units
ANIM 362	3D Computer Animation II	3 units
ANIM 363	2D Computer Animation I	3 units
ANIM 364	2D Computer Animation II	3 units
ANIM 365	Stop Motion/ Experimental Animation	3 units

Courses which meet Restricted Design Elective requirements:

Course selection for Restricted Design Elective (RE/DES) includes any course offered in Animation, Fashion Design, Graphic Design, and Interior Architecture (AN, FD, GD, IA) plus the following:

ARCH 269	Object Making
ARTH 170	Topics
ARTH 204	History of Modern Art
ARTH 205	History of Contemporary Art
ARTH 211	History of Latin American Art
INDS 327	Film and Literature
PHIL 310	Aesthetics

ASSESSMENT PROCESS

The Animation curriculum is designed to systematically assess student performance and learning throughout the four-year program. Students are assessed both formally and informally within the individual courses. Course final reviews include assessment by industry professionals as well as faculty. Course final reviews include assessment by industry professionals as well as faculty. The department has identified four specific points for measured assessment, both formative and summative. The outcomes of the assessment are used to promote continuous improvement, assure program quality and evaluate individual student performance. The four points include the Progress Portfolio Review at the end of the second year, the Senior Capstone Animation Project, the Animation Portfolio, and the Internship Evaluation. The Portfolio Review Workshop in the first year and the Collaborative Junior Animation Project in the third year help students prepare for these milestone assessments.

INCOMING PORTFOLIO REQUIREMENTS

Freshman Portfolio: Applicants are encouraged to submit a portfolio in digital format demonstrating their artistic perspective, visual thinking, and range of skills. Animation faculty members review the portfolios in order to better understand how to aid the students in reaching academic and professional goals.

Placement Portfolio: Incoming transfer students are required to submit a portfolio of work including samples from all art and animation courses intended for transfer into the Animation major at Woodbury. Personal work is also encouraged. This portfolio may be either digital or hard copies. Original work will only be

reviewed in meetings with the chair of the department. Requirements for both Freshman and Placement portfolios can be found on the Animation website.

IN STUDIO ASSESSMENT

Studio courses are designed to give the faculty an opportunity to watch the students work and provide ongoing feedback and critique, both informal and written. Students are able to improve their projects during the course of the class based on input from the faculty.

Each studio course ends with a juried review of the student's work in that course. Industry professionals attend along with faculty and the department chair. Students benefit from the direct feedback; faculty are able to informally assess the success of the course based on the overall feedback of the professionals. In some cases, rubrics are used to provide written feedback to the students.

Often students provide the most immediate feedback as they work in studio outside of class hours. In addition, students are required to participate in the formal critique sessions with the courses, and during final reviews. This supports the students in developing the ability to critically analyze both others' work and their own work.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio (ANIM 289): At the end of the second year all students must submit a progress portfolio and written artist statement to the Progress Portfolio Review. This portfolio will consist of work from all studios, including Design Foundation, taken prior to the review. Personal work is also encouraged. Faculty reviewers and the department chair will determine if the student has developed an understanding of storytelling, visual language, animation and design principles, and digital skills necessary to advance to the Junior Studio sequence. Students who fail to pass this review with a minimum rank of acceptable in all categories will must remediate based on the reviewers' recommendation and resubmit their portfolio for review.

Progress Portfolio Review also provides the faculty an opportunity to gauge the success of lower division courses of the major in meeting the learning outcomes of the program. Using the curricular map, faculty can

review each course for success of teaching content, as well as the overall achievement of the students in the first two years of the program. Possible adjustments are discussed and may be implemented in the following year.

Collaborative Junior Animation Project:

ANIM 305-6 Junior Studios I and II are prerequisites to the Senior Capstone Animation Project. This course allows students to experience the full animation pipeline prior to starting their senior project. Students in this course series are assessed on their ability to collaborate in teams as well as their animation production skills.

CAPSTONE COURSES

In the senior year, each student must complete a personal animation project as part of ANIM 485-6 Senior Studios 1 and 2. Students may choose to work in collaborative teams with the permission of the course instructor, provided each student takes a leadership role in a defined creative aspect of the project. This capstone project demonstrates the student's mastery of visual language and thematic narrative and serves as the central project in their professional portfolio. Capstone projects are expected to be of professional, festival-level quality when submitted. All students are encouraged to enter this project in the appropriate animation festivals. All completed projects that meet the above standards are shown in the next annual Woodbury Animation Showcase.

ANIM 495 Animation Portfolio

Students collect their work from across the program and create a professional portfolio. Assessment and critique of the student work happens during a juried review including faculty and animation professionals. Students receive both verbal and written comments. Animation professionals evaluate the portfolio for selection of appropriate quality pieces, presentation, and focus of the work. In addition, faculty members evaluate the portfolios for students' demonstration of the program learning outcomes at the appropriate level based on the curricular map.

ANIM 486 Senior Studio II

Capstone projects are reviewed and assessed in a juried final review. This occurs one week prior to the year-end senior screening, the Woodbury Animation Showcase. Animation professionals review and comment on the work, as well as scoring the work based on a rubric

and providing written comments. Students then have a chance to make some improvements for the final screening. In addition, faculty members assess students' demonstration of the program learning outcomes as presented in the curricular map.

ANIM 495 Animation Portfolio

Students are asked to provide a review of the program using the learning outcomes as a framework for the discussion. This may be informally conducted in the class or collected as a paper.

ANIM 490 Internship/Work Experience

Students are required to maintain a journal of their internship experience, recording highlights of what they learned about the industry, and the expectations of artists working in the industry. The journal may include both written and visual material. Students must also present a signed evaluation from the host company supervisor indicating that the student successfully completed the internship and demonstrated appropriate professional behaviors. Students are encouraged to share their journal with the host company supervisor. A symposia-style presentation is held in the fall of each year for students to present their findings to each other. Students who are planning to intern in the upcoming year are encouraged to attend.

RESULTS OF LEARNING

Each studio course requires the production of various animation projects specific to the subject and learning outcomes of the course. Projects may be either hand-made drawings or objects or digital media. Examples of projects for hand-drawn animation include character design, visual development art, storyboards, layouts, and traditional animation. Stop motion animation projects may include character puppets and miniature sets. Both traditional and stop motion animated films are completed digitally. Computer graphic animation is done completely on the computer. In all three types of animation, the final output of the project will be digital, and may be presented as a DVD, or archived as a data disc.

All student work is reviewed by professionals during the juried review period at the end of each semester. In addition, the students compile their work into portfolios at the end of the second year to be assessed by faculty and invited industry professionals. In the senior

year, the students develop their professional portfolio, which is reviewed by industry professionals and members of the animation faculty. The final capstone project is presented at the Woodbury Animation Showcase.

STUDENT WORK

The Animation program is committed to supporting the students in ownership of their creative work. The university reserves the right to retain student work for archival, educational and marketing purposes. In general, original work is returned within one calendar year but may be kept for up to three years to meet accreditation needs. Digital copies of work may be kept indefinitely of which the Animation department faculty member in charge of maintaining the archive will determine. For further details on this policy, see the Animation portal site.

ACADEMIC STANDARDS

Less than average work is not acceptable for a professional degree. Students must maintain a grade of "C" (2.0) or higher for any core animation studio in order to continue in the studio sequence. A student whose grade drops below a "C" must repeat that studio prior to enrollment in the succeeding studio. In order to meet these standards, it is strongly recommended that a student not enroll in more than 12 studio units in a semester.

Core animation studios include:

ANIM 100	Animation Principles
ANIM 161	Introduction to Digital Media
ANIM 211	Storyboarding
ANIM 203	Sophomore Studio I
ANIM 204	Sophomore Studio II
ANIM 305	Junior Studio I
ANIM 306	Junior Studio II
ANIM 485	Senior Studio I
ANIM 486	Senior Studio II
ANIM 495	Animation Portfolio

SPECIAL LEARNING

OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume

collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

The Woodbury University Animation faculty members are dedicated to providing students with enriching experiences outside the classroom and campus. Internships or work experience give students a close-up look at the professional world of animation. Local organizations as well as the on-campus student club offer lectures, conferences and screenings of a wide range of animation, including film, games, experimental animation and related arts. Opportunities to explore the rich Los Angeles entertainment and art communities and to study abroad either in a summer program or as an exchange student are a vital part of the program.

INTERNSHIP/WORK EXPERIENCE

Prior to graduation, students must complete 120 hours of work experience in the animation profession. This may be paid or unpaid and must be accomplished in the junior or senior year. With the aim of maintaining the highest level of excellence in course work, full-time students are encouraged to work no more than 10 hours per week. Students are responsible for completing an Internship Contract with the sponsor company and the Chair of the department and maintaining a written journal which may include art detailing the experience, how they met the learning objectives and what professional skills they gained from the internship. At the completion of the work, the sponsoring company must complete an evaluation of the student's work including a statement of number of hours completed. This signed evaluation will be submitted to the chair of the department to complete the requirements of the internship.

STUDY ABROAD

The school of Media, Culture & Design offers summer study abroad programs, which have included London, Paris, and Turkey, including topics exploring design and photography. Exchange programs in visual communications and game design are available in Germany, Mexico and the Netherlands, as well as opportunities with a number of other universities world-wide. Woodbury also hosts international students, many of whom participate in the Animation program, creating a cross-cultural experience in our production studios.

DESIGN SYMPOSIA

This required course takes students off campus to attend a wide range of art, design, film, and performance experiences in the greater Los Angeles area. Each student maintains a journal of both written and visual material and takes part in discussions of the various events they attend. Faculty assist the students in connecting the current art and film trends they are experiencing to the history of animation, art and film they are studying at Woodbury.

LECTURES

Each year the full-time faculty in Animation host a fall and spring lecture, inviting professionals from the local studios to come present work and speak to students about a variety of topics; recent lectures have focused on character design, pitching a TV show, and using motion analysis in gaming animation. Students attend these lectures as part of their coursework and receive credit in some classes.

LOCAL EVENTS AND ORGANIZATIONS

Because we are located in the heart of the Los Angeles animation industry, there are many local events and organizations that can enrich and expand the animation student's time at Woodbury.

CTN ANIMATION EXPO

The CTN Animation Expo is a talent-focused conference held yearly in the Burbank area. It brings together the artists, educators and students from the local animation communities, including film and video, gaming, and education. Woodbury University is proud to sponsor this event and encourages our students to volunteer and attend this unique gathering of animation talent.

ASIFA-HOLLYWOOD

ASIFA-Hollywood is the Los Angeles chapter of The International Animated Film Society, a non-profit organization dedicated to the advancement of the art of animation. Woodbury University and the Animation program are happy to sponsor many ASIFA events on campus, including screenings, book signings. Students are encouraged to join ASIFA to receive the many benefits of membership, including an opportunity to network with industry professionals.

COMPUTER LITERACY REQUIREMENTS

The Animation Department requires its graduates to be literate in the current media of representation and communication, demonstrated by the following:

1. A proficiency in computer systems operations, including communication, upgrades and management; a familiarity with the multiple platforms available in Woodbury IT labs.
2. A proficiency in internet research, through successful completion of LSCI 105 Information Theory and Practice or an appropriate equivalent. Bibliographic documentation of database and Web-based sources of both text and images is required in all Animation courses.
3. A proficiency in word-processing and document formatting, including image and color management for printing.
4. A proficiency in file and asset management in a shared digital environment and using multiple software programs in an animation pipeline through successful completion of ANIM 111 Digital Citizenship or appropriate equivalent.
5. A proficiency in computer graphics software for image processing and 2D and 3D animation, as demonstrated through successful completion of ANIM 100 Animation Principles, ANIM 261 Introduction to Digital Media and ANIM 262 Introduction to 3D Computer Animation or appropriate equivalent.

Media literacy is embedded in the curriculum at all levels, and animation students are expected to demonstrate these proficiencies through successful completion of their coursework.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

The Department of Animation requires a laptop computer for third and fourth year studios beginning with ANIM 305 Junior Studio I, but strongly recommends it for first year students. The system and software must be compatible with existing on-campus computer labs. Students may choose either Mac or PC based on their needs and budget. Questions may be directed to the department chair. Specific hardware and software requirements are listed on the Animation portal site.

Students are responsible for email and ISP accounts; student-owned computers used on campus must have a network, and/or wireless card, depending on where the computer will be used.

MINOR REQUIREMENTS

ANIMATION MINOR (FOR DESIGN MAJORS)

ANIM 100	Animation Principles	3 units
ANIM 161	Introduction to Digital Media	3 units
ANIM 102	Beginning Figure Drawing	3 units
ANIM 211	Storyboarding	3 units

Select one from the following courses:

ANIM 221	Animation Drawing	3 units
ANIM 240	History of Animation	3 units
ANIM 340	Visual Development	3 units
ANIM 330	Animal Drawing	3 units
ANIM 262	Introduction to 3D Computer Animation	3 units
Total Units		15

ANIM MINOR (FOR NON-DESIGN MAJORS)

FOUN 102	Design Elements	3 units
ANIM 100	Animation Principles	3 units
ANIM 211	Storyboarding	3 units
ANIM 261	Introduction to Digital Media	3 units
ANIM 240	History of Animation	3 units
Total Units		15

COURSES

ANIM 100 Animation Principles

3 UNITS

An introductory studio course in the fundamental principles of animation. Through lecture, demonstration and in-class exercises, the students will study the basic theory and mechanics of the discipline. Students will develop both drawing and observational skills through the creation of simple animations using principles such as squash and stretch, overlap and follow through.

Emphasis on the fundamentals of character design, storyboarding, and layout will be studied through the creation of a short animation project. Studio.

Prerequisite: None.

Portfolio Project: Final class project and animation test delivered on a DVD. Supporting art and written material may be included.

ANIM 102 Beginning Figure Drawing

3 UNITS

A beginning course in life drawing. Expressive and technical studies in various media emphasizing gesture, structure and anatomy. Studio. Prerequisite: FOUN 101 Beginning Drawing.

Portfolio Project: A selection of 10 pieces from varying projects representing the student's best work presented in portfolio form. Written material and supporting sketches may be included.

ANIM 111 Digital Citizenship

1 UNIT

A lecture class in the use of shared digital resources and digital protocol. Topics include knowledge of computer and networks; basic OSX, Windows and Linux; folder management, naming conventions and recognizing file types; using the internet and school networks effectively; proper use of email; printing basics, color profiles; troubleshooting techniques; using passwords and logins; and backup protocol. Emphasis on a professional approach to cooperative use of shared digital resources. Lecture. Prerequisites: None. A grade in this course of C or better is a prerequisite to use of the Digital Resource Center Render Farm.

ANIM 112 Portfolio Review Workshop

1 UNIT

A lecture course in the preparation of academic portfolios to support students in preparing for Progress Portfolio Review. Lecture. Prerequisite: None.

ANIM 161 Introduction to Digital Media

3 UNITS

An introductory studio course in the fundamental computer applications and processes used for digital media production. Emphasis on software programs dealing with imaging, drawing and painting, editing, compositing, motion graphics, raster and vector artwork. Studio. Prerequisite or Co-requisite: ANIM 111, Digital Citizenship or consent of instructor.

Portfolio Project: A DVD presentation of all major projects. Supporting written material, storyboards, and concept sketches should accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 193 Open Studio: Animation Principles

3 UNITS

This course can substitute or remediate for ANIM 100 Animation Principles. An introductory course in the fundamental principles of animation taught in an open studio format. Students will develop both drawing and observational skills through creation of simple animation exercises using principles such as squash and stretch, overlap and follow through. Emphasis on the fundamentals of character design, storyboarding and layout will be studied through creation of a short animation project. Studio. Prerequisite: Permission of instructor or department chair.

Portfolio Project: Final class project and animation test delivered on a DVD. Supporting art and written material may be included.

ANIM 1931 Open Studio: Storyboarding

3 UNITS

This course can substitute or remediate for ANIM 121 Storyboarding. An open studio course in storyboarding for animation. Emphasis on visual storytelling, story structure, character development, cinematic language, and drawing techniques used in storyboarding. Studio. Prerequisite: Consent of instructor or department chair.

Portfolio Project: Three animation storyboards presented in a portfolio format. All supporting writing and art related to the boards should be included.

ANIM 203 Sophomore Studio I: Animation

3 UNITS

A studio course building on ANIM 100 Animation Principles, developing skills in character animation. Emphasis on the basic principles of character development, performance and animation techniques. Student will assemble their projects into a finished pencil test animation reel. Prerequisites: ANIM 100 Animation Principles.

Portfolio Project: A DVD presentation of the pencil test animation reel including all major projects. Any written material for the course will be included in the portfolio.

ANIM 204 Sophomore Studio II: Layout

3 UNITS

A studio course in the fundamentals of animation layout and pictorial composition as staged environments for animated characters. Topics will include perspective, lighting and tone, issues of style, architectural elements, natural elements, and props as visual storytelling devices. The artist's statement for the Sophomore year Progress Portfolio will be completed in this class. Studio. Prerequisites: FOUN 101, Beginning Drawing, ANIM 203, Sophomore Studio I, and FOUN 104, Drawing Concepts and Composition.

Portfolio Project: A presentation in portfolio form of assignments such as background design, scene layout and workbook example. All research, preliminary work, written treatment of story and artist's statement will be included as part of the portfolio.

ANIM 210 Design Symposia

1 UNIT

Students will attend lectures, exhibitions or events exploring variety of topics in design. Both on and off campus events are encouraged. Lecture.

Prerequisite: None.

Portfolio Project: Student will submit a journal including collected materials, writing and sketching related to the events attended.

ANIM 211 Storyboarding

3 UNITS

A studio course in storyboarding for animation. Emphasis on visual storytelling, story structure, character development, cinematic language, and drawing techniques used in storyboarding. Studio. Prerequisites: ANIM 100, Animation Principles.

Portfolio Project: Three animation storyboards presented in a portfolio or DVD. All supporting writing and art related to the boards may be included.

ANIM 221 Animation Drawing

3 UNITS

Examination and exploration using the figure, both nude and clothed, as reference for creating animation characters, sequential studies and caricature. Studio. Prerequisite: ANIM 203 Sophomore Studio I Animation, ANIM 102 Beginning Figure Drawing or FOUN 105 Intro to Figure Drawing

Portfolio Project: A selection of ten observational

studies from in-class figure work and a selection of varying projects representing the student's best work presented in a portfolio form. Research, supporting sketches and written statements may be included.

ANIM 231 Painting: Traditional and Digital Explorations

3 UNITS

A beginning studio exploring painting techniques in both traditional and digital media. Watercolor, gouache and acrylic will be explored, as well as digital painting techniques that mimic traditional and more experimental techniques. Studio. Prerequisites: FOUN 103 Design and Color Elements or permission of instructor.

Portfolio Project: A minimum of six finished paintings, three traditional and three digital, in a portfolio format. Supporting sketches and written material may be included.

ANIM 223 The Costumed Figure

3 UNITS

An intermediate studio emphasizing the figure with costumes and props. Investigation of both drawn and painted form using a variety of media. Topics include composition, color and lighting. May be repeated up to 2 times for credit. Prerequisites: FOUN 103 Design and Color Elements 1 and ANIM 102 Beginning Figure Drawing, or FDES 210 Fashion Sketching 2, or permission of instructor.

Portfolio Project: A selection of 10 pieces from varying projects representing the student's best work presented in a portfolio form. Written material and supporting sketches may be included.

ANIM 240 History of Animation

3 UNITS

A lecture course focusing on the historical, theoretical, aesthetic and technical developments that have shaped the medium since its beginnings. Lectures include screenings of animated works, stages of production and a general overview of animation process. Lecture. Prerequisite: None.

Portfolio Project: Final paper for the course will be included in printed form.

ANIM 245 Iconic Films: Essentials for Animators

3 UNITS

Even though animation is created one image at a time, it is still considered cinema, and as such the audience expects future animated films to be ever more cinematic in content. This course is intended to be an overview of the great films and filmmakers of the last century and how they influenced the art of cinema as we know it. Material will be through lectures and screenings of films, supplemented by suggested reading. Lecture.

Prerequisites: WRIT 111, Academic Writing 1.

ANIM 262 Introduction to 3D Computer Animation

3 UNITS

Instruction in the fundamental principles of animation as applied to 3D digital animation. Emphasis on the basic processes of modeling, texturing, lighting and rendering. Students will create a series of simple animations, and model and light simple props using a 3D software. Prerequisite: ANIM 111 Digital Citizenship, ANIM 161 Intro to Digital Media.

Portfolio Project: A DVD presentation of all major projects. Supporting written material, storyboards, and concept sketches may accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 289 Progress Portfolio

0 UNITS

Required as a prerequisite to ANIM 305, Junior Studio I, students will prepare a digital portfolio including work from each Animation and Design Foundation studio completed. Work from courses transferred into the major and personal work may also be included. Students will complete a written statement reflecting on strengths, weaknesses and goals. A panel of faculty will assess the students' portfolios for progress in the major and readiness for upper division studios. Studio.

ANIM 293 Open Studio: Sophomore Studio 1: Animation

3 UNITS

This course can substitute or remediate for ANIM 203 Sophomore Studio 1. An open studio course building on ANIM 100 Animation principles, developing skills in character animation. Emphasis on the basic principles of character development, performance and composi-

tion, and visual storytelling. Studio. Prerequisite: ANIM 100 Animation Principles and ANIM 121 Storyboarding OR consent of the instructor or department chair.

Portfolio Project: A DVD presentation of the pencil test animation reel including all major projects. Any written material for the course will be included in the portfolio.

ANIM 2931 Open Studio: Sophomore Studio 2: Layout

3 UNITS

This course can substitute or remediate for ANIM 204 Sophomore Studio 2. An open studio course in the fundamentals of animation layout and pictorial composition as staged environments for animated characters. Topics will include perspective, lighting and tone, issues of style, architectural elements, natural elements, and props as visual storytelling devices. The artist's statement for the Sophomore Year Progress Portfolio will be completed in this class. Studio. Prerequisites: FOUN 101 Beginning Drawing, ANIM 203 Sophomore Studio 1, FOUN 102 Design and Color Elements 1 OR consent of the instructor or department chair.

Portfolio Project: A presentation in portfolio form of background design, scene layout and workbook example. All research, preliminary work, written treatment of story and artist's statement will be included as part of the portfolio.

ANIM 305 Junior Studio I

3 UNITS

An intermediate studio course in project development focusing on the execution of story into film or interactive projects. Students will form in groups of 4-6 to create a project proposal, which will be completed in Junior Studio II. Topics will include dramatic structure, theme, continuity, visual language, and presentation skills. Project proposals will include a treatment, storyboard, concept art, character design, short animatic, and production schedule showing how the project will be completed. Studio. Prerequisite: ANIM 204 Sophomore Studio II Layout, ANIM 289 Progress Portfolio. Students must have a laptop in order to enroll in this class.

Portfolio Project: Each student will compile a portfolio or DVD of his or her contribution to the animated project. The full animatic may be included at the end of the DVD for context. All material will be clearly labeled explaining what part of a scene the student did. Sup-

porting sketch and concept art, and written material should be included in process book or portfolio format.

ANIM 306 Junior Studio II

3 UNITS

This is an advanced studio course integrating all aspects of professional animated production. Students will work in their established teams in the production of the animated project developed in Junior Studio I. Emphasis on the elements of visual storytelling, animation, sound, editing and compositing. The artist's statement and a proposal for Senior Studio will be completed in this class. Studio. Prerequisite: ANIM 305 Junior Studio I.

Portfolio Project: Each student will assemble a properly documented clip reel of his or her contribution to the animated project on a DVD. The full project may also be included at the end of the DVD for context. Supporting sketches, art, and written material should be included in a process book or portfolio format.

ANIM 316 Intermediate Animation

3 UNITS

An intermediate class focused on traditional animation building on the skills introduced in Sophomore Studio II. Emphasis on character construction and drawing, expressions and posing, sequential storytelling, scene planning, secondary animation and dialogue. Studio. Prerequisite: ANIM 203 Sophomore Studio I: Animation.

Portfolio Project: A DVD presentation of all animation tests presented as a pencil test reel. Written material, supporting sketches, designs and research may be included.

ANIM 325 Introduction to Acting and Improvisation

3 UNITS

A course for anyone interested in exploring human behavior, and their own creativity, "through the lens of the actor." Working both individually and in groups, students will explore the actor's tools of observation, listening, physical expression and imagination, as well as the basics of improvisation and creating a character. Emphasis on acting for the screen and television: class sessions will be videotaped. Studio. Prerequisite: None.

Portfolio Project (for Animation students):

A DVD presentation of the student's best work recorded during the class sessions.

ANIM 330 Animal Drawing

3 UNITS

An intermediate studio course in sketching and drawing animals. Onsite drawing of a wide variety of animals at the Los Angeles Zoo, as well as drawing sessions on campus utilizing both domestic and wild animals. Basics include gesture, rhythm, volumes, and proportion with an emphasis on quick study, character design, movement and comparative anatomy. Studio. Prerequisite: ANIM 221 Animation Drawing, ANIM 102 Beginning Figure Drawing, FOUN 105 Intro to Figure Drawing.

Portfolio Project: A selection of ten pieces from varying projects representing the student's best work presented in a portfolio form. Written material and supporting sketches may be included.

ANIM 335 Experimental Figure Drawing

3 UNITS

Advanced studio course in figure drawing in various dry media. Emphasis on non-traditional visual sense of figure through the use of interpretive distortion and discovery through juxtaposition of materials. Drawing from the model with full figure, drapery, costume and props. Further development of a personal style through experimentation with materials and compositional ideas. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

Portfolio Project: A selection of 10 pieces from varying projects representing the student's best work presented in a portfolio form. Written material and supporting sketches may be included.

ANIM 340 Visual Development

3 UNITS

Examination and exploration of composition, lighting, color, style, character design and various painting techniques as components of animation development and visual storytelling. Emphasis placed on techniques used by professional development artists and illustrators in the animation industry. Prerequisite: ANIM 221, Animation Drawing, ANIM 204 Sophomore Studio II Layout.

Portfolio Project: A selection of six pieces from varying projects representing the student's best work presented in a portfolio form. Research, supporting sketches and written statements maybe included.

ANIM 361 3D Computer Animation I

3 UNITS

An intermediate studio course in 3D computer applications. Topics include modeling, rigging, and techniques of character animation using 3D computer software.

Students will create projects using both character and camera animation, and explore lighting and texturing. Studio. Prerequisite: ANIM 262 Introduction to 3D Computer Animation.

Portfolio Project: A DVD of three or more projects, including the final project, showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.

ANIM 362 3D Computer Animation II

3 UNITS

An advanced studio course in 3D computer animation. Emphasis on advanced animation techniques, staging, lighting, texturing and rendering. Students will create an animated sequence and produce it from start to finish. Studio. Prerequisite: ANIM 361 3D Computer Animation I.

Portfolio Project: A DVD of the completed sequence including examples from all stages of production. Supporting storyboard, sketches, research and written material may be included as a slide show or presented in portfolio format.

ANIM 363 2D Computer Animation I

3 UNITS

A course focusing on 2D software currently in use for production of television and short form animation. Emphasis on applying the basic principles of animation production in a 2D CG environment. Students will create a short project to complete in the 2D software. Studio. Prerequisite: ANIM 161 Introduction to Digital Media or consent of the instructor.

Portfolio Project: A DVD of the final project showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.

ANIM 364 2 D Computer Animation II

3 UNITS

An advance course in the principles of 2D compositing. Emphasis on the use of post-production techniques to

enhance the visual storytelling and problem solve in production situations. Topics include principles of editing and the visual language of cinema. Studio. Prerequisite: ANIM 161 Introduction to Digital Media, ANIM 111 Digital Citizenship.

Portfolio Project: A DVD of animation showing an understanding of compositing principles. At least one example of a complete scene broken down into the various layers should be included. All supporting process art and written material may be presented in portfolio format. All DVDs should be accompanied by a detailed shot list.

ANIM 365 Stop Motion/ Experimental Animation

4 UNITS

This studio course is an introduction to the fundamentals of stop-motion and experimental animation. Students will experiment animating with materials shot in front of a camera in a real three dimensional space.

Portfolio Project: A DVD of three or more projects, including the final project, showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.

ANIM 393 Open Studio: Junior Studio 1

3 UNITS

This course can substitute or remediate for ANIM 305 Junior Studio 1. An intermediate open studio course in project development focusing on the execution of story into film or interactive projects. Students will form groups of 4 to 6 to create a project proposal, which will be completed in Junior Studio 2. Topics will include dramatic structure, theme, continuity, visual language, and presentation skills. Project proposals will include a treatment, storyboard, concept art, character design, short animatic, and production schedule showing how the project will be completed. Studio: Prerequisite: ANIM 206 Sophomore Studio II. ANIM 289 Progress Portfolio.

Portfolio Project: Each student will compile a portfolio or DVD of his or her contribution to the animated project. The full animatic may be included at the end of the DVD for context. All material will be clearly labeled explaining what part of a scene the student did. Supporting sketch and concept art, and written material should be included in process book or portfolio format.

ANIM 3931 Open Studio: Junior Studio 2

3 UNITS

This course can substitute or remediate for ANIM 306 Junior Studio 2. This is an advanced open studio course integrating all aspects of professional animated production. Students will work in their established teams in the production of the animated project developed in Junior Studio 1. Emphasis on the elements of visual storytelling, animation, sound, editing and compositing. The artist's statement and a proposal for Senior Studio will be completed in this class. Studio. Prerequisite: ANIM 305 Junior Studio 1 OR consent of instructor or department chair.

Portfolio Project: Each student will assemble a properly documented clip reel of his or her contribution to the animated project on a DVD. The full project may also be included at the end of the DVD for context. Supporting sketches, art, and written material should be included in a process book or portfolio format.

ANIM 405 Background Painting

3 UNITS

An advanced studio course in background painting techniques, both traditional and digital. Emphasis is placed on staging and supporting the theme and narrative of the animated story through color, composition, perspective, tone and mood. Studio. Prerequisite: ANIM 204 Sophomore Studio 2 and ANIM 340 Visual Development or consent of instructor.

Portfolio Project: A selection of 6 pieces from varying projects representing the student's best work presented in a portfolio form. Research, supporting sketches and written statements may be included.

ANIM 410 Advanced Figure Drawing

3 UNITS

An advanced course in life drawing and the study of the human figure using a variety of traditional and experimental media. Emphasis on the development of figure art for use in professional portfolios. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

Portfolio Project: A selection of ten pieces from varying projects representing the student's best work presented in a portfolio form. Written material and supporting sketches may be included.

ANIM 416 Character Animation Workshop

3 UNITS

An advanced studio workshop focusing on character animation within the production environments of Junior and Senior Studios. Emphasis on setting up a scene, including character layout, posing, timing, dialogue, performance, and placing the scene within the continuity of the story. Studio. Prerequisite: ANIM 203 Sophomore Studio II Animation.

Portfolio Project: A DVD presentation of all animation tests presented as a pencil test reel. Written material, supporting sketches, designs and research may be included.

ANIM 420 Effects Animation

3 UNITS

An introduction to the principles of effects animation in both 2D and 3D projects, hand drawn and CG. Topics will include water, fire, smoke, shadows and other natural phenomena. Emphasis will be on the appropriate use of effects to support the story and art direction in an animated project. Studio. Prerequisite: ANIM 261 Introduction to 2D Computer Animation and ANIM 262 Introduction to 3D Computer Animation or consent of instructor.

Portfolio Project: A DVD including six projects, three in 2D animation and three in 3D animation. Supporting sketches and written material will be assembled in a project book to be presented with the DVD.

ANIM 485 Senior Studio I

4 UNITS

An advanced studio course that consolidates all animation methodologies. Emphasis on concept design and preproduction processes for the senior thesis project. Students will develop presentation storyboards, process books, concept design and animatics. Studio. Prerequisite: ANIM 306 Junior Studio II.

Portfolio Project: Student will create a production bible that will be maintained through the completion of the thesis project. Concept art, storyboards, character design and research material will be included. The final animatic will be submitted as a DVD.

ANIM 486 Senior Studio II

4 UNITS

An advanced studio course covering all aspects of animation production. A continuation of Senior Studio

I. Emphasis on production of the senior thesis project and preparation for national or international animation festivals. Studio. Prerequisite: ANIM 485 Senior Studio I and permission of the instructor.

Portfolio Project: A completed poster for the final project and the production bible for the project will be submitted. The final project will be submitted as a DVD in an appropriate professional case.

ANIM 490 Internship Work Experience

1-4 UNITS

Off-campus internship in animation. The student bears the responsibility for submitting the proposal that identifies the sponsor of the participating organization, the learning objectives and criteria for evaluation. The department chair must approve all internships. A minimum of 40 hours is required for each unit of credit. Prerequisite: Junior standing and permission of the department chair.

Portfolio Project: Student will maintain a written journal which may include art detailing the experience, how they met the learning objectives and what professional skills they gained from the internship.

ANIM 493 Open Studio: Senior Studio 1

4 UNITS

This course can substitute or remediate for ANIM 485 Senior Studio I. An advanced open studio course that consolidates all animation methodologies. Emphasis on concept design and preproduction processes for the senior thesis project. Student will develop presentation storyboards, process books, concept design and animatics. Studio. Prerequisite: ANIM 306 Junior Studio II. Student pass Sophomore Portfolio review OR consent of instructor or department chair.

Portfolio Project: Student will create a production bible that will be maintained through the completion of the thesis project. Concept art, storyboards, character design and research material will be included. The final animatic will be submitted as a DVD.

ANIM 4931 Open Studio: Senior Studio 2

4 UNITS

This course can substitute or remediate for ANIM 486 Senior Studio II. An advanced open studio course covering all aspects of animation production. A continuation of Senior Studio I. Emphasis on production of the senior thesis project and preparation for national or international animation festivals. Studio. Prerequisite:

ANIM 485 Senior Studio IOR consent of instructor or department chair.

Portfolio Project: A completed poster for the final project and the production bible for the project will be submitted. The final project will be submitted as a DVD in an appropriate professional case.

ANIM 4932 Open Studio: Animation Portfolio

3 UNITS

This course can substitute or remediate for ANIM 495 Animation Portfolio. Instruction in the preparation and presentation of the animation resume, portfolio and reel. Lecture topics include professional practice, studio structure, career strategies, and business practices relating to animation. Studio. Prerequisite: ANIM 306: Junior Studio IOR consent of instructor or department chair.

Portfolio Project: All elements of the student's projects from all classes will be reviewed and the appropriate work will be assembled into a professional portfolio and reel for job hunting. Resumes, cover letters, artist's statements and other written material will be included. The student will provide a copy to be maintained in the Animation archive.

ANIM 495 Animation Portfolio

3 UNITS

Instruction in the preparation and presentation of the animation resume, portfolio and reel. Lecture topics include professional practice, studio structure, career strategies, and business practices relating to animation. Studio. Prerequisite: ANIM 306 Junior Studio II.

Portfolio Project: All elements of the student's projects from all classes will be reviewed and the appropriate work will be assembled into a professional portfolio and reel for job hunting. Resumes, cover letters, artist's statements and other written material will be included. The student will provide a copy to be maintained in the Animation archive.

ANIM 170, 270, 370, 470 Topics in Animation

3 UNITS

An in-depth study of topics of a specialized nature in the field of animation. Lecture, three hours a week. Studio, six hours a week. Prerequisite: Consent of instructor.

Portfolio Project: To be determined by the instructor and Chair of Animation. All projects must include an art component and a written component.

ANIM 299, 399, 499 Independent Study

1-4 UNITS

Individual studio investigation of special interest chosen by the student. Regular, periodic meetings with assigned faculty member are required. Consent and approval of the Department Chair. Thirty hours required for each unit of credit. No more than ten units of credit may be given for Independent Study courses toward the BFA degree. Prerequisite: Independent Study contract.

Portfolio Project: To be determined by the instructor and Chair of animation. All projects must include an art component and a written component.

CURRICULAR MAP

Department of Animation

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT
High Importance	High Importance	High Importance	High Importance	Portfolio Review: Formative
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Senior Studio: Summative
Low Importance	Low Importance	Low Importance	Low Importance	Anim. Portfolio: Summative

UNIVERSITY PRINCIPLES 1 Innovation & Creativity 2 Communication 3 Transdisciplinarity 4 Social Responsibility 5 The Integrated Student

Major Courses	PRINCIPLES	AN100 Animation Principles	FO101 Beginning Drawing	FO102 Design & Color 1	AN111 Digital Citizenship	AN102 Beg Figure Drawing	AN121 Storyboarding	AN112 Portfolio Rev Workshop	AN261 Intro to 2D Comp Anim	Freshman Year-end Portfolio Review	AN205 Sophomore Studio I	AN210 Design Symposia	AN221 Animation Drawing	AN240 History of Animation	FO104 Drawing & Comp.	FO103 Design & Color 2	AN206 Sophomore Studio II	AN 262 Intro to 3D Comp Anim	CO2xx Film History	Sophomore Year-end Portfolio Review	AN230 Visual Development	AN305 Junior Studio I	AN361 3D Comp Anim I	AN363 2D CompAnim I	FN 2xx Art History	AN306 Junior Studio 2	AN 330 Animal Drawing	AN362 3D Comp Anim II	AN364 2D CompAnim II	Junior Year-end Portfolio Review	AN485 Senior Studio I	FN2xx Art Hist or CO2xx Film History	AN486 Senior Studio II	AN495 Animation Portfolio	AN490 Internship Work Exp	Drawing Requirement (120 hours)			
Learning Outcomes	UNIVERSITY PRINCIPLES	1 2	1 2	1 2	2 3 5	1 2	1 2	2 5	1 2	2 5	1 2	4 5	1 2	4 5	1 2	1 2	1 2	1 2 3	4 5	2 5	1 2	1 2 5	1 2 3	1 2 3	4 5	1 2 5	1 2	1 2 3	1 2 3	4 5	All	4 5	All	1 2 5	4 5	1 2			
A. Understanding through project-oriented studies. (NASAD standards Film Video 3a; Digital Media 3a,b,d)																																							
Narrative and non-narrative story structures	12																																						
Development and co-ordination of art and design strategies	12																																						
Time and motion as an expressive design consideration	12																																						

B. Knowledge of basic artistic concepts and skills. (NASAD standards Core Basic Knowledge Skills 1a1,2b,4; Digital Media 3a,b,e)	
Principles of visual concepts and organization	12
Organize and represent content in storyboard form	12
Understanding performance and characterization.	12
C. Basic concepts, tools, techniques and procedures for production. (NASAD standards Core Basic Knowledge Skills1a1; Film Video3b; Digital Media 3a,c)	
Drawing, painting, sculpture and other hand-based art skills	12
Digital video production processes	12 3

Communication (B.A.)

Nicole Marie Keating, Ph.D., Department Chair

The communication department is a vital part of the School of Media, Culture & Design at Woodbury and benefits from its strategic location in Burbank, CA, widely known as the media capital of the world. The curriculum offered spans the full range of communication studies including broadcasting, media analysis, and popular culture. Students in the major have abundant opportunities to develop a personalized education plan that includes additional cross-disciplinary coursework from other areas of the school including animation, graphic design, fashion, and psychology.

Communication is a hybrid discipline that bridges the humanities and social sciences. Many people are drawn to the study of communication because they find that it helps them understand the underlying symbolic processes found in the modern world. As such, it is a perfect gateway degree for entry into careers and graduate programs related to media, entertainment, and culture. Business leaders regularly cite communication as one of the top critical skills needed for employment in the 21st century.

The education provided in our department builds the self-awareness needed to make reflective choices from an ever-expanding array of communication possibilities. During their course of study, students become active critical thinkers with unique and well-developed perspectives on communication practices. They develop the ability to communicate effectively with diverse others and to examine the nature of communication from multiple theoretical perspectives. In short, they acquire all the attributes of a communication scholar.

Creative inquiry is a hallmark of our program. In addition to a solid foundation in traditional communication research, students explore the boundaries of their thought using all the modern media available to them in the present day. They are given the necessary tools to become proficient public speakers, digital communicators and academic researchers. Assignments have been carefully tailored to meet the learning outcomes for each class. Courses, too, are clearly aligned to

program outcomes so that students can direct their own progress as they move through the curriculum.

The curriculum has been devised to follow four stages loosely connected to the four years of a traditional degree cycle. The first stage provides a solid introduction to the field in both its theoretical and applied aspects. The second develops the interpretive capabilities of the student through the close reading of texts and examination of personal communication practices. Students expand their purview in the third stage to include visual communication and the broader socio-cultural aspects of communication. In the fourth stage, they delve further into the study of media and culture while also personalizing their creative research agenda. Successful completion of each stage of the curriculum, as well as its related theory and research components, is demonstrated in student learning portfolios, comprehensive exams, and the end-of-year departmental showcase.

The major culminates in a four-year Bachelor of Arts degree. For further information about the Communication major, contact Nicole Keating, Chair of Communication, at nicole.keating@woodbury.edu.

MISSION

Communication studies the formation and flow of meaning that takes place through the symbolic representation of shared social realities. Our department encourages students to understand these communication processes through academic research, creative inquiry, and ethical reflection. The curriculum we have developed integrates theoretical expertise with practical skills in communication and research practices. Students graduate with the knowledge needed to succeed in a wide variety of fields related to media and contemporary culture.

PROGRAM LEARNING OUTCOMES

- Students will attain a solid grasp of leading theories and research practices found in the discipline
- Students shall cultivate responsive listening skills and openness to the messages of others through their personal interactions inside and outside of the classroom
- Students shall develop an appreciation for cultural diversity and multiple ways of knowing

- Students will gain the tools and confidence needed to conduct research and frame arguments in a scholarly way
- Students will increase their media literacy through the production and analysis of communication texts
- Students shall gain exposure to professional practices in organizations and other entities related to their chosen area of focus in communication studies

FACULTY

Our faculty is dedicated to providing the highest quality instruction possible in order to achieve the student learning outcomes defined by the curriculum. They bring a wide range of knowledge and expertise in the service of this goal, which is matched by their enthusiasm for the subject of communication. Many of them are active professionals in the local media and entertainment industries. All faculty members have office hours set aside for students to receive individual instruction outside of class.

CHAIR

Nicole Marie Keating, Assistant Professor,
Communication
B.A. Philosophy, McGill University
M.A., Ph.D. Communication, Annenberg School for Communication, University of Pennsylvania

FULL TIME FACULTY

Barbara J. Bowley, Associate Professor,
Anthropology and Information Literacy
B.A., Rutgers College
M.A., M.S., Columbia University

Edward M. Clift, Associate Professor,
Communication
B.F.A., Photography, New York University
M.F.A, Photography, Savannah College of Art & Design
M.A., Communication, Annenberg School for Communication, University of Pennsylvania
Ph.D., Communication, University of Utah

PARTICIPATING ADJUNCT

Tammera Stokes-Rice, Adjunct Professor,
Communication
B.F.A. Southwest Missouri State University
M.A., Communication, California State Northridge,

Private consultant in public relations and strategic communications.

ADJUNCT FACULTY

Ani Abcarians, Adjunct Professor,
Communication
B.A. Communication Studies, UCLA
M.A. Communication Studies, California State University, Los Angeles

Burcak Aydin-Mcbride, Adjunct Professor,
Communication
B.A., International Relations, University of Southern California
M.A., Communication Studies, California State University, Northridge

Jessica Baty, Adjunct Professor,
Communication Studies
B.A., University of North Carolina, Human Communication Studies
M.A., University of Denver

Sydney Balbes, Adjunct Professor,
Communication
B.P.A., Professional Arts, Woodbury University
M.F.A., California State University, Dominguez Hills
Post-Graduate work at UCLA with a concentration in Motion Graphics and Photojournalism
Owner, Graphic Artists Ltd.

Rina Canzona, Adjunct Professor,
Communication
B.A., Communication Studies, Loyola Marymount
M.A., Communication Studies, California State University Northridge

David Collins, Adjunct Professor,
Communication
B.A. University of Colorado, Boulder
M.F.A. USC School of Cinema (Peter Stark Motion Picture Producing Program)

Jeff Cooper, Adjunct Professor, Communication
M.F.A., Film, Art Center College of Design; M.A., Film & Video, American University; B.S., General Studies, Old Westbury; President, Cut Entertainment Group

**Sabrina Dalla-Valle, Adjunct Professor,
Communication**

M.F.A., Writing & Consciousness,
New College of California
B.A., Linguistic Anthropology, Reed College; IBG (Bilingual International Baccalaureate), English and French Languages, Photography, Sophia Antipolis, France

**Richard Dent, Adjunct Professor,
Communication**

M.F.A., Poetry, University of Arizona
B.A. Writing/Liberal Arts, University of Redlands

**Steve Dyer, Adjunct Professor,
Communication**

B.A., English, University of Wisconsin at Madison
M.B.A., University of Wisconsin at Madison

**Jeanette Fischer, Adjunct Professor,
Communication**

B.A., Linguistics, Pomona College
M.A. (ABT), Linguistics, ESL, San Diego State University

**Kristen Fuhs, Adjunct Professor,
Communication**

B.S. Communication, Northwestern University
M.A., Ph.D. Critical Studies, University of Southern California

Richard Jankovich, Adjunct Professor,

BA Broadcasting and Communication, Marquette University, Music Composition and Film Scoring, New York University; Chief Operations Officer of Sonic Branding

Olga Legg, Adjunct Professor, Communication

Ph.D., English Literature, Herzen Saint-Petersburg University, Russia
M.A., Philology and Pedagogy, Arzamas State Pedagogical University, Russia.

**Tatevik Mamikonyan, Adjunct Professor,
Communication**

M.A. Communication,
California State University- Northridge
B.A. Communication,
University of Southern California, Annenberg (USC)

Lyle Slack, Adjunct Professor, Communication

B.A., English and Political Science, Bloomsburg University of Pennsylvania
M.A., English and Political Science, Allegheny College.
Screenwriter, freelance journalist and arts critic/feature writer

**Teri Thompson, Adjunct Professor,
Communication**

BA, CSU Long Beach, minor in Radio-TV;
social media expert

Curriculum Summary

COMMUNICATION MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

Units	
Major (M)	60
General education/IGETC (GE/IGETC)	50
Unrestricted electives (UE)	10
Minimum semester hours required	120

SUGGESTED SEQUENCE OF COURSES

First Year**Fall Semester**

COMM 100	Media Culture	3 M
COMM 120	Public Speaking	3 GE
WRIT 111	Academic Writing 1	3 GE
INDS 1__	Interdisciplinary Core	3 GE
MATH149	Intermediate Algebra	3 GE
PPDV1/200	Transition to Woodbury	1GE

Spring Semester

COMM 203	Communication Theory	3 M
COMM 222	Film Studies	3 GE
COMM 231	Oral Interpretation	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory & Practice	1 GE
PSYC 200	Introduction to Psychology	3 GE

Second Year**Fall Semester**

COMM 210	Interpersonal Communication	3 M
COMM 2xx	Media History	3 M
COMM 2xx	Writing for Media	3 M

COMM 2xx	Screening Series	1.5 M
PSYC 221	Statistics for Behavioral Science	3 GE
ANTH 220	Cultural Anthropology	3GE

Spring Semester

COMM 230	Research Methods	3 M
COMM 233	Media Production	3 M
COMM 2xx	Intercultural Communication	3 M
COMM 2xx	Screening Series	1.5 M
COMM 2xx	Media Ethics	3 GE
ARTH 2__	Art History	3 GE

Third Year**Fall Semester**

COMM 323	Cultural Studies	3 M
COMM 3xx	Social Media	3 M
COMM 3xx	Communication & the Sexes	3 M
COMM 3xx	Progress Portfolio	0 M
_____	Integrative Learning Elective	3 GE
_____	Natural Science with Lab	3 GE

Spring Semester

COMM 3xx	Media Professions	3 M
COMM 3__	Communication Elective	3 M
_____ 3__	MCD Transdisciplinary Seminar	3 GE
ENVT 220	Environmental Studies	3 GE
_____	Unrestricted Elective	3 UE

Fourth Year**Fall Semester**

COMM 3__	Communication Elective	3 M
COMM 4xx	Philosophy of Communication	3 M
_____	Unrestricted Elective	3 UE
_____	Unrestricted Elective	3 UE

Spring Semester

COMM 3__	Communication Elective	3 M
COMM 485	Senior Seminar	3 M
COMM 490	Internship	3 M
_____ 3__	Integrative Learning Elective	3 GE
_____ 3__	Unrestricted Elective	1 UE

CATEGORIES IN MAJOR COURSE OF STUDY**I. Required Courses**

COMM 100	Media Culture	3 units
COMM 203	Communication Theory	3 units
COMM 210	Interpersonal Communication	3 units

COMM 230	Research Methods	3 units
COMM 231	Oral Interpretation	3 units
COMM 233	Media Production	3 units
COMM 2xx	Media History	3 units
COMM 2xx	Writing for Media	3 units
COMM 2xx	Screening Series (2 semesters)	3 units
COMM 2xx	Intercultural Communication	3 units
COMM 323	Cultural Studies	3 units
COMM 3xx	Social Media	3 units
COMM 3xx	Communication & the Sexes	3 units
COMM 3xx	Progress Portfolio	0 units
COMM 3xx	Media Professions	3 units
COMM 4xx	Philosophy of Communication*	3 units
COMM 485	Senior Seminar	3 units
COMM 490	Internship	3 units

* This course satisfies the departmental requirement for a competency exam.

II. Upper-Division Major Electives**(Choose three)**

COMM 307	Rhetorical Theory	3 units
COMM 310	Argumentation and Debate	3 units
COMM 314	Contemporary Journalism	3 units
COMM 350	World Cinema	3 units
COMM 370	Special Topics	3 units
COMM 450	Collaborative Seminar	3 units
COMM 460	Critical Studies in Communication	3 units

ASSESSMENT PROCESS**Regular and Ongoing Student Learning Assessment Procedures**

- Baseline measurements: Entrance essays and surveys, persuasive speech, media culture assignment, MCD interdisciplinary course, personal learning plans on Moodle
- Formative assessment in (personal) practice: Integrated advising, course assignments, student self-assessments, computer literacy requirements, personal learning plans on Moodle
- Formative assessment in (social) application: Integrated advising, course assignments, student self-assessments, computer literacy requirements, personal learning plans on Moodle
- Summative assessment: Comprehensive exam, senior seminar academic paper/project, internship

host evaluations, Moodle review, graduate surveys
Evidence Produced through Assessment

- Moodle Personal Learning Portfolios
- Use of standardized Communication survey instruments for baseline and summative review
- Baseline (Major): First assignments in Media Culture and Communication Theory
- Baseline (GE): Persuasion speeches in Public Speaking
- Formative—Personal: Final projects compared to baseline
- Formative—Applied: Final Projects compared to baseline
- Threshold: Best paper or project at end of junior year
- Remediation Path following review of threshold paper or project
- Summative: Philosophy of Communication compared to baseline Communication Theory
- Summative: Senior Thesis Project compared to baseline Media Culture

PRE-CAPSTONE REQUIREMENT COMPREHENSIVE EXAM

Students take the department's comprehensive exam in the first semester of the fourth year of study as part of the course entitled Philosophy of Communication. It seeks to measure the level of academic rigor and scholarly integration achieved by the student during their course of studies. A passing grade on the comprehensive exam must be attained before graduation.

CAPSTONE COURSE

A senior seminar capstone class is taken in the final semester of the major course of study. In this class, students engage in extensive research and produce a major research paper or original project appropriate to the field of communication. The creation of a personal learning portfolio assists each student in their identification of pertinent themes and research topics.

RESULTS OF LEARNING

All courses require specific activities and projects linked to the learning outcomes specified for each course. Work produced may include speeches, research papers, visual communication, and other tangible effects. Evidence of learning is assessed periodically through faculty advising, program review, and review of student learning portfolios.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

The department provides excellent opportunities for students to gain industry-related field experience in the surrounding creative economy. It also encourages study abroad through partnerships with international universities and summer course options. Students may gain new media experience by participating in the department's virtual ventures, in a space that is becoming an educational home to a growing global audience.

1. Major Electives

In their senior year, students have the opportunity to focus on either media analysis and production (MEDIA) or cultural studies (CULTURE). A series of classes are offered concurrently with critical studies and senior seminar that deepen the student's understanding of their selected emphasis. The major electives are designed to adequately prepare students for post-graduate study and employment in areas linked to these specializations.

2. Collaborative Seminar

The collaborative seminar is an advanced topics course that fosters independent "big picture" thinking in relation to complex problems or phenomena that resist reductionistic approaches to understanding.

3. Work Experience/Internship

Students majoring in communication are required to complete 120 hours of internship or field experience. There are a number of exciting internships in the local area that are connected to the region's media, culture, and design industries. Internships give students practical experience and critical insight into career opportunities.

4. Lecture Series

The School of Media, Culture & Design periodically hosts lectures related to the field of communication studies by experts and other notable professionals. Students are expected to attend these lectures in order to become familiar with a broad range of perspectives and topics in communication.

5. Professional Communication Associations

Students are encouraged to become members of the National Communication Association (NCA) and Western States Communication Association (WSCA) as part of their course of study.

6. Student Association

The department supports the activities of the

Communication Club as well as the university's chapter of the national communication honorary society Lambda Pi Eta. These groups promote high academic achievement and other communication ideals related to their charters.

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

COMPUTER LITERACY REQUIREMENT

Computer literacy standards ensure that students graduate with essential skills and knowledge relating to computer technology and digital media. They include regular and effective use of information resources, computer-mediated communication tools, and multi-media self-presentation. Faculty advisors will provide guidance annually to students of their progress toward meeting the department's standards of computer literacy. It is generally expected that students will become proficient in each area of computer application through the successful completion of courses in their major curriculum. The principles applied to each level of computer literacy are found below.

1. First Year: Computer information resources

Students should demonstrate:

- awareness of specific topics found in selected online information resources
- ability to discuss both sides of an issue in public debate
- detailed knowledge of at least one substantive contemporary issue

2. Second Year: Basic tools of computer-mediated communication

Students should measure their own degree of competency in computer-mediated communication and share their findings in conversation with the faculty advisor. Areas of improvement should be designated by the student showing knowledge of and a commitment to digital citizenship, netiquette, and ethical communication.

3. Third Year: Computer-mediated social participation

Students should demonstrate creativity, transdisciplinarity, and social responsibility in their computer-mediated participation.

4. Fourth Year: Computer-mediated self-presentation

Students should demonstrate self-reflection and integration of personal, academic and professional achievements in electronic copies of their resumes and eportfolios.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

Recommended Hardware: MAC or PC, laptop or desktop, 1300 MHz (1.3 GHz) or better.

Required Software: Recent versions of operating system and word processing software.

COMMUNICATION MINOR

COMM 210	Interpersonal Communication	3 units
COMM 100	Media Culture	3 units

Select one from the following lower-division electives:

COMM 203	Communication Theory	3 units
COMM 204	Public Relations	3 units
COMM 209	Advertising	3 units
COMM 230	Research Methods	3 units
COMM 231	Oral Interpretation	3 units
COMM 110	Creative Writing	3 units

Select one from the following upper-division electives:

COMM 305	Media, Self, and Society	3 units
COMM 307	Rhetorical Theory	3 units
COMM 310	Argumentation and Debate	3 units
COMM 312	Communication and Culture	3 units
COMM 314	Journalism	3 units
COMM 323	Entertainment Studies	3 units
COMM 240	Communication and the Sexes	3 units
COMM 370	Special Topics	3 units

Minimum unit requirement 15 units

COMMUNICATION COURSES

COMM 100 Media Culture

3 UNITS

An exploration of immediacy (liking) and the depth and breadth of personal relationships. Development of skills in generating messages in one-on-one informal settings and methods of negotiating. Communication variables might include nationality, ethnicity, religious beliefs, and other ideologies. Lecture. Corequisite: WRIT 111, Academic Writing I. Offered in fall and spring. No lab costs.

COMM 110 Creative Writing

3 UNITS

An introduction to fiction writing with an emphasis on the short story that provides a foundation for writing across all disciplines. Self-expression and experimentation will be encouraged within the framework of the narrative tradition. Mini-lectures on craft, reading assignments, writing exercises designed to inspire creativity and help the student reach his or her full potential, and thoughtful critiques of those exercises will guide the student toward planning, organizing and completing the final project: a short story from 500 to 1500 words. Students will learn how to submit stories for publication and will be given the opportunity to read in front of an audience. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in fall. No lab costs.

COMM 120 Public Speaking

3 UNITS

A study of the oral presentation of ideas and feelings that blend contemporary communication theory with traditional approaches to public address. Provides experience in public speaking, interpersonal communication, and critical listening skills. Lecture. Prerequisite: none. Offered spring, summer, and fall. No lab costs.

COMM 203 Communication Theory

3 UNITS

An introduction to and critical analysis of the major theories of communication with an emphasis on media. A review of the characteristics of the message, the communicator, and the audience that affect the impact of the message. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in spring. No lab costs.

COMM 204 Public Relations

3 UNITS

An introduction to messaging strategy using a combination of public relations theory and practical application. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in spring. No lab costs.

COMM 209 Advertising

3 UNITS

An introduction to North American advertising techniques. Components of advertising campaigns are used to illustrate these techniques in both successful and unsuccessful marketing efforts. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 210 Interpersonal Communication

3 UNITS

An introduction to and critical analysis of the major theories of communication with an emphasis on media. A review of the characteristics of the message, the communicator, and the audience that affect the impact of the message. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in fall. No lab costs.

ANTH 220 Cultural Anthropology

3 UNITS

A study of the similarities and varieties of human behavior as reflected in kinship systems, religions, arts and crafts, technologies and life styles throughout the world. Lecture. Prerequisite: None. Also offered online.

COMM 222 Film Studies

3 UNITS

The movies – telling stories through images in a fixed period of time – are potentially the most affective form of human expression. This course will use lectures, discussions and analyses of screenings of films and film clips to explore how the elements that define all the arts are incorporated in the narrative motion picture as it seeks to approximate the actual processes of thought. Prerequisite: WRIT 111, Academic Writing I.

COMM 230 Research Methods

3 UNITS

Introduction to empirical research methods. Formulation of research problems, development of interviewing skills including data collection and recording, establishing field relations and tactics, transcribing data, analyzing

data, and writing research reports. Fundamentals of participant observation and interviewing. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in spring. No lab costs.

COMM 231 Oral Interpretation

3 UNITS

Improves communication skills by focusing almost entirely on those aspects of presentation associated with voice, body, and gesture. Unique performative approach combines the discovery of meaning in written texts with the effective communication of that meaning to an audience. A variety of traditional and non-traditional literary forms will be used including prose, poetry, drama, autobiography, letters, and oral history. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in fall. No lab costs.

COMM 233 Media Production

3 UNITS

This course is a hands-on television production course that provides solid grounding in the technical and creative aspects of production. Students will conceptualize and develop group video projects and become familiar with Final Cut Pro editing techniques. Lecture. Prerequisite: WRIT 111, Academic Writing I. Offered in Fall. Lab costs: approx. \$100.

COMM 250 The Director's Craft

3 UNITS

Through lectures, discussions and analyses of screenings of films and film clips, this course will present a historical introduction to contemporary independent film and video making and offer a step-by-step guide to the art, craft and business of low-budget film and video making in the digital age. Lecture. Prerequisite: WRIT 111: Academic Writing 1. No lab costs.

COMM 2xx Media History

3 UNITS

This course explores how major developments in media technologies have influenced history and how major historical and social changes have reshaped media forms. The course draws connections between the “present” and historically and culturally specific modes of communication. Through course readings, discussions, library research, and media screenings, students engage with this “living history” and gain insight into

the social implications of the media technologies of today. Lecture. Prerequisite: WRIT 111: Academic Writing 1. No lab costs.

COMM 2xx Writing for Media

3 UNITS

In this course student develops writing skills specific to various media-related fields. Students work on writing projects in print and digital journalism, advertising, screenwriting, public relations and broadcasting. The emphasis of the course is on writing structure and style, the importance of revising and editing, and the emergence of a writer's voice. Hybrid genres such as creative nonfiction will also be discussed. Lecture. Prerequisite: WRIT 111: Academic Writing 1. No lab costs.

COMM 2xx Screening Series

1.5 UNITS

This course exposes students to a variety of media screenings: contemporary, classic, experimental, narrative, documentary, etc. The course is designed to be a combination of screenings and special events, so during some weekly meetings the students will benefit from guest speakers, workshops, or performances. The screening schedule will be linked with Media History in the fall and Intercultural Communication in the spring. Lecture. Prerequisite: WRIT 111: Academic Writing 1. No lab costs.

COMM 2xx Intercultural Communication

3 UNITS

An inter-, intra-, and cross-cultural analysis of processes and problems of communication as affected by ethnic or national identity; effects of differences in language, values, meaning, perception, and thought. Lecture. Prerequisite: WRIT 111: Academic Writing 1. Lecture. No lab costs.

COMM 305 Media, Self & Society

3 UNITS

An exploration of the techniques used in propaganda and the persuasive communication strategies that convert ideas into ideologies. These techniques and strategies are illustrated in several ways including marketing campaigns, artistic efforts, and wartime propaganda. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Informa-

tion in the Disciplines.; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 100, Media Culture or COMM 203, Communication Theory. No lab costs.

COMM 307 Rhetorical Theory

3 UNITS

A survey of major classical and neoclassical treatises on rhetoric. The works include those of Plato, Aristotle, Cicero, Quintilian, St. Augustine, Blair, Burke, Whately, Toulmin, Campbell, Habermas, and other leading theoreticians. New units might look at African, Asian, and feminist approaches to rhetoric. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 203, Communication Theory. No lab costs.

COMM 310 Argumentation and Debate

3 UNITS

Examines the uses of argument, evidence, and the various types of proof. Attention is given to the different formal debate structures and modes of refutation. Treats reasoning and explores logical fallacies. Students participate in classroom debates on significant contemporary issues. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking. No lab costs.

COMM 314 Contemporary Journalism

3 UNITS

An introduction to the fundamentals of newspaper, magazine and Web journalism, including the writing of hard news stories, features, profiles and entertainment reviews (film, theater, music and books). Students will collaborate in the writing, editing and publishing of an expanded version of the student newspaper, *The Wire*. Selected student journalism may be published in the L.A. community press and on the Web. Lecture. Prerequisite: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines. No lab costs.

COMM 323 Cultural Studies

3 UNITS

This course provides a general introduction to cultural studies, emphasizing semiotics and the history and theoretical foundations of both the British and American traditions. We focus on popular culture as the site where social meaning is constructed, and explore trends in film, animation, fashion, graphic design, gaming, architecture, music, literature, etc. in our efforts to understand how symbolic representation structures everyday life. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines. ; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 100 Media Culture or COMM 120 Public Speaking. No lab costs.

COMM 341 Film Genres

3 UNITS

Genres have evolved greatly since their inception due to improvements in technique and in response to changes in sociological, philosophical, and political thought. As such, genres have a cultural history that is tied up with ideologies and stereotypes. This course is not a chronological history of genres but is instead an exploration from many different perspectives including cultural, political, and thematic ones. Prerequisite: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.; and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design. No lab costs.

COMM 342 Film Noir

3 UNITS

The American film industry has gone through a number of movements and refinements in genre since its inception in response to changes in sociological, philosophical, and political thought. As such, film has a cultural history that is tied up with ideologies and stereotypes. This course explores a single significant movement in film history, namely film noir. It surveys films from the noir period to understand this movement in terms of its unique style and meanings. The influence of the genre on other film styles will also be discussed in the context neo noir and other contemporary film movements. Prerequisite: LSCI 105, Information Theory and Practice

or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines; and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design. No lab costs.

COMM 350 World Cinema

3 UNITS

This course offers an incisive survey of the history of the narrative motion picture from its silent beginnings to the present as a reflection of and an influence on the evolution of contemporary culture. Analyzing film images, stories and themes and exploring the dynamic interplay between American and foreign film in the context of the movements and events of the past century, the course provides a framework for examining the seeds of a potential global culture. Prerequisite: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines. ; and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design. No lab costs.

COMM 370 Special Topics in Communication

3 UNITS

A seminar devoted to selected topics of special interest to students and faculty. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines. WRIT 112, Academic Writing II; and COMM 100 or COMM 203. No lab costs.

COMM 3xx Social Media

3 UNITS

This course looks at the new channels of communication that make up the social media space. We explore why the shift is happening now both locally and globally, placing “power “ in the hands of citizens and consumers. Students gain the latest information on communication, public relations, advertising and marketing strategies used across all industries. They will acquire practical skills through assignments and tasks involving social networks, content sharing, blogs, podcasts, wikis, and Twitter. A final project will serve as a portfolio piece. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.; WRIT 112,

Academic Writing II or WRIT 212 Rhetoric and Design. No lab costs.

COMM 3xx Understanding TV

3 UNITS

This course uses a cultural approach to examine television's evolution both as a technological medium of communication and conversely as a reflection of society itself. We will explore the story-telling and myth-making functions of television within the wider socio-cultural context. Students will use a variety of theoretical perspectives, drawn from multiple areas of study, to understand the history, technology, and meaning of tele-visual discourse. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines. No lab costs.

COMM 3xx Communication and the Sexes

3 UNITS

An exploration of how cultural values and habits influence views on femininity and masculinity, how expectations of gender are communicated, and how communication affirms or challenges prevailing cultural prescriptions of gender in intra- and interpersonal, small group, public, and organizational settings. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II. Lecture. No lab costs.

COMM 3xx Progress Portfolio

0 UNITS

In this non-credit course, students work on portfolios integral to the assessment process. Prerequisites: WRIT 112, Academic Writing II; COMM 100 Media Culture. Co-requisite: COMM 323. No lab costs.

COMM 3xx Media Professions

3 UNITS

This course prepares students for the final year of the program by exploring various fields related to communication and media studies. Through guest speakers, field trips, analysis of media industries and completion of student projects, students gain a better understand-

ing of the career opportunities available to them. We also examine the cultural significance of the professions within contemporary society, and consider the role of “work” in personal identity.

Students will write a research paper related to their chosen area of specialization. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II; COMM 100 Media Culture or COMM 120 Public Speaking. No lab costs.

ANTH 300 Animals, Culture, and Society

3 UNITS

This course examines human-animal interactions from evolutionary and sociocultural perspectives. It explores the co-evolution of humans and animals dating from the time of our earliest ancestors, the role that animal domestication has played in the development of human culture, animal representations cross-culturally, the phenomenon of animal communication, and sociopolitical issues concerning animals in Western society, including animals as companions, entertainment, and food. Lecture. Prerequisite: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.

ANTH 301 The Anthropology of Religion

3 UNITS

The course examines religion through a cross-cultural lens. It explores major anthropological perspectives on the domain of the sacred. The class will analyze areas of mysticism such as magic, witchcraft, shamanism, spirit possession, and altered states of consciousness. It looks at the role of religion in today’s society, focusing on world religions, secular religions, holy wars, fundamentalism, and the place of religion in relation to other ways of knowing.

Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.

ANTH 310 Food and Culture

3 UNITS

Food is the basis for our survival as a species and touches upon almost every aspect of culture. This course examines multiple dimensions of food across a wide variety of cultures. We study food rules and symbolism, the link between food and power, and the relationship between gender and food. We also examine cultural differences in culinary practices, traditions and food technology as well as the cross-cultural dimensions of food and health, obesity and thinness, and malnutrition and starvation. Students get hands-on experience with the relationship between food and culture by doing fieldwork in venues such as markets, restaurants, and food banks. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.

ANTH 315 Visual Anthropology

3 UNITS

Visual media provide a rich analysis of culture because they capture social activities where they occur. This course explores how visual media can enable us to observe and record culture in a holistic way. The course focuses on photographs, ethnographic films, documentary films, feature films, social media and video sharing sites. We look at how people use visual media to record, analyze or change reality, and how media can both represent and distort culture. Students have an opportunity to create their own visual artifact or perform anthropological analysis of an existing visual artifact. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines.

COMM 4xx Philosophy of Communication

3 UNITS

This course introduces students to some of the philosophical issues involved in human communication. Topics will include: the analysis of different types of communication (interpersonal, electronic, mass, etc.); the relationship between communication and identity; the connection between communication and politics;

the nature of language, and the role that symbols play in communication. These topics will guide discussions aimed at investigating the role of communication in larger philosophical issues such as existential notions of being and the production and dissemination of knowledge. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architects and Interior Architects, or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 100 Media Culture or COMM 120 Public Speaking. No lab costs.

COMM 450 Collaborative Seminar

3 UNITS

These advanced special topics seminars seek to address the changing nature of communication processes in relation to a single grand theme. Previous offerings included themes related to the future, the global context, and the virtual world. Thematic Seminar may be taken twice for credit in the major. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 307, Rhetorical Theory. No lab costs.

COMM 460 Critical Studies in Communication

3 UNITS

Students in this writing-intensive course gain a thorough understanding of the critical studies approach in communication. We examine media texts and other forms of communication through the lens of current critical and cultural theory. To do so, extensive use is made of the collection of important journal articles housed in the media research room of the library. Successful completion of the course satisfies the departmental requirement for a comprehensive exam. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 307, Rhetorical Theory; and COMM 312, Communication and Culture. No lab costs.

COMM 485 Senior Seminar

3 UNITS

This class is a CAPSTONE for students in the communication major. Students will engage in extensive research and produce a major research paper or original project appropriate to the field of communication. The creation of personal learning portfolios will help identify pertinent themes and research topics for each student. Prerequisite: Senior status. Offered in spring. No lab costs.

COMM 490 Communication Internship

3 UNITS

An on-the-job practicum in commercial settings in media, design, entertainment, and marketing firms. Work experience is complemented by academic requirements specified in a contract with the faculty advisor. Prerequisite: Communication majors only. Offered in fall, summer, and spring. No lab costs.

CURRICULAR MAP

Department of Communication

	INTRODUCED	PRACTICED	APPLIED	MASTERED
High Importance				
Moderate Importance				
Low Importance				

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinary **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES Academic Quality In Communication LEARNING OUTCOMES	UNIVERSITY PRINCIPLES	CO 120 Public Speaking	CO 220 Media Culture	CO 203 Communication Theory	CO 2xx Communication Elective	CO 210 Interpersonal Communication	CO 231 Oral Interpretation of	MCD Restricted Elective	CO 203 Research Methods	CO Restricted Elective	CO 307 Rhetorical Theory	CO 327 Communication and the Sexes	CO 3xx Communication Elective	CO 312 Communication and Culture	CO 329 Visual Communication	MCD Restricted Elective	CO 4xx Emphasis Elective	CO 460 Critical Studies	CO 450 Thematic Seminar	CO 4xx Emphasis Elective	CO 485 Senior Seminar	CO 490 Internship
	UNIVERSITY PRINCIPLES																					
Students will attain a solid grasp of leading theories and research strategies for purposes of building their inquiry practices																						
Students shall advance their levels of media literacy through the production, interpretation, and critical analysis of communication texts																						
Students shall develop an appreciation for both cultural diversity and multiple ways of knowing that demonstrates a high degree of self-reflexivity																						
Students will cultivate an awareness of their own communication styles, skills, and insights along with a sense of responsibility for the effects these traits may have on themselves and others.																						
Students will be able to identify the unique skills, talents, and qualities that they possess which will help them fashion a destiny of their own making.																						
Students will acquire the ability to work collaboratively with multiple disciplines, and to understand the advantages and benefits of cooperative activities.																						

Fashion Design (B.F.A.)

Kathryn Hagen, M.F.A., Department Chair

Woodbury University offers a four-year Bachelor of Fine Arts degree in Fashion Design. The program is tailored to meet the needs of students wishing to enter the challenging, varied, and exciting world of the fashion or costume professional, and preparing students with a diverse set of skills and knowledge to successfully compete in the industries. The curriculum promotes strong technical skills, as well as critical and creative thinking, with equal emphasis on research and experiential learning. Freshman students may enter with no previous training; transfer students should submit samples of their work for placement evaluation. Choose a minor in Costume Design to work in film and television, or one in another department, such as Graphic Design, Fashion Marketing, or Business. Woodbury graduates will enter the workforce with confidence and an eloquent command of the appropriate professional terminology, a pertinent internship under their belt, and knowledge of the new practices and research into green sources and production.

Design educators and exciting industry professionals mentor students in creating their own collections and finding their aesthetic voice. Fundamental skill areas include design process, figure and model drawing, illustration, pattern drafting, draping, apparel construction, as well as fashion history and new approaches to the study of textiles, including a class on treatments and embellishments. Studio classes are sequenced to promote progressive learning, and include leading categories of womenswear, menswear, swimwear, knitwear, accessories, and Couture. Courses are also offered in shoe design, technical design, costume design, costume for animation and game art, lingerie, and other specialized areas. Computer assisted design and illustration are integrated into the curriculum throughout the four years of study. The creative work of the fashion and costume design students is showcased at the university's annual Fashion Show. Student's capstone project is an industry-level portfolio that will open the doors to high-level jobs.

The Woodbury University Fashion Study Collection, consisting of over 6,000 garments and accessories that represent the clothing history of the past 200 years, is available as a hands-on resource to students and faculty. Resources also include extensive runs of historical fashion magazines and trend reports. The Judith Tamkin Fashion Center houses rotating exhibitions of items from the Fashion Study Collection, as well as student work. Students may intern with the curator, working on the themed exhibitions and management of the collection.

Being part of the School of Media, Culture & Design, students can benefit from studies in related disciplines, such as visual communication, media psychology, and animation. Woodbury's location in the hub of the media capital of the world, near this immense network of fashion designers, design studios, movie studios, animation houses, advertising agencies, and production companies, means unique field trips, guest lecturers, internships, and job opportunities that set Woodbury apart. Career opportunities include fashion designer, technical designer, fashion illustrator, fashion stylist, wardrobe consultant, costume designer, costumer, game art consultant, accessories designer, fashion museum curator, manufacturer, and instructor.

MISSION

The Department of Fashion Design is committed to the development of student's unique creative voices, as evidenced by articulate expression, effective visuals, aesthetic sophistication and innovative design. The integrated curriculum of cutting edge learning systems taught by fashion professionals applies directly to industry requirements. A deep understanding of fashion history and the cultural relevance of clothing generate work inspired by personal vision and research, rather than trends. Graduates master an array of technical, collaborative and problem-solving skills, to become a resilient and ethical force in this rapidly changing global industry.

PROGRAM LEARNING OUTCOMES

Students on graduation will have mastered five areas of study:

Design: An understanding of design process that effectively utilizes aesthetic elements as well as research and applied conceptual thinking to develop contemporary design groups that are both functional and inventive.

Representation: Ability to utilize a variety of media to communicate design ideas including a mastery of relevant drawing and digital skills, writing, and verbal proficiency.

3-D Construction: Knowledge and skills in the use of industry-standard tools, materials, techniques and processes, sufficient to produce work from sketch, draft, or specifications to industry quality finished product.

Professional Practice: Ability to determine design priorities, define and evaluate criteria, evaluate global markets, manage and coordinate multiple project elements, respond knowledgeably to ethical and environmental issues, and communicate effectively and productively with involved peers and personnel at all stages of the design process.

Critical Thinking: Ability to research, analyze, and generate abstract ideas based on multiple historical, cultural, and theoretical contexts of fashion and identity.

FACULTY

Faculty participate in shaping the Fashion Design program with their continuous involvement in the fashion and entertainment industries, the art world and with their own research. This involvement manifests in creating new courses, updating projects for existing courses and assisting students with their studies and research.

CHAIR

Kathryn Hagen, Professor, Fashion Design

Certificate, Parsons School of Design
B.A., M.F.A., Otis College of Art & Design

FULL-TIME FACULTY

Penny Collins, Professor, Fashion Design

B.A., California State University, San Jose; M.S., College of New Rochelle; M.F.A., California State University, Northridge

Karolyn Kiisel, Instructor, Fashion Design

PARTICIPATING ADJUNCT FACULTY

Jared Gold, Participating Adjunct Faculty, Fashion Design

Anna Leiker, Participating Adjunct Faculty, Fashion Design

B.S., Moscow Technological Institute of Light Industry, Russia; M.S., California State University, Northridge

Eduardo Lucero, Participating Adjunct Faculty, Fashion Design

B.F.A., Otis College of Art & Design

Susan Monte, Participating Adjunct Faculty, Fashion Design

B.F.A., M.F.A., Otis Art Institute of Los Angeles County

ADJUNCT FACULTY

Maxwell Barr, Adjunct Faculty, Fashion Design

Master Lithographer, Sydney, Australia
Commercial Art & Graphic Design, East Sydney College, Haute Couture Academy, Sydney Australia

Nina Dark, Adjunct Faculty, Fashion Design

M.A., California State University, Los Angeles

Jackie Doyle, Adjunct Faculty, Fashion Design

Otis College of Art & Design, Los Angeles

Jared Gold, Adjunct Faculty, Fashion Design

Otis College of Art & Design, Los Angeles

Frances Harder, Adjunct Faculty, Fashion Design

B.A., Fashion Design, Salford University, Manchester, England

Julie Hollinger, Adjunct Faculty, Fashion Design

Graduate of FIDM

Wayne Kastning, Adjunct Faculty, Fashion Design

B.A., University of Arkansas, Fayetteville, AR

Mauricio Osorio, Adjunct Faculty, Fashion Design

Universidad de Bellas Artes, El Salvador

Liuba Randolph, Adjunct Faculty, Fashion Design

B.F.A., Otis College of Art & Design, Los Angeles

Celia Rogus, Adjunct Faculty, Fashion Design

B.A.; Drama, Kenyon College, Gambier, OH; MFA

Costume & Scene Design, Southern Methodist

University, Dallas, TX

May Routh, Adjunct Faculty, Fashion DesignNational Diploma of Design, St. Martin's College of Art
& Design, London, England**Francis Spitta, Adjunct Faculty, Fashion Design**

B.F.A., Fashion Design, Otis Parsons Art Institute

Jane Wu, Adjunct Faculty, Fashion Design

B.F.A., Fashion Design, Otis College of Art & Design

Curriculum Summary**FASHION DESIGN MAJOR CURRICULUM****Leading to the Bachelor of Fine Arts****(BFA) Degree**

Units	
Major (M)	71
General Education (GE)	49
Unrestricted Electives (UE)	8
Minimum Semester hours required	128

First Year**Fall Semester**

FDES 125	Technical Studio 1	3M
FOUN 101	Beginning Drawing	3M
FOUN 105	Figure Drawing	3M
WRIT 111	Academic Writing I	3GE
COMM 120	Public Speaking	3GE
_____	Elective	3 UE

Spring Semester

FDES 111	Design Studio 1: Core Skills	3M
FDES 126	Technical Studio 2	3M
FOUN 102	Design & Color Elements 1	3M

FDES 105	Digital Design 1	3 M
WRIT 112	Academic Writing II	3GE
LSCI 105	Information Literacy	1GE

Second Year**Fall Semester**

FDES 230	Design Studio 2: Materials	3M
FDES 226	Advanced Technical Studio	3M
FOUN 103	Design and Color 2	3 M
FDES 260	History of Fashion 1	3GE
INDS 1xx	IS Core	3GE

Spring Semester

FDES 2xx	Design Studio 3: Experimental Design	3M
FDES 232	Knitwear and Swimwear	3M
FDES 261	History of Fashion 2	3GE
FDES 2xx	Experimental Draping/Patterns	3 M
FDES 231	Progress Portfolio	0 M
_____	Unrestricted Elective	3 UE

Successful design review required prior to enrollment in 300 level studios.

Third Year**Fall Semester**

FDES 310	Design Studio 4: LA Fashion	3M
FDES 331	Advanced Draping	3M
FDES 301	Digital Design 2	2M
ARTH 2xx	Art History Course	3RE/DES
MATH 2xx	Mathematics	3GE
ENVT 220	Environmental Studies	3 GE
FDES 3xx	Art/Fashion Symposium	1M

Spring Semester

FDES 332	Design Studio 5: Junior Collections	4M
FDES 363	Digital Portfolio Development	3M
FDES 3XX	Textile Arts	2M
ARTH 2xx	Art History Course	3 RE/DES
_____	Natural Science Course with lab	3GE
COMM__	Media Ethics	3 GE

Fourth Year**Fall Semester**

FDES 431	Senior Collection I	4M
FDES 4xx	Professional Practice	3M
FDES __	Studio Elective	2M
_____	One Social Science Course	3GE
_____ 3	MCD Transdisciplinary Seminar	3GE

Spring Semester

FDES 411	Portfolio & Presentation	2M
FDES 432	Senior Collection II	4M
COMM 3xx	Integrative Learning Elective	3GE
_____	Unrestricted Elective	2UE

FASHION AND COSTUME DESIGN ELECTIVES

FDES 070	Topics in Fashion Design	1-3
FDES 1XX	Creating Character:	3
FDES 2xx	Costume Design 2: Adv. Character Dev.	3
FDES 2xx	Costume Design for Anim and Games	2
FDES 336	Leather Goods	2
FDES 3xx	Costume Design for Film	3
FDES 401	Shoe Design	2
FDES 4xx	Costume Collections	4
FDES 485	Costume Career and Portfolio*	2

ASSESSMENT PROCESS

Student performance and attainment in Fashion Design is evaluated systemically throughout the program, through ongoing assessment strategies both formal and informal. Evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. This process documents student progress and is required for entrance into upper-division studios. Student work is also evaluated through the Capstone Project, which assesses the research methodology used, and its effectiveness in design solutions. Further assessment is made through the Senior Design Review Presentation, which evaluates the students' mastery of learning outcomes, and development from the Progress Portfolio Review. A final assessment is conducted through Internship host companies, and evaluates the students' preparedness for real-world design environments.

Placement Portfolio Review – Upon acceptance, transfer students are required to submit a portfolio of their work for studio placement.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio Review – At the end of the sophomore year, students are required to submit a comprehensive portfolio of their work from each major Fashion Design Studio and from a Fashion Design Elective Studio of their choice. The portfolio should demonstrate sufficient development of the knowledge and skills of design process, sketching, patternmaking,

and construction. The goal of the review is to assess strengths, weaknesses, and the general progress of a student and their ability to integrate gained technical skills into creative, effective and complex projects. Also, to assess the student's development of communication skills and the self-evaluation of personal growth, they are required to write a reflective essay. Portfolios are reviewed by a panel of Fashion Design Faculty and the Department Chair. Passing the Progress Portfolio Review is a pre-requisite for upper-level fashion design classes. Students who fail the portfolio review must take a remedial course (as indicated by the results) and resubmit their portfolio for review. Portfolio requirements can be found on the Fashion Design website.

CAPSTONE COURSES

In order to illustrate required professional and design competencies before graduation, students must successfully pass FDES 433 Art & History of Haute Couture, and FDES 432 Senior Collection II, the outcomes of which are judged by industry professionals in the April Design Review, then presented at the professionally produced annual student fashion show in May.

RESULTS OF LEARNING

Both studio and lecture courses require production of various fashion design projects specific to the learning outcomes of each course. Projects may include design croquis, illustrated and rendered design groups, construction, finish or closure samples, muslins, patterns, blocks and individual garments. Student work is reviewed at the end of each semester by faculty and industry professionals. Additionally, evidence of learning is assessed through the Progress Portfolio Review at the end of the second year. In the senior year students develop their professional portfolio and begin designing their own website. Student self-assessment is required in both the Progress Portfolio and the Senior Design Review Presentation.

STUDENT WORK

The university reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and Web formats.

SPECIAL LEARNING**OPPORTUNITIES/REQUIREMENTS**

Woodbury's Careers and Alumni Office offers a variety

of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

It is the philosophy of the Fashion Design Department that students be exposed to both theoretical and professional aspects of the discipline. Students will work with industry design professionals to develop their ideas and learn a structured methodology of design practice that will benefit them in the professional world. Students will research current designers and have the opportunity to experience international approaches to design education and practice during their education. They are additionally exposed to the operations of professional practice, networking with industry practitioners, and membership in professional design organizations. All students are encouraged to enter the many fashion competitions available, both locally and nationally.

INTERNSHIP/WORK EXPERIENCE

Prior to graduation, students must complete 120 hours of internship or work experience in the fashion, costume or apparel industries. It is recommended that the student have passed the Progress Portfolio Review and be at minimum in junior standing before interning. The internship placement is approved by the Department Chair as well as the Student's Advisor. The Rosalie Utterbach Memorial Internship Award is offered annually for students wishing to work on the Fashion Study Collection.

STUDY TOURS AND STUDY ABROAD

Annual Spring Break New York Study Tours are planned where students gain credit for a two-unit Studio Elective. Biennial Study Abroad tours are designed to enhance fashion design students' curriculum and usually give upper level credit. Past tours have included England, Belgium, Turkey, France, Italy, and Costa Rica.

LECTURE SERIES AND SPECIAL WORKSHOPS

Students are required to attend lectures, panel discussions and workshops from industry professionals, often as part of their course syllabus. Lecturers include

designers, business owners, historians and other practitioners. Special workshops include hands-on instruction, including acting workshops to improve students' verbal presentations, and fiber and crystal workshops in conjunction with Swarovski and the Surface Design Association.

FASHION STUDENT ORGANIZATION

Fashion Design Students have an active organization, À La Mode that produces a newsletter twice each semester, as well as other events. Students are also encouraged to join professional organizations, such as: Fashion Group International/Los Angeles, California Fashion Associates, The Costume Society of America, The Surface Design Association.

COMPUTER LITERACY REQUIREMENTS

The Fashion Design Department requires its graduates to be literate in the current media of fashion and costume design, demonstrated by the following:

1. A proficiency in digital applications and global CAD/CAM solutions for the Apparel Industry and in executing creative concepts in fashion using CAD.
2. A proficiency in computer based programs to perform the entire process of transforming designs into computer-generated images, creating presentation boards drafting the pattern, grading and creating a marker for production.
3. A proficiency in word-processing, document formatting and file management for creating specification sheets, pattern cards and cost sheets. Bibliographic documentation of database use and citation of web-based sources is required for all Fashion Design courses.
4. A proficiency in internet research, library research using on-line search engines, and on-line fashion market predictive services.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for email, printing, and network logon accounts. Students are required to provide computer data storage devices such as USB memory cards or CD-Rom for saving their digital and CAD files. The Fashion Design Department does not require a laptop computer, but recommends it.

MINOR REQUIREMENTS

Costume Minor for Fashion Design majors only

FDES 311	Costume Design Illustration and Process	3 units
FDES 315	History of Costume Design	3 units
FDES 355	Costume Crafts	2 units
FDES 405	Costume Construction Studio	3 units
FDES 485	Costume Career & Portfolio	2 units
FDES ____	or FILM ____ Elective	2 units

Fashion Design Minor for Fashion Marketing majors

FDES 111	FD 1: Core Skills	3 units
FDES 125	Technical Studio 1	3 units
FDES 260	History of Fashion 1	3 units
FDES ____	Fashion Design Elective	3 units
FDES 4xx	Professional Practices in Fashion Design	2 units

Fashion Design Minor for students in other majors

FDES 111	FD 1: Core Skills	3 units
FDES 125	Technical Studio 1	3 units
FDES 230	FD 2: Materials	3 units
FDES 261	History of Fashion 2	3 units
FDES 4xx	Professional Practices in Fashion Design	2 units

FASHION DESIGN COURSES

FDES 105 Introduction to Digital Fashion Design 3 UNITS

An introduction to two of the computer graphic programs currently used in the fashion industry, Adobe Illustrator and Photoshop. Students learn to illustrate their design ideas in digital form. Studio. Prerequisite: None.

FDES 111 Design Studio 1: Core Skills 3 UNITS

This course provides an introduction to design process, illustration, model drawing, and rendering techniques, as well as fashion theory and exposure to the retail market. Emphasis is placed on learning basic skills as well as beginning to develop a fashion vocabulary, a personal visual style, and a unique design aesthetic. Studio. Prerequisite: FOUN 105, Figure Drawing.

FDES 125 Technical Studio 1 3 UNITS

An introduction to basic flat pattern making, draping, and sewing techniques. Muslin samples are constructed with the use of industry power machines, fitted and completed into finished garments. Studio. Prerequisite: none.

FDES 126 Technical Studio 2 3 UNITS

The study of creating patterns through draping and drafting techniques. Designs are translated into muslin and fabric directly on the dress form. Complex designs are interpreted through flat pattern techniques, production patterns are developed and graded and markers are made. A coordinated separates group is produced for the final review. Studio. Prerequisite: FDES 125, Technical Studio 1.

FDES 1701 Creating Character 1: Costume Design Basics for Theater & Games 3 UNITS

This course will introduce the costume and fashion design student to the nuances of character development and identity. Whether designing fashion or costume, the student will learn to see, identify, and then practice the art of color, texture, fit, and proportion. Students will learn to analyze and interpret a story to understand a specific character or customer, and how to do additional research to enhance their work. They will then learn to translate that research into conceiving the perfect outfits for their muse/character. In addition, students will explore the basic skills needed for drawing and rendering costumes, including depicting specific actors or celebrities.

FDES 210 Design Studio 2: Materials 3 UNITS

This course replaces Textiles and Sketching 2. Combined content is similar, with emphasis on studying textiles both concurrently with and through the design process. Class will split into two paths of instruction:

- 1 A study of fabrics – their characteristics and ideal use. Students will explore fiber content, construction, behavior, and design potential of various fabrics, and learn to build complex fabric boards. This course will provide a foundation for Textile Arts. Basic treatments will be created for denim and other casual fabrics.

- 2 Design Process through the study of illustration, model drawing, and focus on use, drawing and rendering of fabrics. Design Projects will focus on knitwear/swimwear and casual separates as preparation for second semester classes.

FDES 226 Advanced Technical Studio

3 UNITS

Advanced flat pattern, draping, and construction techniques are reviewed and reinforced. Special attention is given to development and construction of complex facings, lapels, and closures. Pattern marking and labeling is standardized. Studio. Prerequisite: FDES 125, Technical Studio 1; FDES 225, Technical Studio 2 or equivalent transfer credit.

FDES 2xx Design Studio 3: Experimental Design

3 UNITS

The emphasis will be on experimental design process and using alternative and unexpected materials. This studio course builds on Design Studio 1 and 2, taking an experimental approach to all the basic techniques and processes that have been previously introduced and will also relate to and build on the concurrent Experimental Draping/Patternmaking course.

The course is divided into two paths: 1) Alternative materials and applications, as well as theoretical research, are emphasized to encourage a purely creative, cutting-edge environment for design. The primary goal is to open the students to innovative problem solving through experimentation and the resulting discovery of a more personal aesthetic. 2) A drawing component adds visual stimulation and a continued refinement of drawing skills. Students will research the most innovative designers and use that inspiration to find their own aesthetic voice. Prerequisite: FDES 111, Core Skills, or comparable skill set.

FDES 2xx Experimental Draping/Patterns

3 UNITS

Students will explore radical free-form draping techniques, repurposing existing garments, and creating pattern blocks from the resulting details and silhouettes. Sustainability issues will be used to generate projects as will in-depth research of creative influences and historical precedence. Developing industry-level pattern-making skills will be a priority. Prerequisites:

FDES 111, 230, Concurrent with Experimental Design or by instructor permission.

FDES 232 Knitwear and Swimwear

3 UNITS

Knitwear and swimwear markets are researched. Garments are designed and constructed through advanced draping and advanced pattern-making methods. Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 260 History of Fashion 1

3 UNITS

A survey of prehistoric, ancient, and traditional world costume through the 16th century CE, emphasizing the origins of clothing and stylistic trends in Asia, Africa, and the Near East. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 261 History of Fashion 2

3 UNITS

A survey of Western costume from the 17th century CE to contemporary times with an emphasis on the 20th and 21st century. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 2xx Costume Design 2: Adv. Character Development for Theater & Game

3 UNITS

Students will build on the skills learned in FDES 1XX, working on more complex character development through their design process and improving drawing and rendering skills. Research will continue to be a key component of this course of study. Students may specialize in either theater or games if they so choose. Prerequisite FDES 1XX or equivalent.

FDES 2xx Costume Design for Animation and Games

2 UNITS

This course will cover the more technical aspects of designing for animation and game design, including learning the basics of 3-D MAYA software and how it affects design decisions. Prerequisite: Digital Design 2.

FDES 301 Digital Design 2

2 UNITS

The computer role in Fashion Design and its' creative potential is the focus of this course. Adobe Illustrator CS2

fundamentals will be studied along with SnapFashion Plug-In to learn principles of digital designing while simultaneously developing your own drawing techniques. This program enables the Fashion Designer to digitally sketch and present fashion collections. The student's working knowledge of Illustrator's Tools is developed, gaining speed and accuracy in creating flats and sketches. Studio. Prerequisite: FDES 105, Introduction to Digital Fashion Design.

FDES 310 Design Studio 4: LA Fashion

3 UNITS

This course is fourth in the series of the core design process sequence. Students research the LA fashion industry and create mini collections [under a design mentor] that they feel reflects the 'vibe'. This course is a sequential series of visual and creative processes and critiques with the eventual outcome of a finished mini-collection of designs that will be built in Junior Collections in the Spring. Both digital and hand techniques are utilized to create conceptual drawings and rendered illustrations. Research will be a key component for success. Studio. Prerequisite: Design Studio 1-3 or equivalent courses.

FDES 331 Advanced Draping

3 UNITS

This course builds on Experimental Draping/Patterning to allow more advanced thinking and approaches to the art of draping. New techniques will be presented in lecture and by teacher demonstration. Students will use lab time to develop designs by draping and flat pattern with teacher guidance. Students are expected to gain speed and accuracy with independent design work. Examples from the Woodbury Fashion Study Collection, as well as examples from past design masters, provide additional inspiration. Teacher and peer critiques help students refine their designs and methods of execution. The individual draping techniques developed in this class will be utilized in their junior collections Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 332 Design Studio 5: Junior Collections

3 UNITS

This advanced construction course is designed to create a support system to guide third level students in building two to three outfits chosen in collaboration with their design mentor from their LA style collections, created in Design Studio 4. Regular fittings will refine

the designs and ensure industry-level standards. Finished outfits will be juried for the fashion show. Studio. Prerequisite: FDES 331, Advanced Draping.

FDES 336 Leather Goods

2 UNITS

A study of handbag design, patternmaking, and methods of construction. The contemporary leather goods market is researched and designs and samples are constructed. Studio. Prerequisites: FDES 125, Technical Studio 1 or department chair permission.

FDES 337 Experimental Design

2 UNITS

Through exploration of design options utilizing non-traditional materials and techniques, students acquire knowledge, skills, and experience in conceptualization, process, product, and critique. Studio. Prerequisites: FDES 232, Knitwear and Swimwear; FDES 210, Fashion Sketching 2; FDES 161, History of Fashion 2.

FDES 343 Millinery

2 UNITS

A study of millinery design and methods of construction. Blocking, draping and trim application are practiced and samples are constructed. Studio. Prerequisite: FDES 125, Technical Studio 1 or department chair permission.

FDES 355 Costume Crafts

2 UNITS

This course introduces the student to the skills necessary to function as a costumer working in the film/television industry. Script analysis, character breakdown, character development through costume, budgeting, research and exploration of resources available to the costumer. Studio. Prerequisite: WRIT 112, Academic Writing II.

FDES 363 Digital Portfolio Development

3 UNITS

Advanced use of Photoshop and Adobe Illustrator for fashion and costume design. Studio. Prerequisite: FDES 301, Digital Fashion Design, senior standing.

FDES 390 Fashion Design Internship

1-3 UNITS

Students obtain practical experience in a fashion design studio or apparel business. A journal will be

submitted to verify the completion of 40 hours for each unit of credit. An evaluation will be submitted by the internship sponsor. A pass/fail grade will be given upon the completion of the internship experience. Internships must be approved by the fashion design department chair. Prerequisite: Junior or Senior standing.

FDES 3XX Costume Design for Film and Theater

3 UNITS

This class is designed for both juniors and seniors as a costume portfolio workshop to help prepare for and aid students in the portfolio process. Students will learn how to interpret character from screenplays as well as building on their skills for theater and game design. Advanced drawing and rendering skills will be emphasized. Finished costume illustrations will enable students to build their books to use in obtaining internships and jobs. Prerequisite: FDES 2XX or equivalent.

FDES 3XX Textile Arts

2 UNITS

This course provides an introduction to various traditional and innovative surface and structural treatments used for aesthetic and functional purposes in apparel design. Studio.

FDES 3XX Art/Fashion Symposium

1 UNIT

A ten weeks course that is designed to take students off-campus to explore relevant museum and gallery shows relating to fashion. It can also act as an inspiration 'feeder' course, for Fashion Design 4. Theoretical readings will enhance discussions of the various shows and exhibits and students will keep a sketchbook of drawings and ideas gleaned from the various activities. One three-page paper will be included as a final project. [Fashion Theory reading and discussion component.] Lecture.

FDES 4xx Professional Practices in Fashion Design

2 UNITS

This course provides a structured approach to the development of an industry-level awareness of entrepreneurial skills and business practices, including creating a complex tech pack.. Students also learn personal branding through the design of resumes, business cards, and other unique business tools. Studio. Prerequisite: Digital Design 2.

FDES 401 Shoe Design

2 UNITS

A study of shoe design and methods of construction. The contemporary shoe market is researched and designs and samples are constructed. Studio. Prerequisite: FDES 125, Technical Studio 1 or department chair permission.

FDES 405 Costume Construction Studio

3 UNITS

A technical studio in pattern making and draping techniques for period and/or contemporary costumes. Studio. Prerequisite: FDES 226, Advanced Technical Studio; FDES 315, History of Costume Design.

FDES 411 Portfolio and Presentation

2 UNITS

This course provides a structured approach to the development of an industry-level portfolio intended to enable graduates to get jobs in the targeted areas that they choose to specialize in. Instructors will take an individual approach to each student, depending on their chosen area of emphasis. Design process, research, illustration techniques, market research, fabric group development, and advanced digital skills will all be addressed and will contribute to the efficacy of the final presentations. Studio. Prerequisites: FDES 363, Digital Portfolio, Design Studios 1-5.

FDES 431 Senior Collection I

4 UNITS

Research the elements and principles of design to create a couture level collection. Work through design process with the design mentor to develop a group related to the fashion show theme. Design and sew a tailored jacket, and the first outfit of the design group. Studio. Prerequisite: Design Studios 1-5.

FDES 432 Senior Collection II

4 UNITS

Design and construction of high fashion, evening, and experimental designer garments, with sample and style book production, culminating in Design Review presentation with industry judges. Course includes fabric selection, flats, draping, patternmaking, and professional industry finishes aligned with couture construction methods. Studio. Prerequisite: FDES 431, Senior Collection I.

FDES4xx Costume Collections

4 UNITS

This course will take the place of senior collections for those students who are specifically on the costume track. Students will design and build a minimum of three costumes [depending on the complexity of the designs] for a specific character or characters working from 1-2 related scripts or screenplays. The resulting costumes will be juried for the fashion show. Prerequisite FDES 3xx or equivalent.

FDES 299, 399, 499 Independent Study

1-4 UNITS

Individual investigation in a field of special interest chosen by the student with approval of the fashion design program director. Regular, periodic meetings with an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

CURRICULAR MAP

Department of Fashion Design

	INTRODUCED	PRACTICED	APPLIED	MASTERED
High Importance	High Importance	High Importance	High Importance	High Importance
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance
Low Importance	Low Importance	Low Importance	Low Importance	Low Importance

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

STUDENT LEARNING OUTCOMES	UNIVERSITY PRINCIPLES	FOUN101 Beginning Drawing	FOUN102 Design & Color 1	FOUN103 Design & Color 2	FOUN104 Drawing & Comp.	FDES111 Fashion Sketching	FDES 125 Tech Studio 1	FDES 225 Tech Studio 2	FDES 130 Textiles	FDES 105 Intro Digital FD	FDES 210 Fashion Sketching 2	FDES 213 Pro Practice in FD	FDES 226 Advanced Tech Studio	ARTH 2___ Art History	___ Art History	FDES160 Fashion History 1	FDES 161 Fashion History 2	FDES 232 Knitwear Swimwear	FDES 301 Digital Fashion Design	FDES 333 Computer Asst FD	FDES 310 Fashion Illustration	FDES 331 Careerwear	FDES332 Soft Tailoring	FDES363 Digital Portfolio	FDES 431 Contemporary	FDES 432 Couture	FDES 4xx Art/History Haute Couture	FDES 411 Portfolio	FDES 390 Internship
	UNIVERSITY PRINCIPLES																												
Understand basic design principles																													
Understanding how design principles relate to 3-dimensional forms																													
Research, information gathering and analysis																													
Generation of alternative and multiple solutions																													
Knowledge of basic tools and skills of fashion design																													
Ability to design for a variety of markets																													
Ability to define and evaluate criteria																													

Game Art & Design (B.F.A.)

Plan Approved by the National Association
of Schools of Art and Design

William Novak, MFA, Department Chair

In the continuously evolving new media environment, computer games have grown up and interactive software has become an integral part of today's culture. Rapid development in technology has moved communication in an interactive visual direction, requiring new skills for designers and developers. A generation of young artists and game players, raised on early video games, are now the designers and creators of today's games. Young artists and designers now in college will create tomorrow's games. They are taking games to new places: games to promote learning and support health; games for social change; health and exercise games; corporate games to train employees; military games for recruiting and training; and, of course, entertainment.

The Game Art & Design BFA brings together art, animation, computer technology, sound design, story development and game design. Students may choose from two emphases: Game Art, focusing on 2D and 3D character and environmental design and animation; and Game Design, focusing on elements such as game conceptualization, play mechanics, game rules, story, program flow, scoring systems and prototyping.

The new degree aligns with both the Media Technology program and the Animation program, sharing many courses in their major sequence. This will allow students to work in a cross-disciplinary environment and encourage multidisciplinary capstone teams formed of artists, designers and technologists mirroring the professional world.

MISSION

Game Art & Design merges creative vision, story, art, sound, animation, game mechanics, and computer technology in the development of immersive game experiences. Through interactive projects, students develop an individual creative voice while collaborating in a unique production environment. We provide students with the knowledge and skills to excel while preparing them to meet the challenges of rapidly changing

technology in both the production and distribution of tomorrow's computer games.

PROGRAM LEARNING OUTCOMES

Students who graduate from the Game Art & Design program will meet the following learning outcomes:

- Develop command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.
- Analyze story and story structures in creating interactive media for digital game technology and its audience.
- Understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.
- Understand the processes for the development and coordination of digitally based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)
- Analyze human interaction (physical, cognitive, cultural, social, political, and economic) in interactive game environments.
- Analyze audiences and design projects for a specific audience.
- Understand history, theory, and criticism in narrative film, animation, and digital art and game design.
- Understand the interaction of art and technology in game design.
- Master the ability to work in teams and take a leadership role in a collaborative project.
- Design and create professional quality digital games.
- Understand digital game marketing.
- Serve an internship within the digital game industry.
- Produce a supervised senior project.
- Create a professional quality portfolio.

FACULTY

Chair

**William Novak, Assistant Professor,
Game Art & Design**

B.A., Electronic Music Composition, State University of New York at Albany

M.F.A., Electronic Music Composition, Mills College, Center for Contemporary Music

PARTICIPATING ADJUNCT FACULTY

**Bryan Jaycox, Participating Adjunct Professor,
Game Art & Design**

B.A., Interdisciplinary Computing and the Arts, University of California, San Diego

M.F.A., Interactive Media, University of Southern California, School of Cinematic Arts

**Duane Loose, Participating Adjunct Professor,
Game Art & Design**

B.F.A., Industrial Design, Brigham Young University

M.F.A., Computer Animation, Miami International University of Art and Design

STUDENT COMPUTER REQUIREMENT

Game Art & Design requires a laptop computer for third and fourth year students, and strongly recommends it for first year students. The system and software must be compatible with existing on-campus computer labs. Students may choose either Mac (recommended) or PC laptops based on their needs and budget.

Questions may be directed to the department chair for current hardware and software requirements.

It is also recommended that third and fourth year students have an Apple iOS device. These devices include:

- iPad third generation or later, 32GB minimum,
- iPhone 4S or later, 32GB minimum,
- iPod Touch, fourth generation or later, 32GB minimum.
- Currently there's a rumor of a more affordable "iPad Mini" for 2012.

Game Majors will use their devices to design, develop, run and present student-created Apps. These Apps form the cornerstone of a student's professional game

portfolio. Student Apps may also be run on a laptop using a software simulator. Questions may be directed to the department chair and/or faculty for the needs of a particular project.

PROJECTED

Curriculum Summary

GAME ART & DESIGN MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts (B.F.A.) Degree

Units	
Major (M)	68
Game Core Courses	38
Major Emphases (ME) (Game Art, Game Design)	30
General Education (GE)	45
Unrestricted electives (UE)	9
Restricted Elective (RE)	6
Minimum semester hours required	128

SUGGESTED SEQUENCE OF COURSES GAME ART EMPHASIS

First Year

Fall Semester

GAME 101	Game Design I	3M
TECH 101	Art, Science and Technology I	3M
FOUN 101	Beginning Drawing	3M
ANIM 111	Digital Citizenship	1M
WRIT 111	Academic Writing I	3GE
COMM 120	Public Speaking	3GE

Spring Semester

GAME 102	Game Design II	3M
TECH 102	Art, Science and Technology II	3M
FOUN 102	Design & Color I	3M
ANIM 161	Intro 2D Computer Animation	3M
WRIT 112	Academic Writing II	3GE
MATH 2__	Mathematics course	3GE
LSCI 105	Information Literacy	1GE

Second Year

Fall Semester

ANIM 203	Sophomore Studio I (anim)	3ME
ANIM 262	Intro 3D Computer Animation	3ME
GAME 213	Introduction to Game Engines	3M
TECH 111	Introduction to Programming I	3M

FOUN 104	Drawing & Composition Environment specialty, or	3ME
FOUN 105	Introduction Figure Drawing Character Design specialty	3ME
PSYC 200	Introduction to Psychology	3GE
COMM 220	Media Culture	3GE

Spring Semester

ANIM 204	Sophomore Studio II (anim) Environment specialty, or	3ME
ANIM 221	Animation Drawing Character specialty	3ME
GAME 210	Design Symposium	1M
TECH 112	Introduction to Programming II	3M
ENVT 220	Environmental Studies	3GE
INDS 1__	Interdisciplinary Core	3GE

Third Year**Fall Semester**

GAME 223	History of Games I	3M
TECH 221	Human-Computer Interaction	3M
_____	Art/Film/Design History	3RE
PHYS 2__	Physical Science course *	3GE
_____	Social Science Course	3GE
ECON 2__	Economics course	3GE

Spring Semester

GAME 224	History of Games II	3M
GAME 302	Game Capstone Research S	3M
ANIM 361	3D Computer Animation I	3ME
GAME 334	Character Design & Modeling Character Specialty, or	3ME
GAME 336	Environmental Design & Modeling Environmental Design or	3ME
ANIM 340	Visual Development Art Director specialty	3ME
BIOL 2__	Biological Science *	3GE
_____ 3__	General Education Elective	3GE

* One of the science courses must have a lab component.

GAME 490	Internship	0M
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Required for Graduation:

120 hours of internship/work experience, paid or unpaid, in the game industry is required.

Summer between third and fourth year is the recommended time for internship/work experience.

Fourth Year**Fall Semester**

GAME 411	Game Capstone Studio I	3M
GAME 334	Character Design & Modeling	3ME or
GAME 336	Environmental Design & Modeling	3ME or
ANIM 340	Visual Development	3ME
COMM 3__	Interdisciplinary Seminar	3GE

Spring Semester

GAME 412	Capstone Studio II	3M
GAME 432	Professional Practices of the Game Industry	3M
_____	Art/Film/Design History	3RE
PSYC 3__	General Education Elective	3GE

GAME DESIGN EMPHASIS**First Year****Fall Semester**

GAME 101	Game Design I	3M
TECH 101	Art, Science and Technology I	3M
FOUN 101	Beginning Drawing	3M
ANIM 111	Digital Citizenship	1M
WRIT 111	Academic Writing I	3GE
COMM 120	Public Speaking	3GE

Spring Semester

GAME 102	Game Design II	3M
TECH 102	Art, Science and Technology II	3M
FOUN 102	Design & Color I	3M
ANIM 161	Intro 2D Computer Animation	3M
WRIT 112	Academic Writing II	3GE
MATH 2__	Mathematics course	3GE
LSCI 105	Information Literacy	1GE

Second Year**Fall Semester**

GAME 213	Introduction to Game Engines	3M
GAME 211	Game Design Documentation I	3ME
GAME 221	Game Player Analysis	3ME
TECH 111	Introduction to Programming I	3M
FILM____	Sound Design	3ME
PSYC 200	Introduction to Psychology	3GE
COMM 220	Media Culture	3GE

Spring Semester

GAME 212	Game Design Documentation II	3ME
GAME 210	Design Symposium	1M
GAME 322	Advanced Engine Prototyping	3ME

TECH 112	Introduction to Programming II	3M
ENVT 220	Environmental Studies	3GE
INDS 1__	Interdisciplinary Core	3GE

Third Year

Fall Semester

GAME 223	History of Games I	3M
TECH 221	Human-Computer Interaction	3M
GAME 332	Story Development for Interactive Media	3ME
_____	Art/Film/Design History	3RE
PHYS 2__	Physical science course *	3GE
_____	Social Science Course	3GE
ECON 2__	Economics course	3GE

Spring Semester

GAME 302	Game Capstone Research Seminar	3M
GAME 224	History of Games II	3M
_____	Art/Film/Design History	3RE
BIOL 2__	Biological science *	3GE
_____ 3__	General Education Elective	3GE

* One of the science courses must have a lab component.

GAME 490	Internship	0M
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Required for Graduation:

120 hours of internship/work experience, paid or unpaid, in the game industry is required.

Summer between third and fourth year is the recommended time for internship/work experience.

Fourth Year

Fall Semester

GAME 411	Game Capstone Studio I	3M
GAME 421	Interface Design	3ME
COMM 3__	Interdisciplinary Seminar	3GE

Spring Semester

GAME 412	Capstone Studio II	3M
GAME 432	Professional Practices of the Game Industry	3M
PSYC 3__	General Education Elective	3GE

COURSES TO BE OFFERED IN ACADEMIC YEAR 2012-13

GAME 101 Game Design I

A hands-on study of non-digital games using cards, dice and board games. Basic structural elements will be broken down and discussed with focus on their relationships to interactive media. We will play and examine games old and new. We will review the work of contemporary board game designers. Discussions will focus on the nature of "play," solving basic design problems, and what it means to be a game designer. Topics include back stories, objectives, rule unambiguity, player goals, play mechanics, use of shape and color, aspects of conflict, game flow, and the balancing of chance and strategy components. Individually and in teams, students will design and construct games that will be play-tested and group critiqued in class. Studio. Prerequisites: None.

GAME 102 Game Design II

The study of the inner workings of computer and video game design. We will examine classic and contemporary video games focusing on game play, rule sets, user interface, level layout, art direction, animation, look-and-feel, sound design, and user psychology. Working individually and in teams, students will design simple game concepts based on current industry trends, contemporary hardware platforms, and popular media as inspiration. Studio. Prerequisites: GAME 101 Game Design I.

GAME 224 History Of Games II

Games played since World War II. We will examine the origin and development of digital game technology. Our study will begin with the post-World War II era and the invention of the electronic computing machine. Our exploration will continue with the early uses of electronics in games, the emergence of digital media in everyday life, the placement of powerful game computers in the home, the ongoing ubiquity of the internet, and the implications of Massively Multiplayer Online games, networked mobile devices, and the gamification of contemporary society. Key games will be analyzed in terms of their social, cultural, and economic impact on our world. Lecture. GAME 223 and 224 may be taken in any order. Prerequisites: WRIT 111, GAME 102 Game Design II.

FUTURE COURSE OFFERINGS

GAME 223 History of Games I

Humans have played games of skill and chance since the dawn of time. We will analyze social, cultural, and economic aspects of the history of games. We will trace the evolution of games and the concept of “play” from some of the earliest known examples used in ancient Egyptian religious ceremonies and later in 2400 BC Mesopotamia, through games of the Greek, Roman, medieval & post-medieval Europe, eastern dynastic periods, the emergence of leisure in the 18th and 19th centuries and parlor games of the early 20th century. Historical games will be played and analyzed using modern game design methodologies. Lecture. GAME 223 and 224 may be taken in any order. Prerequisites: WRIT 111 Academic Writing 1, GAME 102 Game Design II.

GAME 211 Game Design Documentation I

The life of a video game design project from initial conceptualization to the final written specification; i.e., the Game Design Document (a.k.a., GDD). We will focus on the early stages of the process, tracing the creation of the initial game idea through a High Concept and “pitch” phase to the writing of Preliminary Design Documents. We will explore the purpose of design documentation, its maintenance, and its use in professional software development efforts. Students will write a variety of Concept Designs for existing games and choose one to develop into a Preliminary Design for the final project. Studio. Prerequisites: GAME 102 Game Design II.

GAME 212 Game Design Documentation II

Continues the thread established in GAME 211 - Game Design Documentation I. Focus will be on the transition from a Preliminary Design to the creation of a substantial, full length GDD (master Game Design Document) suitable for directing development of the Senior Capstone Project. Students with a Game Design emphasis will be responsible for creating a GDD based on the project selected in the future Game Capstone Research Seminar (GAME 302).

Topics include:

- GDD maintenance
- Management of changing design parameters reflecting executive, practical and technical restrictions

- Creation of team-oriented documents written in language understandable to artists and programmers
 - Techniques of source version control
 - Effective management of large amounts of assets
- Studio. Prerequisites: GAME 211 Game Design Documentation I.

GAME 213 Introduction To Game Engines

Commercial software systems that aid in computer game development. This will be an exploration and analysis of visual development tools and reusable software components for game asset creation and management giving attention to 2D and 3D rendering performance, collision detection, simple scripting, animation, play mechanics, sound and music. Students will design and implement simple game concepts and test for playability and design integrity. Studio. Prerequisites: GAME 102 Game Design II, TECH 102 Art, Science and Technology II.

GAME 221 Game Player Analysis

When creating a video game, development teams often lose sight of what they are doing and why, and who they are doing it for. We will focus on the game player and how game creators can “play to their audience.” We will identify the types of players, why people play computer games, analyze player psychology, audience diversity, marketing to the player as consumer, and the role of Quality Assurance play-testers. Lecture. Prerequisites: GAME 102 Game Design II.

GAME 230 Design Symposia

What’s happened in the game and art world – past and present? This is an exploration of current game, art and design events in the Los Angeles area. Students will attend lectures and visit museums, game development studios, galleries, exhibitions or other events exploring a variety of topics, both on and off campus. Class lectures will focus on the historical context of the events, as well as analysis and discussion of student experiences. Students will submit a journal including collected materials, reflective writing and critical analysis of the events attended. Lecture. Prerequisite: None.

GAME 302 Game Capstone Research Seminar

Research and pre-production, the first stages of preparation for the Capstone experience. Working in teams representing the three game emphases (art, design and programming), students will develop and present their

final Game Capstone Project Proposal signed by three members of the faculty from disciplines represented in the proposal at the end of the research semester. Proposals will include comprehensive game documents for each project presented. Students experience overall project management, including technical standards, documentation, and pre-production processes. One or more research seminar projects will be selected and produced in the senior year Game Capstone Studios I and II. (Meets With TECH 302) Studio. Prerequisites: Consent of Chair.

GAME 322 Advanced Engine Prototyping

Design assessment prior to production. Prototyping is that part of game development where designers and artists assess all aspects of a game design prior to full production. Attention is paid to issues of feasibility, practicality, and remedy of design flaws. Focus includes “fun factor”, development time and overhead system resources. Techniques include paper mockups, use of logic and flow charts, and advanced use of game engine software. Students will learn to prototype original game designs for group critique. Studio. Prerequisites: GAME 321.

GAME 332 Story Development For Interactive Media

Exploration of story in games and interactive media. We will compare and contrast linear, branching, and emergent storytelling. Students will identify hybrid forms and discover new narrative modes. A variety of games will be analyzed from early text-based adventures to more contemporary role-playing, shooter, and strategy games. Students will create characters, situations, and narratives through game play and scripted scenes. Studio. Prerequisites: GAME 221.

GAME 334 Character Design And Modeling

Skills needed to model 3-D characters for games. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture mapping. Studio. Prerequisites: ANIM 262 Introduction to 3D Computer Animation.

GAME 336 Environmental Design And Modeling

Skills needed to model non-character 3-D objects for games. Students will be introduced to level design, industrial design and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing and vehicles. Level of detail exercises will introduce the concept of polygon and image budgets, and rendering performance considerations. Studio. Prerequisites: ANIM 262 Introduction to 3D Computer Animation.

GAME 411 Game Capstone Studio I

Putting it all together...Part 1 of 2. Students in the GAME and TECH programs integrate the interdisciplinary elements of their curricula to produce a video game in the Capstone Project. Based on the “Game Capstone Project Proposal” submitted in GAME 302, students will work with a faculty review committee and course facilitator to begin their capstone project. Studio. Prerequisites: GAME 302 Game Capstone Research Seminar or TECH 302 Media Technology Research Seminar.

GAME 412 Game Capstone Studio II

Putting it all together...Part 2 of 2. A continuation of GAME 411 Game Capstone Project I. Students will continue to work with their faculty review committee and the course facilitator to complete their capstone project. Capstone projects are presented and assessed in a final faculty review. Students are responsible for a written self-evaluation of their capstone project, analyzing theme, game goals, and their level of success. Projects are presented in the year-end Woodbury Game Showcase. Studio. Prerequisites: GAME 411 Game Capstone Studio I.

GAME 421 Interface Design

Analysis of effective user interface design techniques and devices. Students will explore roles and uses of hardware input devices: mouse, keyboard, game console controller, gesture capture and multi-touch screen, focusing on display components such as, menu structure, clarity of icon usage, screen layout, program flow, game shell and motion sensing, and audio sensing devices. We will focus on tools used for information exchange between human and computer analyzing real-time action control (“gameplay”) vs. static control, such as menu navigation. Students will compare

awkward vs. intuitive user interfaces measuring and enhancing “playability”. Study will include the psychological, perceptual, and cognitive elements behind interface design decisions. Students will design user interfaces for a wide variety of applications. Studio. Prerequisites: GAME 321.

GAME 432 Professional Practices of the Game Industry

Current professional practices in the game industry with focus on entry into the job market

Topics will include:

- Economics and structure of the industry
- Roles and skill sets within team structure including human resources
- Creative processes
- Business practices including publishing and marketing

Students will prepare professional project portfolios and resumes appropriate to the entry position sought in the video game industry. Faculty will evaluate materials in terms of creativity and quality of presentation. Studio. Prerequisites: GAME 411 Game Capstone Studio I.

GAME 490 Internship/Work Experience

Welcome to the real world! This course offers commercial, on-the-job experience with media, video/computer game, entertainment, and marketing firms. 120 Hours of work experience is required to graduate.

Students must be in their junior year and in good academic standing to apply. They must submit a Game Art & Design Internship Contract signed by their faculty adviser, the program chair and the host company's supervisor prior to beginning. Grades are pass/fail only and are based on a signed evaluation form from the company's supervisor, and an internship journal maintained by the student. The journal details what they learned about the industry, their thoughts on the experience, and the expectations of artists and designers working in the industry. Students will formally share their findings with classmates. Prerequisites: Consent of Chair; Game Art & Design majors only.

The following required courses from other departments are also available in academic year 2012-13:

FOUN 101 Beginning Drawing

3 UNITS

A fundamental course in freehand drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Emphasis is on line, tone, spatial values and relationships, perspective, scale, and composition. Studio.

FOUN 102 Design and Color 1

3 UNITS

A practical and theoretical study of the formal elements and principles of design. Formal and relational properties of line, shape, form, value, and texture are studied. Studio exercises using various media explore concepts of balance, harmony, repetition, rhythm, scale, proportion, time and motion in 2-dimensional and 3-dimensional organizations. Studio.

FOUN 103 Design and Color 2

3 UNITS

An introduction to the history, perception and application of color. Properties and effects of color relationships are studied with an emphasis on color selection and use, color psychology and the effects of color in space and light conditions. Studio.

FOUN 104 Drawing Concepts

3 UNITS

Builds on the basic skills and knowledge gained in FOUN 101 Beginning Drawing. Two- and three-dimensional representations of objects and space are explored for their spatial context and expressive form. Emphasis is on developing individual concepts, sketch techniques and compositional methods that can effectively process, and communicate visual ideas. Traditional media of pencil, ink, and charcoal are expanded to include marker pens and water-based media adaptable to sketch techniques and alternate surfaces to work on. The work of professional artists and designers is studied in order to appreciate the potential of sketch techniques and drawing skills in art and design processes. Studio.

ANIM 111 Digital Citizenship

1 UNIT

A lecture class in the use of shared digital resources and digital protocol. Topics include knowledge of computer and networks; basic OSX, Windows and Linux; folder management, naming conventions and recognizing file

types; using the internet and school networks effectively; proper use of email; printing basics, color profiles; troubleshooting techniques; using passwords and logins; and backup protocol. Emphasis on a professional approach to cooperative use of shared digital resources. **3 units.** Lecture. Prerequisites: none. A grade in this course of C or better is a prerequisite to use of the Digital Resource Center Render Farm.

ANIM 161 Introduction to 2D Computer Animation

3 UNITS

An introductory studio course in the fundamental computer applications and processes used for 2D animation production. Emphasis on software programs dealing with imaging, drawing and painting, editing, compositing, motion graphics, raster and vector artwork. Studio. Prerequisite or Co-requisite: ANIM 111, Digital Citizenship. **Portfolio Project:** A DVD presentation of all major projects. Supporting written material, storyboards, and concept sketches should accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 203 Sophomore Studio 1 (Animation)

3 UNITS

A studio course building on ANIM 100 Animation Principles, developing skills in character animation. Emphasis on the basic principles of character development, performance and animation techniques. Student will assemble their projects into a finished pencil test animation reel. Studio. Prerequisites: ANIM 100 Animation Principles. Student passes the Freshman Progress Portfolio review.

Portfolio Project: A DVD presentation of the pencil test animation reel including all major projects. Any written material for the course will be included in the portfolio.

ANIM 210 Design Symposia

1 UNIT

Students will attend lectures, exhibitions or events exploring variety of topics in design. Both on and off campus events are encouraged. Lecture. Prerequisite: None.

Portfolio Project: Student will submit a journal including collected materials, writing and sketching related to the events attended.

ANIM 221 Animation Drawing

3 UNITS

Examination and exploration using the figure, both nude and clothed, as reference for creating animation characters, sequential studies and caricature. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

Portfolio Project: A selection of 10 Observational studies from in-class figure work and a selection of varying projects representing the student's best work presented in a portfolio form. Research, supporting sketches and written statements should be included.

ANIM 262 Introduction to 3D Computer Animation

3 UNITS

Instruction in the fundamental principles of animation as applied to 3D digital animation. Emphasis on the basic processes of modeling, texturing, lighting and rendering. Students will create a series of simple animations, and model and light simple props using a 3D software. Studio. Prerequisite: ANIM 111 Digital Citizenship.

Portfolio Project: A DVD presentation of all major projects. Supporting written material, storyboards, and concept sketches should accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 361 3D Comp Animation 1

3 UNITS

An intermediate studio course in 3D computer applications. Topics include modeling, rigging, and techniques of character animation using 3D computer software. Students will create projects using both character and camera animation, and explore lighting and texturing. Studio. Prerequisite: ANIM 262 Introduction to 3D Computer Animation.

Portfolio Project: A DVD of three or more projects, including the final project, showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.

Filmmaking

(B.F.A.)

Bruce Cook, PhD, Department Chair

MISSION

Film is one of the most influential mass communication media. The curriculum we have developed integrates theoretical expertise with practical skills in media production. Students in our program graduate with the knowledge needed to succeed in a wide variety of fields related to media and cultural studies.

PROGRAM LEARNING OUTCOMES

- Students will understand film as a medium of communication.
- Students will understand esthetic principles of film.
- Students will understand design principles considered in film production.
- Students will understand the use of time as an expressive design consideration in film.
- Students will produce work from concept to finished product.
- Students will emphasize at least one area of film production, e.g. cinematography, editing, lighting, sound, animation, writing, etc.
- Students will have functional knowledge of the history of film.
- Students will coordinate project elements and communicate with involved personnel.
- Students will understand marketing procedures for film production, distribution, and exhibition.
- Students will serve an internship within the film industry.
- Students will produce a supervised senior project.
- Students will create a professional quality portfolio.

FACULTY

Faculty participate in shaping the Filmmaking program by their continuous research in various aspects of visual communication, which manifests itself in creating new courses, updating projects for existing courses and assisting students in their studies and research. They are also involved in contemporary filmmaking movements through their creative work, which has a direct effect on the students' filmmaking experience. This engagement creates a community atmosphere inside

and outside of the classroom and contributes to the learning success of students.

CHAIR

Bruce Cook, Associate Professor, Filmmaking

B.S., Physics, University of Southern California;
M.S.F.E., Cinema, University of Southern California;
Ph.D., Communication (Cinema Emphasis), University of Southern California

ADJUNCT FACULTY

**Sydney Balbes, Adjunct Professor,
Communication and Filmmaking**

B.P.A., Professional Arts, Woodbury University
M.F.A., California State University, Dominguez Hills
Post-Graduate work at UCLA with a concentration in
Motion Graphics and Photojournalism
Owner, Graphic Artists Ltd.

**Jeff Cooper, Adjunct Professor,
Communication and Filmmaking**

M.F.A., Film, Art Center College of Design
M.A., Film & Video, American University
B.S., General Studies, Old Westbury
President, Cut Entertainment Group

**Steve Dyer, Adjunct Professor,
Communication and Filmmaking**

B.A., English, University of Wisconsin at Madison
M.B.A., University of Wisconsin at Madison

**Tom Feldman, Adjunct Professor,
Communication and Filmmaking**

B.A., Social Psychology, University of Denver;
M.A., Global Studies, Immaculate Heart College Center
Owner, ClearfireMedia and Feldman Production Services

**Michelle Gendelman, Adjunct Professor,
English and Filmmaking**

B.A., Bryn Mawr, Film and Television Studies
M.A., UCLA
Member Writers Guild of America West and American
Society of Composers, Authors, and Publishers

**Richard Jankovich, Adjunct Professor
of Communication and Filmmaking**

B.A., Broadcasting and Communication, Marquette
University; Music Composition and Film Scoring,

New York University
Chief Operations Officer of Sonic Branding

**Lyle Slack, Adjunct Professor,
Communication and Filmmaking**

B.A., English and Political Science, Bloomsburg
University of Pennsylvania;
M.A., English and Political Science, Allegheny College;
Screenwriter, freelance journalist and arts
critic/feature writer

**Teri Thompson, Sociology, Adjunct Professor,
Communication and Filmmaking**

B.A., CSU Long Beach; minor in Radio-TV;
social media expert

Curriculum Summary

FILM MAKING MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts (BFA)

Degree

Units	
Major (M)	68
General education/IGETC (GE)	43
Restricted Design Electives (RE)	6
Unrestricted electives (UE)	11
Minimum semester hours required	128

First Year

Fall Semester

FILM 101	Film and Television History I	3M
ANIM 211	Storyboarding	3M
_____	Restricted Design Studio	3RE
WRIT 111	Academic Writing I	3GE
COMM 120	Public Speaking	3GE
_____	Unrestricted Elective	1UE

Spring Semester

FILM 1xx	Film and Television History II	3M
FILM _xx	Beginning Media Production	4M
FILM 1xx	The Actor's Craft for Film/TV	3M
WRIT 112	Academic Writing II	3GE
LSCI 105	Information Theory and Practice	1GE
GDES _____	Graphic Design Elective	3RE

Second Year

Fall Semester

FILM 2xx	Digital Video Editing	3M
FILM 2xx	Production Design & Art Direction	3M
FILM 3xx	Sound Design	3M
COMM 2xx	Media Ethics	3GE
INDS 1__	Interdisciplinary Core	3 GE
_____	Elective	3UE

Spring Semester

FILM xx	Beginning Screenwriting	3M
FILM xx	Cinematography	3M
TECH 201	Future of Digital Media	3M
ENVT 220	Environmental Studies	3 GE

Third Year

Fall Semester

FILM 311	Advanced Screenwriting	3M
FILM 341	Intermediate Digital Filmmaking	4M
_____	Natural Science with Lab	3GE
_____	Social Science Course	3GE
_____	Film Studies Elective	3

Spring Semester

FILM 206	Social Documentary	3M
FILM 3xx	Pre-Production Planning	3M
FILM 3xx	Directing Actors for Film/TV	3M
_____	Film Studies Elective	3GE
MATH 221	Statistics	3GE

Fourth Year

Fall Semester

FILM xx	Business of Entertainment	3M
FILM xx	Senior Thesis I: Production	4M
FILM xx	Pitching for Film, TV & Entertainment	3M
_____ 3__	Integrative Learning Elective	3GE
_____	Film History Course	3GE

Spring Semester

FILM 4xx	Senior Thesis II: Advanced Post-Production	3M
FILM 490	Internship	3M
FILM 4 xx	Film Marketing & Distribution	3M
_____ 3__	MCD Transdisciplinary Seminar	3GE
_____	Elective	1UE

FILMMAKING COURSE DESCRIPTIONS

FILM 101 Film and Television History I

3 UNITS

Through lectures, discussions and analyses of screenings of films and film clips, this course will offer a chronology of the development of both the artistic elements in the narrative motion picture—exploring the film story as a natural progression of the storytelling tradition that has shaped scripture, poetry, drama and the novel throughout human history—and as a globe-spanning business that has reshaped our perceptions of cultures, ethnic groups, and economic systems. Covers the period from 1890 to 1950. No prerequisites.

FILM 1xx Beginning Media Production

4 UNITS

This course is a hands-on television production course that provides solid grounding in the technical and creative aspects of production. Students will conceptualize and develop group video projects and become familiar with digital non-linear editing techniques. Lecture. Portfolio project: 2 short projects will be screened at semester end and judged by peers and faculty. No prerequisites.

FILM 1xx Storyboarding (studio)

3 UNITS

A studio course in storyboarding. Emphasis on visual storytelling, story structure, character development, cinematic language, and drawing techniques used in storyboarding. Portfolio Project: Three animation storyboards presented in a portfolio format. All supporting writing and art related to the boards should be included. No pre-requisites.

FILM 1xx Film and Television History II

3 UNITS

Through lectures, discussions and analyses of screenings of films and film clips, this course will offer a chronology of the development of both the artistic elements in the narrative motion picture—exploring the film story as a natural progression of the storytelling tradition that has shaped scripture, poetry, drama and the novel throughout human history—and as a globe-spanning business that has reshaped our perceptions of cultures, ethnic groups, and economic systems. Covers the period from 1950 to present and examines

other media of mass entertainment such as TV, VHS tapes, DVDs, cable TV, satellite TV, and streaming on the internet. No prerequisites.

FILM 1xx The Actor's Craft for Film and TV

3 UNITS

This workshop course exposes students to the basic techniques of acting for the camera. It distinguishes the differing methods of acting for stage, television, and film. Students will prepare monologues, dialogs, and ensemble pieces. They will be required to act in projects for FILM 102, Beginning Media Production. Lecture. No prerequisites.

FILM 2xx Digital Video Editing (studio)

4 UNITS

Students will learn the basic elements of editing using non-linear digital video editing software. Emphasis will be placed on establishing continuity of direction, motion, time, and place. These techniques will be expanded into cutting for rhythm, timing, and storytelling. No experience required. Lecture and lab. Prerequisite: FILM 102, Beginning Media Production OR permission of instructor.

FILM 202xx Beginning Screenwriting

3 UNITS

An introduction to the fundamentals of writing screenplays, using beat analysis techniques. Students will learn and put into practice the principles involved in conceiving theme, plot structure, characters and dialogue for a compelling cinematic story whether it be for features, television or internet, live action or animation. Study includes analysis of selected classic and contemporary films together with their written screenplays and the sharing/critiquing of each other's developing scripts. At the completion of the course, students will have written a detailed outline and a fully executed Act One for their own original screenplay or the complete script for a short to be produced in FILM 3xx Intermediate Digital Filmmaking. Lecture. Prerequisite: WRIT 111, Academic Writing I.

FILM 2xx Cinematography (studio)

3 UNITS

This course focuses on the visual aspects of digital video filmmaking. Students learn important concepts of cinematography including: how to operate and care for

cameras and lenses; how to compose the image; lighting techniques; camera operating techniques including panning, tilting, zooming, booming, and dollying; controlling focus; controlling attention of the viewer; shooting to edit; creating camera reports; interfacing with the film labs and post houses; filters for lenses; exposure; and color balance. Prerequisite: FILM 102, Beginning Media Production OR permission of instructor.

FILM 2xx Production Design and Art Direction 3 UNITS

This course explores the aesthetic process for designing and/or choosing color schemes, costumes, makeup, set design, set dressings and decoration, props for both digital film production. Students will view and analyze classics of production design, then develop designs for advanced projects. Prerequisites: ANIM 211, Storyboarding; FOUN 102, Design and Color Elements I; and FILM 102, Beginning Media Production OR permission of instructor.

FILM 206 Social Documentary 3 UNITS

This course will focus on the ways documentaries both report on and influence culture, looking at the specific processes of persuasion. A variety of theoretical perspectives will be used to untangle the meanings inherent in texts presented as entertainment so that their complexities and cultural logic become visible and subject to critique. Students will consider how such documentaries have influenced their own lives and those of others through the mechanisms of popular culture. Prerequisite: WRIT 111 or high school AP English with passing grade.

FILM 3xx Pre-Production Planning 3 UNITS

This course explores all aspects of preproduction planning for digital film production. Students assume the role of producer, developing production companies to take the concept from inception to completion, through the development phase of the filmmaking process. Students will pre-produce their Senior Thesis. Prerequisites: FILM 102 Beginning Media Production OR permission of instructor.

FILM 3xx Directing Actors for Digital Filmmaking (studio) 4 UNITS

The student will produce and direct two scenes in class using competent, well-rehearsed actors who have been cast and prepared by the student director for their roles. Students will be able to choose a script, hold auditions, cast it, rehearse the actors, and present a scene in class, along with a production package, including script notes, scene goals, character analysis, storyboard and shot list. Pre-requisites: FILM 1xx, The Actor's Craft; ANIM 211, Storyboarding; OR permission of instructor. Portfolio: 2 videotaped scenes, post-produced and burned to DVD. These will be critiqued and ranked by faculty and students.

FILM 3xx Sound Design (studio) 3 UNITS

This studio course introduces the students to audio concepts, recording techniques, mixing and playback methodologies and software. The emphasis is concept design and audio composition via pre and postproduction processes of mixing audio tracks for the Animation, Game or Film student.

FILM 311 Advanced Screenwriting 3 UNITS

A seminar in which students work on individual scripting projects of substantial length, using class and instructor for critical analysis. This course may be used to develop either the Senior Thesis project or a feature length script. Portfolio: finished script must be approved by faculty for development in FILM 304, Pre-Production Planning. Prerequisite: FILM 2xx, Beginning Screenwriting OR permission of instructor.

FILM 341 Intermediate Digital Filmmaking (studio) 4 UNITS

This course is intended to provide students with advanced video production experience. The student will learn industry terminology, crew production skills, and other professional aspects found in the media industry. The students will be encouraged to develop complex shooting and lighting assignments that will enhance their critical thinking skills. Students will fill skilled positions within the crew. Lecture.

Prerequisites: FILM 1xx, Beginning Media Production

OR permission of instructor. Portfolio: Complete digital film project of 10 minute length, post-produced and burned to DVD. It will be critiqued and ranked by faculty and students.

FILM 4xx Film Marketing and Distribution

3 UNITS

Open to all majors. This course will examine film acquisitions, distribution, marketing and exhibition. Topics include buyers (i.e. studios/independents, distributors, exhibitors), genres that sell, how buyers select films, the importance of festivals and producer reps/sales agents, the negotiation process, contracts, deal terms, domestic/international marketplace, avoiding unscrupulous distributors, marketing, successful and failing marketing campaigns, film ratings, psychology of film trailers, market research, publicity, merchandising/product placement. The students will be given knowledge of the business of film, what sells and how to bring their films into the marketplace. The course will link filmmaking and distribution/marketing so that each student will understand and appreciate the interconnected qualities of the two disciplines. Prerequisite: WRIT 112 Academic Writing 2 or WRIT 212 Rhetoric and Design; Economics Course; TECH 201, Future of Digital Media; OR permission of instructor.

FILM 4xx Pitching for Film, Television, and Entertainment

3 UNITS

Pitching is crucial in the digital filmmaking business. Pitching is the ability to accurately and engagingly convey the basic outline of your story to another person, verbally, in a very short time. It is not as easy as one would imagine. Working with experienced professionals, students will practice pitching in a mock real-world session. They will come up with characters and storylines (or use one of the treatments they developed in prior screenwriting classes), practice verbally pitching them, and will then pitch to the instructor, gaining feedback and comments to further the student's skills. Portfolio: a complete pitch package. Prerequisites: FILM 3xx, Pre-Production Planning OR permission of instructor.

FILM 4xx Business of Entertainment

3 UNITS

This course presents a comprehensive introduction to the business of contemporary moving image formats.

Examines various entertainment companies including large corporations, independent production companies, television companies, computer companies, and startup ventures. Methods of production, marketing, distribution, and exhibition are examined in a variety of platforms including motion pictures, network television, cable, interactive communication, video, pay-per-view, records, and games. Prerequisite: WRIT 112 Academic Writing 2 or WRIT 212 Rhetoric and Design; Economics course; TECH 201, Future of Digital Media; Filmmaking OR permission of instructor.

FILM 4xx Senior Thesis Project I: Production (studio)

4 UNITS

The senior thesis/project demonstrates both depth and sophistication in the major. A project or thesis proposal must be submitted and accepted to enroll in this course. This project may be cross-disciplinary. It is meant to serve as a portfolio item or as part of a demo reel. Project will be shot during this course and post-produced in Senior Thesis Project II. Prerequisites: FILM 304, Pre-Production Planning; FILM 3xx, Intermediate Digital Filmmaking.

FILM 4xx Senior Thesis Project II: Advanced Post-Production (studio)

4 UNITS

Explores advanced practical and conceptual issues in editing images and sound in a digital production environment. The project shot in FILM 441 will be edited, color corrected, and outputted to various media. Double system production sound will be married to the visuals. New sound elements will be designed, added to the visuals, and a final mix created. This completes the Senior Thesis Project and is meant to serve as a portfolio item or as part of a demo reel. Prerequisite: FILM 4xx, Senior Thesis Project I.

FILM 490 Internship Requirement

1 TO 3 UNITS

An on-the-job practicum in commercial settings in media, design, entertainment, and marketing firms. Work experience is complemented by academic requirements specified in a contract with the faculty advisor. Prerequisite: Filmmaking majors only. Internships may be taken 1, 2 or 3 units at a time, with a total of 3 being required.

ASSESSMENT PROCESS

Student performance and attainment in Filmmaking is evaluated systemically throughout the program, through ongoing assessment strategies both formal and informal. The department specifies four key areas for measured assessment that include both formative and summative benchmarks and involve multiple forms of evaluation. The processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the design of the curriculum. Evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. This process documents student progress and is required for entrance into upper-division studios. Student work is also evaluated through the Thesis Project, which assesses the pre-production, shoot, and post-production methodologies used, and their effectiveness in narrative solutions. Further assessment is made through the Senior Portfolio Presentation, which evaluates the student's mastery of learning outcomes, and development from the Progress Portfolio Review. A final assessment is conducted through Internship host companies, and evaluates the student's preparedness for real-world assignments.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio Review – At the end of the sophomore year, students are required to submit a comprehensive portfolio of their work from each major design studio. The portfolio should demonstrate sufficient development of the knowledge and skills of narrative filmmaking and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful films. Portfolios are reviewed by a panel of design faculty and the Department Chair. Passing the Progress Portfolio Review is a prerequisite for FILM 341 Intermediate Digital Filmmaking.

CAPSTONE COURSES

In order to illustrate required professional and filmmaking competencies before graduation, students must successfully complete a capstone project. Capstone projects are designed to provide students an experience of developing and completing a filmmaking project that illustrates their ability to address knowledge gained in the previous years of study. Students must demonstrate the application of theoretical research

and production practice to a self-initiated filmmaking project through a rigorous level of work demonstrating a high degree of critical thinking, skill and craft.

RESULTS OF LEARNING

Both studio and lecture courses require production of various filmmaking projects specific to the learning outcomes of each course. Projects may include screenplays, posters, pitches, pre-production packages, cinematography, sound recordings, sound designs, and final sound mixes, poster design, acting scenes, websites, motion graphics, advertising, fictional narrative films, documentary narrative films, business plans, budgets, storyboards, animatics, production designs, art direction projects, and research papers. Student work is reviewed by industry professionals and faculty, at the end of each term. Additionally, evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. These portfolios must include project samples from all studios completed. In the senior year, students develop their professional portfolio, which is also reviewed by industry professionals, and assessed by faculty and the Filmmaking Advisory Board. Student self-assessment is required in both the Progress and Senior Portfolio processes.

STUDENT WORK

The university reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and web formats.

ACADEMIC STANDARDS

Less than average work is not acceptable for a professional degree. A minimum grade of "C" is required for the design studios in order to continue in the studio sequence. A student receiving a grade below a "C" must successfully repeat that studio prior to enrollment in the succeeding studio. It is strongly recommended that students take no more than 12 studio units in a single semester.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

It is the philosophy of the Filmmaking department that students be exposed to both theoretical and professional aspects of the discipline. Students will become acquainted with current filmmakers and film movements, and have the opportunity to experience

international approaches to filmmaking education and practice during their education. They are additionally exposed to the operations of professional practice, networking with industry practitioners, and membership in professional design organizations.

Internship/Field Experience: Prior to graduation, students must complete 120 hours of internship or field experience at a local design studio, advertising agency, entertainment studio, publishing or marketing company. Passing the Progress Portfolio Review is a prerequisite to the field experience, which must be accomplished in the junior or senior year and approved by the Department Chair. Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Filmmaking Symposia - As an exploration and study of current art and design events in the Los Angeles area, this experience requires students to attend lectures, museums, galleries, and exhibitions exploring a variety of topics including social and culture issues. Through analysis and discussion of their experiences, students use this course to inform their studio work, and as a springboard for conceptual development of their degree projects.

Lecture Series: Students are required to attend lectures from professional filmmakers each term. Industry professionals from both national and international arenas have spoken at Woodbury on various design topics including visual effects, logo development, entertainment media, motion graphics, information graphics, environmental graphics, costume design, and art direction.

COMPUTER LITERACY REQUIREMENTS

The Filmmaking Department requires its graduates to be literate in the current media of representation and communication, demonstrated by the following:

1. A proficiency in computer systems operations, including communications, upgrades and management.
2. A proficiency in internet research, through completion of LSCI 105, LSCI 106, or LSCI 205, or appropriate equivalent. Bibliographic documentation of database use and citation of Web-based sources is required of all Film Making courses.
3. A proficiency in word-processing, document formatting, and file management for both print and digital distribution.
4. A proficiency in computer based programs for editing, screenwriting, storyboards, animatics, sound design, budgeting, pre-production planning, color grading, titling, poster design, and image creation.

Media literacy is embedded in the curriculum at all levels, and filmmaking students are expected to demonstrate these proficiencies through successful completion of their coursework.

COMPUTER REQUIREMENTS

Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

Graphic Design (B.F.A.)

Sue Vessella, M.F.A., Department Chair

Woodbury University offers a four-year Bachelor of Fine Arts degree in Graphic Design. The program provides students with a professional education that prepares graduates through a solid understanding and mastery of the expertise required to enter professional practice. The curriculum provides students with a thorough comprehension of the design process through critical and creative thinking, theoretical and historical study, along with conceptual and experimental exploration. It is the intent of the department that students graduate with standards of design excellence, professional ethics and social responsibility.

Students are actively engaged in the process of learning through their direct participation in the discussion and analysis of the subject matter. Areas of investigation include visual communication in theory and practice, shaping civic attitudes through understanding cultural diversities, finding solutions for environmental and ecological concerns, and communicating the global aspects of social and political life. The curriculum promotes the internalization of the information, and evidence shows that by graduation, this reciprocal process has become a part of the student's design process. Through this process they learn how to convey their personal voice and take initiative in advancing their education.

Small class size allows individual attention from the faculty and advances the student learning experience. Students learn through research, sequential development, the study of current visual communication topics, and projects that simulate professional practice, as well as individual and class critiques. This pedagogy involves levels of competency including introduction, development, practice and mastery. Courses are taught by design educators and industry professionals, and include study in typography, graphic design, digital practice, package design, interactive media, photography, design history, and professional practices. In the senior year, students can focus their creative energy and gain experience in a design profession that sparks their interest, by customizing their studies in the following areas:

Entertainment Design
Motion Design
Advertising Design
Publication Design
Environmental Graphics

As one of the many vibrant programs in the School of Media, Culture and Design, the program is designed to integrate Communications and Psychology into the general education curriculum through the study of visual communications, media culture, consumer behavior, and media psychology.

Woodbury's location in the hub of Southern California's entertainment and advertising industries provides students with unique field trip, internship and field experience opportunities. Career opportunities include positions as graphic designers, interactive and web designers, art directors, and creative directors, as well as positions in marketing and corporate communications.

MISSION

The Department of Graphic Design is committed to providing students with a design education in accordance with the highest professional standards. Our aim is to inspire graphic designers to develop and create effective visual communications by cultivating their individual talent, potential and personal voice. We prepare innovative graduates that will advance the practice of graphic design and contribute responsibly in the global community.

PROGRAM LEARNING OUTCOMES

- The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
- The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

- An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media.
- An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.
- An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
- The ability to work collaboratively with multiple disciplines, and to understand the advantages and benefits of cooperative activities.

FACULTY

Faculty participate in shaping the Graphic Design program by their continuous research in various aspects of design and visual communication, which manifests itself in creating new courses, updating projects for existing courses and assisting students in their studies and research. They are also involved in contemporary design movements through their creative work and private design practices, which has a direct effect on the students design experience. This engagement creates a community atmosphere inside and outside of the classroom and contributes to the learning success of students.

CHAIR

Sue Vessella, Professor, Graphic Design

M.F.A., Design, California State University, Los Angeles
B.A.:Two-Dimensional Art, Graphic Design Emphasis, California State University, Northridge

FULL-TIME FACULTY

Behnoush McKay, Associate Professor, Graphic Design

M.F.A., Visual Communication, California State University, Northridge
B.F.A., Graphic Design/Packaging, Art Center College of Design

Cate Roman, Assistant Professor, Graphic Design

M.F.A., Fine Art, Sculpture & Digital Media, Claremont Graduate University
B.A., Art, Pitzer College

PARTICIPATING ADJUNCT FACULTY

Brian Herbst, Adjunct Professor, Graphic Design

M.F.A., Visual Communication, California State University, Northridge
B.A., Graphic Design, Woodbury University
Design Practice, MediaFive Design Group

Niku Kashef, Adjunct Professor, Graphic Design,

M.F.A., Visual Communication
California State University, Northridge
B.A., Studio Art/Photography, California State University, Northridge;

ADJUNCT FACULTY

Ryan Achzet

B.F.A., Graphic Design, Woodbury University

Carsten Becker

M.A., Digital Media, American Film Institute Conservatory
B.S., Cinematography, Fachschule fur Fototechnik

Steven Gold

M.A., Education, DePaul University
M.A. Clinical Psychology, Pepperdine University
B.S., Psychology and Education, University of New Hampshire

Dan Hoy,

B.A., Art, California State University, Northridge
Design Practice, Hoy Design

Bert Johnson, Adjunct Professor, Graphic Design

B.A., Fine Art, Industrial Design, University of Illinois at Urbana-Champaign
Design Practice, Graphics One

Louise M. Louis

M.A. Art History, University of New Mexico, Albuquerque
M.A. French, University of New Mexico, Albuquerque
B.A.,French, University of California Berkeley

Graham Moore

B.A., Graphic Design, Wimbledon School of Art,
London, UK

Doug Oliver

B.F.A., Graphic Design, Art Center College of Design
B.A. General Studies, University of Kansas
Douglas Oliver Design Office

Donald Schwartz

B.F.A., Graphic Design, Woodbury University
BLT and Associates

Curriculum Summary**GRAPHIC DESIGN MAJOR CURRICULUM****Leading to the Bachelor of Fine Arts
(BFA) Degree**

Units	
Major (M)	74
General Education (GE)	46
Unrestricted electives	8
Minimum semester hours required	128

**SUGGESTED SEQUENCE OF
REQUIRED COURSES****First Year****Fall Semester**

FOUN 101	Beginning Drawing	3M
FOUN 102	Design & Color Elements 1	3M
GDES 106	Graphic Design 1	3M
WRIT 111	Academic Writing I	3GE
_____	Unrestricted elective	3UE

Spring Semester

FOUN 103	Design & Color Elements 2	3M
GDES 107	Digital Practice	3M
GDES 116	Typography 1	3M
WRIT 112	Academic Writing II	3GE
LSCI 105	Information Theory and Practice	1GE
GDES 260	History of Graphic Design 1	3M

Second Year**Fall Semester**

FOUN 104/105	Drawing and Composition or Figure Drawing	3M
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GDES 207	Design Production	3M
GDES 216	Typography 2	3M
GDES 240	Photography 1	3M
GDES 265	History of Graphic Design 2	3M

Spring Semester

GDES 217	Typography 3	3M
GDES 256	Web Production	3M
GDES 288	Graphic Design 2	3M
GDES 289	Progress Portfolio	0M
COMM 120	Public Speaking	3GE
PSYC 200	Intro to Psychology	3GE
MATH 2__	Mathematics	3GE

Progress portfolio review required for advancement to
GDES310 Communication Design.

Third Year**Fall Semester**

GDES 310	Communication Design	3M
GDES 334	Logo & Identity Design	3M
GDES 356	Web Design	3M
INDS 1__	Interdisciplinary Course	3GE
ENVT 220	Environmental Studies	3GE
ARTH __	Art History	3GE

Spring Semester

GDES 315	Package Design	3M
GDES 388	Graphic Design 3	3M
GDES 391	Design Symposia	1M
GDES 491	Degree Project Research	2M
_____	Natural Science with Lab	3GE
COMM 2__	Media Ethics	3GE
ARTH __	Art History	3GE
CAREER	Career Experience	0M

Fourth Year**Fall Semester**

GDES 492	Degree Project	3M
GDES 4__	Graphic Design Emphasis Elective	3M
PSYC 3__	Psychology Elective or	
COMM 3__	Communication Elective	3GE
_____	Social Science Course	3GE
_____	Unrestricted Elective	3UE

Spring Semester

GDES 450	Professional Practice	2M
GDES 485	Portfolio Presentation	3M
GDES 4__	Graphic Design Emphasis Elective	3M
_____3__	Transdisciplinary Seminar	3GE
_____	Unrestricted Elective	3UE

Courses that meet Graphic Design Emphasis Elective requirements.

GDES 414	Environmental Graphics
GDES 430	Advertising Design
GDES 432	Publication Design
GDES 446	Entertainment Design
GDES 447	Motion Graphics

ASSESSMENT PROCESS

Student performance and attainment in Graphic Design is evaluated systemically throughout the program, through ongoing assessment strategies both formal and informal. The department specifies four key areas for measured assessment that include both formative and summative benchmarks, and involves multiple forms of evaluation. The processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the design of the curriculum. Evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. This process documents student progress and is required for entrance into upper-division studios. Student work is also evaluated through the Degree Project, which assesses the research methodology used, and its effectiveness in design solutions. Further assessment is made through the Senior Portfolio Presentation, which evaluates the student's mastery of learning outcomes, and development from the Progress Portfolio Review. A final assessment is conducted through Internship host companies and evaluates the student's preparedness for real-world design environments.

PORTFOLIO REQUIREMENT

Freshman Portfolio – Applicants are encouraged to submit a portfolio that demonstrates their artistic perspective and range of skills to help the professors better understand how to assist students in reaching both their academic and professional goals.

Placement Portfolio - Upon acceptance, transfer

students are required to submit a portfolio of their work for studio placement. Requirements can be found on the Graphic Design web site.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio Review – At the end of the sophomore year, students are required to submit a comprehensive portfolio of their work from each major design studio. The portfolio should demonstrate sufficient development of the knowledge and skills of graphic design and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful visual communications. Portfolios are reviewed by a panel of design faculty and the Department Chair. GDES 289 Progress Portfolio is a prerequisite for GDES 310 Communication Design. Students who fail GDES 289 Progress Portfolio, must remediate according to the review committee's recommendations and resubmit their portfolio for review.

Prerequisite Requirements – GDES 310 Communication Design is an intermediate studio in graphic design exploring the fundamental theories and methodologies of visual communication. Students develop creative design solutions involving research, information analysis and problem solving in consideration of context, concept, audience and process. An additional prerequisite is GDES 491 Degree Project Research where students develop a proposal for their degree project. The course is broken into four modules that deal with the components of the Graphic Design project: topic development, research and information analysis, conceptual thesis and contextual framework.

CAPSTONE COURSES

In order to illustrate required professional and design competencies before graduation, students must successfully pass GDES 491, Degree Project Research, GDES 492 Degree Project, and GDES 485 Portfolio Presentation. GDES 492 is the program's capstone project. Capstone projects are designed to provide students an experience of developing and completing a design project that illustrates their ability to address knowledge gained in the previous years of study. Students must demonstrate the application of theoretical research to a self-initiated graphic design project through a rigorous level of work, which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft.

RESULTS OF LEARNING

Both studio and lecture courses require production of various graphic design projects specific to the learning outcomes of each course. Projects may include logos, stationery applications, brochures, posters, publications, photography, packaging, websites, motion graphics, advertising, collateral material, environmental designs, exhibit design, information design, and research papers. Student work is reviewed by industry professionals and faculty, at the end of each term. Additionally, evidence of learning is assessed through GDES 289 Progress Portfolio at the end of the second year of study. These portfolios must include project samples from all studios completed. In the senior year, students develop their professional portfolio, which is also reviewed by industry professionals, and assessed by faculty and the Graphic Design Advisory Board. Student self-assessment is required in both the Progress and Senior Portfolio processes.

STUDENT WORK

The university reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and web formats.

ACADEMIC STANDARDS

Less than average work is not acceptable for a professional degree. A minimum grade of “C” is required for the design studios in order to continue in the studio sequence. A student receiving a grade below a “C” must successfully repeat that studio prior to enrollment in the succeeding studio. Students are not permitted to enroll in more than 12 studio units in a single semester.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

It is the philosophy of the Graphic Design department that students be exposed to both theoretical and professional aspects of the discipline. Students will become acquainted with current designers and design movements, and have the opportunity to experience international approaches to design education and practice during their education. They are additionally exposed to the operations of professional practice, networking with industry practitioners, and membership in professional design organizations.

Internship/Career Experience - Prior to graduation, students must complete 120 hours of Internship or Career Experience at a local design studio, advertising agency, entertainment studio, publishing or marketing company. Passing GDES 289 Progress Portfolio is a prerequisite to the Career Experience, which must be accomplished in the junior or senior year and approved by the Department Chair. Woodbury’s Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Study Abroad – The department offers summer study abroad programs, which have included London, Paris, and Turkey, including topics exploring design and photography. Exchange programs in visual communications and design are available in Germany, Mexico and the Netherlands, as well as opportunities with a number of other universities world-wide. Woodbury also hosts international students, which promotes a vibrant cross-cultural discourse.

Design Symposia - As an exploration and study of current art and design events in the Los Angeles area, this experience requires students to attend lectures, museums, galleries, and exhibitions exploring a variety of topics including social and culture issues. Through analysis and discussion of their experiences, students use this course to inform their studio work, and as a springboard for conceptual development of their degree projects.

Lecture Series - Students are required to attend lectures from professional graphic designers each term. Industry professionals from both national and international arenas have spoken at Woodbury on various design topics including typography, logo development, entertainment media, motion graphics, information graphics, environmental graphics and print.

Professional Affiliation - The Woodbury University Graphic Design program is affiliated with the American Institute of Graphic Arts, AIGA, the national

professional association for design, whose mission is to advance designing as a professional craft, strategic tool and vital cultural force. Students participate in the local Los Angeles chapter events including studio tours, speakers, scholarship competitions, exhibitions, conferences and portfolio review events. They network with industry professionals, and students from other AIGA affiliated schools, and participate in special projects sponsored by local design studios.

COMPUTER LITERACY REQUIREMENTS

The Graphic Design Department requires its graduates to be literate in the current media of representation and communication, demonstrated by the following:

1. A proficiency in computer systems operations, including communications, upgrades and management.
2. A proficiency in internet research, through completion of LSCI 105, Information Theory and Practice or appropriate equivalent. Bibliographic documentation of database use and citation of Web-based sources is required of all Graphic Design courses.
3. A proficiency in word-processing, document formatting, and file management for both print and digital distribution.
4. A proficiency in computer-based design programs for page layout, interactive and motion design, and image creation.

Media literacy is embedded in the curriculum at all levels, and graphic design students are expected to demonstrate these proficiencies through successful completion of their coursework.

COMPUTER REQUIREMENTS

Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network. The Department of Graphic Design requires a laptop computer for second semester studios, but strongly recommends it for first semester studios. The system must be compatible with existing on-campus computer labs. Specific hardware and software requirements are listed on the Graphic Design web site.

MINOR REQUIREMENTS

Graphic Design Minor

(Minor students exempt from FOUN103 Design and Color Elements 2)

GDES 106	Graphic Design 1	3 units
GDES 107	Digital Practice	3 units
GDES 116	Typography 1	3 units
GDES 216	Typography 2	3 units
GDES 288	Graphic Design 2	3 units
GDES 289	Progress Portfolio	0 units

Graphic Design Minor for Architecture Majors

(Minor students exempt from FOUN103 Design and Color Elements 2)

GDES 106	Graphic Design 1	3 units
GDES 116	Typography 1	3 units
GDES 216	Typography 2	3 units
GDES 288	Graphic Design 2	3 units
GDES 289	Progress Portfolio	0 units

Select one from (3 units each):

GDES 207	Design Production	
GDES 240	Digital Photography	
GDES 250	Screen Printing 1	
GDES 315	Package Design	
GDES 310	Communication Design	
GDES 256	Web Production	
GDES 260	History of Graphic Design 1	

GRAPHIC DESIGN COURSES

GDES 100 Introduction to Graphic Design

3 UNITS

An introductory course in the fundamentals of graphic design, and exploration of opportunities in the field. Emphasis on the design development process including research, concept, and execution of visual communication topics. Students will become familiar with digital tools and terminology, basic typographic conventions, and concept sketching. Studio. Prerequisite: None.

GDES 106 Graphic Design 1

3 UNITS

Introduction to the field of graphic design exploring the creation and function of design as a tool of communication, including issues of information, concept and execution. Emphasis will be placed on understanding principles of visual organization and typography. Technical instruction covering the hardware platform, software, scanning, printing and file management will be presented. Studio. Prerequisites: None.

GDES 107 Digital Practice

3 UNITS

An introductory course in the fundamentals of digital technology, including their roles in the creation, reproduction, and distribution of visual messages. Study of the major drawing and imaging software used in the graphic design industry. Students will become familiar with digital tools and terminology as they apply to creative visual communication. Studio. Prerequisite: None.

GDES 116 Typography 1

3 UNITS

An introduction to the fundamentals of typography, including its theory, practice, technology and history. Study of typographic vocabulary, anatomy, proportion, grids, hierarchy and legibility. Analysis of typographic solutions and their impact on visual communications. Studio. Prerequisite: None.

GDES 207 Design Production

3 UNITS

An intermediate course in the study and practice of software applications used for design and production of multi-page documents. Emphasis on commercial printing process including both digital pre-press and post-press applications. File preparation, color separation, ink and paper specifications as well as bindery considerations are covered. Studio. Prerequisite: GDES 107 Digital Practice. May be taken concurrently with GDES 107 Digital Practice for transfer students.

GDES 216 Typography 2

3 UNITS

Intermediate studies in typographic communications exploring student awareness of typography as an expressive medium that carries personal, aesthetic and social meaning. Emphasis is placed on extensive

application of type to visual communication projects, information design and the responsibilities inherent in working with visible language. Studio. Prerequisite: GDES 116, Typography 1.

GDES 217 Typography 3

3 UNITS

An intermediate studio exploring experimental typographic applications including exploration of letterforms as compositional instruments in order to stimulate visual and intellectual approaches to typographic design, while challenging traditional typographic aesthetics. Investigation of experimental directions in order to interpret the anatomy and structure of type to create unique designs using type as expressive element rather than content. Studio. Prerequisite: GDES 216 Typography 2.

GDES 240 Photography 1

3 UNITS

Introduction to digital photography and digital camera operations covering lighting, composition, exposure and the fundamentals of traditional photographic concepts. Exploration of creative and technical issues in photographic output. Instruction in imaging software application including image editing, printing and color management. Studio. Prerequisite: None.

GDES 250 Screen Printing 1

3 UNITS

An intermediate studio featuring the exploration and study of the screen printing process including inks, imaging techniques and stencil systems. Students will develop designs, investigate surfaces and substrates including fabric, paper, and plastics, and produce screen prints. Examination of the history of screen printing and contemporary industry overview. Individual study and investigation of special interests will be encouraged. Studio. Prerequisite: Sophomore standing.

GDES 256 Web Production

3 UNITS

An intermediate studio exploring the latest software applications for interactive media while experimenting with various methods of organizing and mapping information to integrate layers of content into a non-linear, interactive narration. Studio. Prerequisite: GDES 107 Digital Practice.

GDES 260 History of Graphic Design 1

3 UNITS

A study of the historical evolution of Graphic Design and its influence today. The course will examine how graphic design responded to, and affected international, social, political, and technological developments since 1450. Emphasis will be placed on the development of visual and written communication from the industrial revolution through World War II. Lecture. Prerequisite: WRIT 111 Academic Writing I.

GDES 265 History of Graphic Design 2

3 UNITS

A study of twentieth century graphic design focusing on Late Modern and Postmodern movements in design affected by advancements in computer and digital technologies. Discussion of major individual designers' work, as well as national and international styles and design movements. The course will examine how graphic design responded to, and affected international, social, political, and technological developments since the 1970s. Emphasis will be placed on the development of experimental design, Post Typographic revolution, motion graphics and visual communications. Lecture. Prerequisites: GDES 260 History of Graphic Design 1.

GDES 288 Graphic Design 2

3 UNITS

An intermediate course in the study and practice of graphic design. Students will learn the value of research as it applies to the development of design solutions. Emphasis on conceptual thinking, visual organization/composition, information hierarchy, symbolic representation and the construction of meaningful images. Studio. Prerequisites: FOUN 103 Design and Color Elements 2, GDES 106 Graphic Design 1, GDES 116 Typography1, and GDES 107 Digital Practice. Required co-requisite: GDES 289 Progress Portfolio.

GDES 289 Progress Portfolio

0 UNITS

Required as a co-requisite to GDES 288 Graphic Design 2, students will develop a portfolio including work from each major design studio completed. They will complete a reflective self-assessment evaluating their strengths and weakness, and performance in lower division studios. Students will be assessed for their progress in the

program and readiness for upper division studios. Studio. Prerequisite: FOUN 103 Design and Color Elements 2, GDES 106 Graphic Design 1, GDES 116 Typography1, and GDES 107 Digital Practice. Co-requisite: GDES 288 Graphic Design 2.

GDES 310 Communication Design

3 UNITS

An intermediate studio in graphic design exploring the fundamental theories and methodologies of visual communication. Development of creative design solutions involving research, information analysis and problem solving in consideration of context, concept, audience and process. Studio. Prerequisite: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio, GDES 240 Photography 1, and GDES 260 History of Graphic Design 1.

GDES 315 Package Design

3 UNITS

An intermediate studio examining materials and processes as they relate to the development of forms and graphics for packaging. Through an understanding of the qualities inherent in various packaging materials, students produce a variety of packaging solutions dealing with shape, form and volume. Examination of marketing issues such as client needs, product placement and package function. Studio. Prerequisite: GDES 288 Graphic Design 2.

GDES 334 Logo and Identity Design

3 UNITS

An advanced studio in the design of logo and identity systems. Students will design marks for various businesses and organizations, as well as explore both contemporary and historic corporate logos and their evolution. Emphasis in the application of logotypes, and typographic issues in logo design, as well as style manuals and collateral applications. Studio. Prerequisite: GDES 288 Graphic Design 2.

GDES 340 Photography 2: Photographic Practice

3 UNITS

A continuation of photographic study exploring technique, in-studio and other lighting options and presentation/professional practices. Emphasis is placed on the continuation of the contemporary photographic series, portfolio development, post-visualization and materials

with a basic introduction to photographic theory. Studio. Prerequisite: GDES 240 Photography 1.

GDES 342 Photographic Studio and Alternative Practice

3 UNITS

A course in both intermediate problems in studio photography for commercial and creative application, and an overview of alternative processes as related to further understanding of creative image-making possibilities. Studio emphasis is placed on art direction for products and subjects. Basic studio lighting techniques for digital camera operation. Studio. Prerequisite: GDES 240 Photography 1.

GDES 356 Web Design

3 UNITS

An advanced studio course exploring Internet communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures and systems, audience, organization and information access for Internet application. Studio. Prerequisite: GDES 256 Web Production.

GDES 360 Screen Printing 2

3 UNITS

An advanced studio featuring the exploration and study of the screen printing process as it might be applied to the student's major discipline focusing on inks, imaging techniques and stencil systems. Students will develop designs, investigate surfaces and substrates to communicate or create a unique design assemblage. Individual research and investigation of special interests will be required. The student will be required to produce a major work as it applies to their individual major study. Focus will be on the research and originality of the submission. Studio. Prerequisite: GDES 250 Screen Printing 1.

GDES 388 Graphic Design 3

3 UNITS

An advanced studio in the study and application of graphic systems. Students will develop a comprehensive design system for a sponsoring client, exploring issues of research, analysis, audience, identity and presentation. Internal, promotional and collateral material is examined. Studio. Prerequisite: GDES 288 Graphic Design 2.

GDES 390 Internship

1-4 UNITS

Off-campus internships in Design, Advertising and Marketing. No more than 10 units of credit may be given for internship courses toward the B.F.A. degree. The student bears the responsibility for submitting the contract that identifies the sponsor of the participating organization. All internships must be approved by the department Chair. A minimum of 40 hours of participation for each unit of credit. Can be applied to the Career Experience requirement. Prerequisite: GDES 310 Communication Design.

GDES 391 Design Symposia 1

1 UNIT

An exploration and study of current art and design events in the Los Angeles area. Students will attend lectures, museums, galleries, exhibitions or other events exploring a variety of topics, both on and off campus. Class lectures, as well as analysis and discussion of experiences. Lecture. Prerequisite: GDES 265 History of Graphic Design 2, GDES 288 Graphic Design 2.

GDES 392 Design Symposia 2

1 UNIT

A focused exploration and study of current historic art and/or cultural events and exhibitions in the Los Angeles area. This research will expand on the study and experience from Design Symposia 1 and focus on the student's chosen design emphasis area. Students will attend lectures, museums, galleries, exhibitions or other events exploring a variety of topics, both on and off campus. Readings and discussion of experiences will enhance the analytical perspective of the student. Lecture. Prerequisite: Design Symposia 1.

GDES 414 Environmental Graphics

3 UNITS

An advanced studio in the design of visual communications systems in the spatial environment. Emphasis is placed on the design of signage, charts, diagrams, maps, and wayfinding systems. Exploration of fabrication methods and materials, including selection criteria, longevity and environmental impact. Studio. Prerequisites: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 415 Exhibit Design

3 UNITS

An advanced studio exploring the presentation of information in the exhibit environment. Emphasis on integrative communication activity of all elements involved, including time, space, form, movement, color, graphics, objects, instructions, text and constructions. Studio. Prerequisites: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 430 Advertising Design

3 UNITS

Introduction to the design of advertising for mass communication. Emphasis is placed on marketing and concept development through analyzing specific client needs to create effective and targeted advertising for both print and electronic media. Studio. Prerequisite: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 432 Publication Design

3 UNITS

An advanced design studio exploring the design, layout and production of commercial printing publications including newsletters, brochures, magazines and annual reports. The class will emphasize page layout and grid systems, typographic structures and the use of art and photography in publications. Studio. Prerequisite: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 446 Entertainment Design

3 UNITS

An advanced design studio exploring graphic applications in the entertainment business. Emphasis is placed on the design of movie posters, CD, DVD and promotional packaging used in the film and music industry. Study of marketing techniques in television, concert promotion and theatrical production. Studio. Prerequisite: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 447 Motion Design

3 UNITS

An intermediate studio exploring the latest software applications for motion graphics with a focus on understanding time-based design issues within the broadcast medium. Experimentations on typographic form and function in relation to elements of space, time, and motion in sequential organization. Study of rhythm, pacing and transitions and their influence on content

and visual messages. Studio. Prerequisite: GDES 288 Graphic Design 2, GDES 289 Progress Portfolio.

GDES 450 Professional Practice

2 UNITS

Examination of business procedures used in the graphic design industry. Students will develop a formal business and marketing plan with graphic components that include identity and promotional elements. Emphasis on professional issues and relationships, project procedures, business management, ethical issues, copyright, contracts and pricing. Studio. Prerequisites: GDES 288, Graphic Design 2 and WRIT112 Academic Writing II or WRIT 212 Rhetoric and Design.

GDES 470 Topics in Graphic Design

1-4 UNITS

Topics will include advanced design, production and communication problems of a specialized nature. Studio.

GDES 485 Portfolio Presentation

3 UNITS

An advanced studio in the preparation and presentation of the Graphic Design portfolio. Emphasis on portfolio review and critique, book development and augmentation. Presentation and interviewing techniques including resume preparation, job search issues, networking, references and salary negotiation. Studio. Prerequisite: GDES 310 Communication Design.

GDES 491 Degree Project Research

2 UNITS

Through lectures, self-directed study and research, students develop a proposal for their degree project. The course is broken into four modules that deal with the components of the Graphic Design project: topic development, information analysis, conceptual thesis and contextual framework. Through weekly meetings and seminars, students discuss their research as it progresses to a final degree project proposal. Studio. Prerequisite: GDES 265 History of Graphic Design 2, and GDES 310 Communication Design.

GDES 492 Degree Project

3 UNITS

Students may pursue either individual or interdisciplinary collaborative projects. They must demonstrate the application of theoretical research to a self-initiated

graphic design project through a rigorous level of work, which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft. Studio. Prerequisite: GDES 491 Degree Project Research, and GDES 310 Communication Design, which may be taken concurrently with GDES 492 Degree Project.

GDES 299, 399, 499 Independent Study

1-4 UNITS

Individual studio investigation in a field of special interest chosen by the student. Course description, objectives, content and schedule must be submitted to the department chair for approval. Regular, periodic meetings with sponsoring faculty are required. Prerequisite: No more than 10 units of credit may be given for Independent Study courses toward the B.F.A. degree.

CURRICULAR MAP

Department of Graphic Design

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT
High Importance	High Importance	High Importance	High Importance	GD289 - Formative
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	GD485/492 - Summative
Low Importance	Low Importance	Low Importance	Low Importance	GD390 - Summative

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES Assuring Academic Quality In Graphic Design	UNIVERSITY PRINCIPLES	COURSE LIST																												
		FO101 Beginning Drawing	FO102 Design & Color 1	FO103 Design & Color 2	FO104 Drawing & Comp.	GD106 Graphic Design 1	GD107 Digital Practice	GD116 Typography 1	GD207 Digital Production	GD210 Design Symposia	GD216 Typography 2	GD240 Digital Photography	GD217 Typography 3	GD288 Graphic Design 2	GD289 Progress Portfolio	FN 2__ Art History	FN 2__ Art History	GD256 Interactive Design 1	GD260 Hist. Graphic Design 1	GD265 Hist. Graphic Design 2	GD310 Communication Design	GD315 Package Design	GD334 Logo and Identity Design	GD356 Interactive Design 2	GD388 Graphic Design 3	GD490 Degree Project Research	GD350 Professional Practice	GD485 Portfolio Presentation	GD492 Degree Project	GD390 Internship/Field Exp.
LEARNING OUTCOMES	UNIVERSITY PRINCIPLES	12	123	12	123	12	12	12	1235	124	1234	All	1234		123	123	123	1234	All	1234	1234	1234	1234	1234	All	All	All	All	All	All
Identify communication problems	1 2 3																													
Solve visual communication problems	1 2 3																													
Research, gather information, analyze and synthesize findings	2 3 5																													
Generate alternative/multiple solutions to visual communication problems	1 5 3																													
Generate Comprehensives and prototype projects	1 2																													
Analyze end user experiences	2 3 4																													
Evaluate outcomes of design solutions	2 3 5																													
Identify and describe appropriate audiences for communication solutions	2 3 4																													
Recognize and respond to physical / cognitive factors that shape design decisions	2 3 4 5																													
Recognize and respond to cultural/social human factors shaping design solutions	2 3 4 5																													
Create and develop visual form in response to communication problems	1 2																													

Media Technology (BS)

Jesse Gilbert, MFA, Department Chair

**Dori Littell-Herrick, MFA, Title V Grant
Activities Director**

The use of digital technology as a tool in art, design and media continues to expand exponentially. Here in Los Angeles, in the heart of the animation, film, television and game industry, it is now necessary for all artists entering these fields to “speak technology” as well as use those digital tools that are common to their professions. It is increasingly necessary as well for technologists to “speak art and design” in order to integrate into creative studio culture and work side-by-side with artists and designers. The Media Technology Bachelor of Science is designed to meet that need by integrating programming and technology skills with the current BFA degrees in MCD (Animation, Graphic Design, and Fashion Design) as well as the new BFAs that are also part of a Title V grant (Digital Film and Game Art and Design). Media Tech will also support those students in Architecture and Interior Architecture who have an interest in the technology-heavy aspects of architecture, such as themed environments (e.g. Disney Imagineering). Many of the designers working in the local special effects and game industries hold architecture degrees.

Media Technology is designed to be a Bachelor of Science degree that aligns closely with our Bachelor of Fine Arts degrees. Most Media Technology courses are project-based and will be taught in a studio (or lab) format, with five hours per week of faculty contact per three unit studio course. This will integrate well with the current studio culture in MCD. In addition, the Animation, Media Tech and Game programs share many classes in their major sequence. This will allow students to work in a cross-disciplinary environment and encourage multidisciplinary capstone teams formed of artists, designers and technologists mirroring the professional world.

Media Technology requires a 15 unit Design/Media concentration, in which enrolled students will choose from five studio courses in a field of their choice. The concentration is designed to provide students with

in-depth exposure to a creative discipline, leading to a deeper integration at the capstone level. All courses in this concentration must be approved by the Media Technology Chair.

MISSION

As creative disciplines continue to incorporate technology into their core practices, the demand for technically knowledgeable University graduates has increased dramatically. Traditional design programs are challenged to address this demand. The Media Technology Bachelor of Science program offers an alternative by providing technically minded students a solid grounding in the history, theory, and practice of software and hardware systems, while also emphasizing a dialogue with creative disciplines via collaborative projects throughout the four-year degree. Media Technology graduates will pursue creative high tech jobs prepared to face the demands of the 21st century marketplace.

STUDENT LEARNING OUTCOMES

Students who graduate from the Media Technology program will meet the following learning outcomes:

- Explore and analyze the historical and cultural context of digital media within a range of creative disciplines, including narrative visual media and games.
- Demonstrate mastery of modern software development practices, including prototyping, developing, debugging, managing source code, documentation and deployment.
- Demonstrate familiarity with development environments and mastery of at least one coding language.
- Collaborate in teams comprised of people from different disciplines.
- Take a leadership role in a collaborative project.
- Develop original software or hardware in the field of human/computer interaction.
- Demonstrate the utility of original software or hardware within a specific media context.
- Demonstrate the integration of a high level of quantitative and logic skills within software development.
- Apply computational skills to analyze, scope, and resolve problems as they arise in the development and/or deployment of technology projects.

- Demonstrate mastery of written and oral presentation including technical documentation of technology projects.

FACULTY

Chair

Jesse Gilbert, Associate Professor,

Media Technology

B.A. Music, Wesleyan University

M.F.A. Music/Integrated Media,

California Institute of the Arts

PARTICIPATING ADJUNCT FACULTY

Emery Martin

B.F.A Experimental Animation, California Institute

of the Arts; M.P.S. Interactive Telecommunications

Program, NYU

Curriculum Summary

MEDIA TECHNOLOGY MAJOR CURRICULUM

Leading to the Bachelor of Science (B.S.) Degree

Units	
Major (M)	
Media Technology Core Courses	5
Design/Media Concentration	15
General Education (GE)	46
Unrestricted electives (UE)	7
Upper Division General Education Elective	6
Minimum semester hours required	120

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

TECH 101	Art, Science and Technology I	3M
TECH 111	Introduction to Programming I	3M
_____	Design/Media Concentration	3M
WRIT 111	Academic Writing I	3GE
INDS 100	Interdisciplinary Core	3GE
_____	Elective (PPDV recommended)	1GE

Spring Semester

TECH 102	Art, Science and Technology II	3M
TECH 112	Introduction to Programming II	3M
_____	Design/Media Concentration	3M
WRIT 112	Academic Writing II	3GE
MATH 2xx	Pre-Calculus	3GE
LSCI 105	Information Theory and Practice	1GE

Second Year

Fall Semester

TECH 221	Human Computer Interaction	3M
TECH 211	Scripting with Python	3ME OR
GAME 213	Intro to Game Engines	3ME
_____	Design/Media Concentration	3M
ANIM 210	Design Symposia	1GE
COMM 120	Public Speaking	3GE
MATH 2xx	Math for Media Technology I	3GE

Spring Semester

TECH 212	Digital Media Infrastructure	3ME OR
TECH 214	Game Development	3ME
_____	Design/Media Concentration	3M
PSYC 200	Introduction to Psychology	3GE
COMM 2xx	Media Ethics	3GE
NSCI ____	Natural Science Course*	3GE

Third Year

Fall Semester

TECH 301	Programming for Visual Media	3M
_____	Media Technology Major Elective	3ME
_____	Design/Media Concentration	3M
MATH 3xx	Math for Media Technology and Games II	3GE
_____	Art History	3GE

Spring Semester

TECH 302	Media Technology Research Seminar	3M
_____	Media Technology Major Elective	3ME
ENVT 220	Environmental Science	3GE
_____	Film History	3GE
_____	Social Science	3GE

Summer between third and fourth year is recommended time for internship/work experience.

Fourth Year

Fall Semester

TECH 411	Media Technology Capstone Project I	3M
TECH 421	Future of Digital Media	3GE
_____ 3	General education elective	3GE
_____	Elective	3UE

Spring Semester

TECH 412	Media Technology Capstone Project II	3M
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TECH 422	Media Technology Professional Practices	3M
_____ 3	General education elective	3GE
_____	Elective	3UE

Required for Graduation:

120 hours of internship/work experience, paid or unpaid, in the media technology field is required.

COURSES TO BE OFFERED IN ACADEMIC YEAR 2012-13

TECH 101 Art, Science and Technology I 3 UNITS

Foundation course composed of introductory modules focused on theoretical and applicable topics in art, science and technology. Topics may include: artificial life, complexity and emergence, open source movements, quantum computing, chaos theory, augmented reality, biotechnology, psychoacoustics, encryption and privacy, data visualization, procedural art and architecture, migration and mobile technologies, exoplanets, cybernetics, systems theory, interactive stagecraft, and other emerging fields. This course will cover a wide range of cutting edge topics presented in a stream of lectures by visiting professionals. Students will complete regular writing assignments, culminating in a semester research paper. Part one of a two-semester sequence.

TECH 102 Art, Science and Technology II 3 UNITS

Foundation course composed of introductory modules focused on theoretical and applicable topics in art, science and technology. Topics may include: artificial life, complexity and emergence, open source movements, quantum computing, chaos theory, augmented reality, biotechnology, psychoacoustics, encryption and privacy, data visualization, procedural art and architecture, migration and mobile technologies, exoplanets, cybernetics, systems theory, interactive stagecraft, and other emerging fields. This course will cover a wide range of cutting edge topics presented in a stream of lectures by visiting professionals. Students will complete regular writing assignments, culminating in a semester research paper. Part two of a two-semester sequence. Prerequisite: TECH 101.

TECH 111 Introduction to Programming I 3 UNITS

Introduction to foundation principles of computer science for students with no prior background in computing. Topics include the history of computers, writing algorithms and using programming constructs, data organization and computer applications, introductory concepts in digital electronics and computer architecture, computer languages, and the impact that computers have had on society and are likely to have in the future. Students will complete weekly programming assignments, culminating in an original semester project that elaborates on the concepts and techniques covered in the course. Part one of a two-semester sequence.

TECH 112 Introduction to Programming II 3 UNITS

Elaboration of foundation principles of computer science for students with no prior background in computing. Topics include the history of computers, writing algorithms and using programming constructs, data organization and computer applications, introductory concepts in digital electronics and computer architecture, computer languages, and the impact that computers have had on society and are likely to have in the future. Students will complete weekly programming assignments, culminating in an original semester project that elaborates on the concepts and techniques covered in the course focusing on User Interface and User Experience design. Part two of a two-semester sequence. Prerequisite: TECH 111.

FUTURE COURSE OFFERINGS

TECH 211 Scripting with Python 3 UNITS

Introductory course in Python. Python is an interpreted, interactive, object-oriented, extensible programming language that has become a standard across the creative media industry. Class will focus on fundamentals of language syntax, data structures, functions and re-usable classes, and will highlight core strategies for scripting in the context of creating digital media. Students will complete regular programming exercises, culminating in a semester project that demonstrates mastery of the Python language as applied in digital media workflows. Prerequisite: TECH 112.

TECH 212 Digital Media Infrastructure

3 Units

Hands-on course introducing core concepts and practices of digital media workflow creation and maintenance. Creative industries have shifted en-masse to digital workflows for all stages of production. Course will provide students with hands-on training in the design, implementation, and maintenance of digital media workflows that can be applied across a number of industries. Topics may include: networks, capture and editing paradigms, compression and codecs, storage topologies, resource planning, automation via scripting, environmental monitoring and notification, and network render queues. Students will work in teams to design and implement test systems throughout the semester. Demand for skilled technicians with this expertise is industry-wide. Prerequisite: TECH 211.

TECH 214 Game Development

3 UNITS

Exploration of game engine programming with an emphasis on the development of custom code for visual effects and advanced interaction. Game engines are highly extensible platforms that incorporate sophisticated APIs for customizing gameplay including, but not limited to; artificial intelligence, sound and visual effects, and gestural control. Students will be introduced to scripting APIs and will work in teams to design and implement a personal game as a semester project. Prerequisite: GAME 213 & ANIM 262.

TECH 221 Human Computer Interaction

3 UNITS

Broad overview of Human Computer Interaction (HCI). After being introduced to tools and techniques, students will explore the design process incorporating user research and observation. Attention will be paid to the emerging field of Natural Interaction and the insights of gesture within performance systems. Students will complete final projects synthesizing theoretical constructs with their own unique approach to the interface. Prerequisite: TECH 112.

TECH 301 Programming for Visual Media

3 UNITS

21st Century visual media are inextricably bound to the computer era. This has led to a proliferation of tools that are increasingly programmable, creating

new opportunities for developers. This course will explore both technical and cultural implications of the digital image making, emphasizing image-processing techniques within real-time systems. Students will be required to create a custom software project. Prerequisite: TECH 221.

TECH 302 Media Technology Research Seminar

3 UNITS

The capstone research semester provides students with the opportunity to explore possible capstone projects. Students will research and gather support materials; identify a faculty review committee; and gather a project team. At the end of the research semester, students will submit a Media Technology Capstone Project Proposal signed by three members of the faculty from the disciplines represented in the student's proposal. Prerequisite: TECH 301.

TECH 311 Intermediate Python

3 UNITS

An intermediate course in programming with Python building on skills learned in TECH 211. Emphasis will be placed on developing skills relevant to digital media workflows and system administration. Students will design and implement digital workflow systems that will be used in production by the various Programs in the School of Media, Culture and Design. Prerequisite: TECH 211.

TECH 312 Technical Direction for Animation

3 UNITS

Advanced computer animation techniques. Course will explore key framing, procedural methods, motion capture, and simulation. Also included will be a brief overview of storyboarding, scene composition, lighting and sound track generation. Second half of the course will explore current research topics in computer animation such as dynamic simulation of flexible and rigid objects, automated control systems, and evolution of behaviors. Students will complete regular research and writing assignments, leading to an interdisciplinary final project collaborating with students in the Animation program that demonstrates mastery of key technical concepts covered in the course. Prerequisite: TECH 311 & ANIM 262.

TECH 321 Programming for Mobile I

3 UNITS

Fueled by the explosion of Apple's iOS and Google Android platform, the increasing ubiquity of mobile devices has reshaped the technology landscape. Course will provide a solid grounding in the development, testing and deployment of software across a variety of mobile hardware platforms and APIs. Students will complete regular programming assignments, culminating in a semester project that consists of deployment-ready code and clear technical documentation. Part one of a two-semester sequence. Prerequisite: TECH 221.

TECH 322 Programming for Mobile II

3 UNITS

Further exploration of the reshaped technology landscape. Course will provide a further grounding in the development, testing and deployment of software across a variety of mobile hardware platforms and APIs. Students will complete regular programming assignments, culminating in a semester project that consists of deployment-ready code and clear technical documentation. Part two of a two-semester sequence. Prerequisite: TECH 321.

TECH 331 Introduction to Computer Music

3 UNITS

Digital technologies have profoundly impacted the ways that sound is created, recorded, processed, and distributed. Personal computers have replaced studios full of sound recording and processing equipment, completing a revolution that began with recording and electronics. Students will learn the fundamentals of digital audio, basic sound synthesis algorithms, and techniques for digital audio effects and processing. Students will apply knowledge to programming assignments using a visual programming environment for sound synthesis and composition. Students will complete a semester project that reflecting a personal approach to sound and interaction, demonstrating mastery of tools and techniques. Prerequisite: TECH 221.

TECH 332 Media Environments

3 UNITS

Media has overflowed the boundaries of traditional delivery paradigms and has become ubiquitous in our environments. Course will frame the rapid diversification of digital distribution and display technologies in

its historical context, highlighting recent developments across the media industry. Students will be introduced to a variety of tools that allow programmers to engage media display surfaces, and will create an original installation that articulates a personal approach within the field. Prerequisite: TECH 221.

TECH 341 Database & Asset Management

3 UNITS

Exploring the management of large bodies of data or information. Students will be immersed in a project studying:

- Fundamentals of database systems.
- Distributed database architectures shared by several computers.
- Local and global transaction processing.
- Privacy and security.
- Object-oriented schemes for multimedia data.
- Metadata and data mining.
- Data warehousing.
- Mobile databases and storage file structures.

Prerequisite: TECH 212.

TECH 342 Network Programming & Management

3 UNITS

An introduction to network principles and current network technology. Course focus is on cross-platform network design and administration using hardware and software tools and techniques. Course will emphasize hands-on learning through a practical laboratory experience. Students will complete a collaborative programming project based on key network principles introduced in the course. Prerequisite: TECH 212.

TECH 411 Media Technology Capstone I

3 UNITS

Integrating the interdisciplinary elements of curricula. Students will work with their faculty review committee and the course facilitator to begin their capstone project based on the Media Technology Capstone Project Proposal submitted in TECH 302. Part one of a two-semester sequence. Prerequisite: TECH 302.

TECH 412 Media Technology Capstone II

3 UNITS

Students will continue to work with their faculty review committee and the course facilitator to complete their

capstone project. Final review will include presentation to the student's faculty review committee and presentation in the Media Technology Senior Showcase. Continuation of TECH 411 Media Technology Capstone Project. Part two of a two-semester sequence. Prerequisite: TECH 411.

TECH 421 Future of Digital Media

3 UNITS

A speculation on the future of digital media through examination of the past and present. From traditional television to the web, games, movies, mobile devices, and advanced interactive systems, digital media surrounds us. Students will explore the new digital landscape, how it came about, where it is going and how it can be leveraged for creativity and commerce. Students will complete regular writing assignments, culminating in a semester research paper. Prerequisite: TECH 302.

TECH 422 Media Technology Professional Practices

3 UNITS

Developing ethical foundations of good professional practice in the media technology industries. Course will provide a basic survey of ethical theories and discussions of the role of professional organizations in maintaining good practice, including ethical concerns such as data privacy, software and media piracy. Students will complete regular writing assignments, culminating in a semester research paper. Prerequisite: TECH 421.

TECH 490 Internship

0-3 UNITS

A supervised professional experience. Third year students in good academic standing must apply for an internship. They will submit a "Media Technology Internship Contract" signed by their faculty adviser, the program chair, and the professional industry supervisor from the place of internship for approval prior to beginning the internship. Grades are pass/fail only and are based on the student's internship journal and a letter of completion and evaluation from the professional industry supervisor.

Psychology (B.A.)

D. Joye Swan, Ph.D., Department Chair

The psychology major concentrates on the behavior and mental processes of human beings as individuals, members of groups and as part of the larger social culture. Students confront issues of competition, cooperation and conformity within social settings and explore mechanisms of influence in the media and their environment. The psychology program places special emphasis on the investigation of humans as agents for and recipients of influence and persuasion in their roles as consumers and communicators.

The program is writing intensive with an emphasis on critical thinking. Coursework in the major challenges students to apply their classroom knowledge to real world issues and experiences. Students also develop the skills necessary to design, implement, statistically analyze, and write research studies. Students receive a strong foundation in psychological theory and application that successfully prepares them to continue their education at the graduate school level. At the same time, the program's emphasis on critical thinking and social behavior is designed to complement any career path involving human interaction.

The Department of Psychology offers students in other majors the opportunity to complete a minor in psychology. A minor helps focus the skills developed in another major by adding additional layers of analytical thinking, strategic problem solving, effective writing, and persuasive communication abilities. A communication minor is recommended for psychology majors but students are encouraged to discuss other options with their adviser that may better meet their career goals. A capstone Senior Thesis project completes the curriculum, providing the student with the opportunity to synthesize and put into practice the knowledge and skills learned in the program.

MISSION

The mission of the Woodbury University psychology program is to develop critical thinkers who are introspective and proactive life-long learners and who are

demonstrably learned in the field. The program values a practical perspective where students are encouraged to apply their knowledge to novel situations and to the amelioration of social problems and where students are prepared to demonstrate these skills in a variety of arenas, such as graduate school or public service.

PROGRAM LEARNING OUTCOMES

Students majoring in psychology are expected to acquire knowledge and skills relevant to behavioral science in general and to psychology in particular.

They are expected to:

- Demonstrate the ability to engage in collaborative learning both within the field and across disciplines through successful completion of teamed research and design projects with other students in MCD.
- Demonstrate strong discipline-specific APA writing skills through engagement in writing intensive core curricular courses.
- Demonstrate the ability to design, conduct and evaluate discipline specific research problems, culminating in submission of a proposal to a research conference and in the completion of an independent senior thesis.
- Demonstrate computer application skills used in acquiring information from databases (e.g. PsychINFO), in organizing and analyzing empirical data (e.g. SPSS), and in presenting information (e.g. Powerpoint).
- Apply the knowledge of psychology to real world problems as demonstrated on application essay exams and hands on projects where students “do” psychology.
- Demonstrate critical thinking skills, such as the weighing of evidence, analysis of arguments, and drawing of conclusions through debate, writing, and investigative assignments.
- Demonstrate significant knowledge of the content of the discipline of psychology through written work, projects, debates and presentations across the breadth of the curriculum.

FACULTY

CHAIR

D. Joye Swan, Associate Professor, Psychology

B.A., California State University, Northridge

M.A., Ph.D., Claremont Graduate University

FULL-TIME FACULTY

Michael Faber, Assistant Professor; Psychology

B.A., University of Michigan, Ann Arbor,

M.A., Ph.D. University of New Hampshire, Durham

Zelda Gilbert, Professor, Psychology

B.A., Chatham College

M.A., West Virginia University

Ph.D., University of Kentucky

Curriculum Summary

PSYCHOLOGY MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

Units	
Major (M)	58 units
General Education (GE)	49 units
Unrestricted electives	13 units
Minimum semester hours required	120 units

SUGGESTED SEQUENCE OF REQUIRED COURSES

First Year

Fall Semester

WRIT 111	Academic Writing I	3 GE
COMM 120	Public Speaking	3 GE
COMM 100	Media Culture	

OR

COMM 203	Communication Theory	3 GE
_____	Social Science Course	3 GE
_____	Unrestricted Elective	3 UE

Spring Semester

PSYC 200	Introduction to Psychology	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory & Practice	1 GE
INDS 1__	Interdisciplinary Core course	3 GE
_____	Unrestricted Elective	3 UE

Second Year

Fall Semester

PSYC 210	Developmental Psychology	3 M
_____	Art History/Humanities	3 GE
_____	Social Science Course	3 GE
_____	Natural Science with Lab	3 GE
_____	Integrative Learning Elective	3 GE

Spring Semester

PSYC 300	Social Psychology	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 305	Personality	3 M
PHIL 210	Ethical Systems	3 GE
_____	Unrestricted Elective	3
ENVT 220	Environmental Studies	3 GE

Third Year

Fall Semester

PSYC 306	Influence & Persuasion	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 3__	Psychology Major Elective	3 M
COMM 3__	Communication Ccourse	3 GE
_____	Integrative Learning Elective	3 GE

Spring Semester

PSYC 221	Statistics for the Behavioral Sciences	3 M
PSYC 309	Abnormal Psychology	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 230__	Foundations of Research Methods	3 M
_____ 3__	MCD Transdisciplinary Sem	3 GE

Fourth Year

Fall Semester

PSYC 331	Advanced Statistics for Behavioral Science	4 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 3--	Psychology Major Elective	3 M
PSYC 402	Advanced Research Methods	3 M
_____	Unrestricted elective	3 UE

Spring Semester

PSYC 3__	Psychology Major Elective	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 410	Senior Thesis	3 M
PSYC 490	Internship in Psychology	3 M
_____	Integrative Learning Elective	3GE

COURSES THAT MEET PSYCHOLOGY ELECTIVE REQUIREMENTS

Students must complete seven courses from the following:

PSYC 301	Group Processes
PSYC 311	Human Sexuality
PSYC 312	Environmental Psychology
PSYC 314	Psychology of Gender OR COMM 327
PSYC 315	Industrial/Organizational Psychology
PSYC 316	Cross-Cultural Psychology OR COMM 312
PSYC 317	Media Psychology
PSYC 318	Consumer Psychology
PSYC 320	Sensation and Perception
PSYC 370	Topics in Psychology

ASSESSMENT PROCESS

The psychology program runs on a five-year cycle of assessment and review. The purpose of this is to maintain the highest level of academic quality and to assure that the program continues to meet the needs of the students it serves. Assessment of the Student Learning Outcomes listed above is an ongoing part of that process. Student success in meeting these criteria is assessed throughout the curriculum but most particularly through the major's capstone courses.

MARKER COURSES

There are two marker courses in the major designed to measure student progress in their knowledge and abilities related to the field. These courses are rigorous and writing intensive, requiring students to produce and extensive written project. In the psychology major, the marker courses are Social Psychology and Advanced Research Methods.

CAPSTONE COURSE

The Capstone Course of the major is the Senior Thesis where students create an extensive research project applying what they have learned in psychology to a real world problem or question of their choosing. The Senior Thesis projects are presented in a public forum and evaluated by members of the Woodbury community as well as individuals in the field. Students must also apply to present their final project at a national research conference.

RESULTS OF LEARNING

The majority of upper division psychology courses include written projects which ask students to demonstrate their ability to apply and critically think about what they have learned. In addition, students engage in both individual and group research projects. The Advanced Research Methods and Senior Thesis projects are presented publicly and evaluated by the Psychology Advisory Board.

ACADEMIC STANDARDS

A minimum grade of "C" is required for PSYC 200, Intro Psych, PSYC 300, Social Psychology, PSYC 221, Statistics, PSYC 230, Foundations of Research Methods, PSYC 402, Advanced Research Methods, and PSYC 410, Senior Thesis. A student receiving a grade below a "C" must successfully repeat that course prior to enrollment in succeeding courses.

INTERNSHIP

All students at Woodbury University are required to complete an internship in an area closely related to their career or educational goals. For the psychology major the internship provides an opportunity for students to gain valuable experience in a specific area that the student may be planning a career in or that they may be intending to specialize in during graduate school. This allows students a "try before you buy" opportunity to make sure that any particular area of psychology is a good fit for them.

STUDENT WORK

The university reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and web formats.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

It is the philosophy of the psychology department that students be exposed to both theoretical and professional aspects of the discipline. Students will become

acquainted with current psychological theories and emerging trends and movements in the field.

INTERNSHIP/FIELD EXPERIENCE

Prior to graduation, students must complete 120 hours of internship or field experience at a relevant and pre-approved venue.

PROFESSIONAL RESEARCH CONFERENCES

Students are required to submit either their Senior Thesis project for presentation at a professional Psychological conference.

PROFESSIONAL AFFILIATION

The Woodbury University Psychology program is a member chapter of Psi Chi, the national honor society in Psychology. Students meeting eligibility requirements are inducted annually into lifetime membership in Psi Chi.

COMPUTER LITERACY REQUIREMENT

The Psychology Department requires its graduates to be literate in the use of computers in a variety of capacities:

1. proficiency in email, through regular communication with school administration and course instructors;
2. proficiency in internet research, through completion of all writing intensive courses requiring research papers. Specifically, these courses are PSYC 200, Introduction to Psychology, PSYC 302 Research Methods, PSYC 312, and PSYC 401, Senior Seminar;
3. proficiency in word-processing, verified through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found in almost all 300-level psychology courses);
4. proficiency in the use of statistical analysis software, specifically SPSS, through the completion of PSYC 221, Statistics, PSYC 302, Research Methods, and PSYC 331 Advanced Statistics;
5. proficiency in the use of PowerPoint and presentation software through the completion of courses including, but not limited to, PSYC 302 and PSYC 401;
6. proficiency in searching databases for research articles and books verified through research assignments and essays that are submitted in almost all 300 level and above Psychology courses. Proficiency in word processing is expected and honed across all courses in Psychology.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

PSYCHOLOGY MINOR REQUIREMENTS

PSYC 200 Introduction to Psychology 3 units

Select 4 from the following courses:

PSYC 300 Social Psychology

PSYC 301 Group Processes

PSYC 305 Personality

PSYC 306 Influence and Persuasion

PSYC 309 Abnormal Psychology

PSYC 310 Developmental Psychology

PSYC 311 Human Sexuality

PSYC 312 Environmental Psychology

PSYC 314 Psychology of Gender

PSYC 315 Industrial/Organizational Psychology

PSYC 316 Cross-Cultural Psychology

PSYC 317 Consumer Psychology

PSYC 318 Media Psychology

PSYC 320 Sensation and Perception

PSYC 370 Topics in Psychology

PSYCHOLOGY COURSES

PSYC 200 Introduction to Psychology

3 UNITS

An introduction to the basic concepts of psychology and the psychological processes of perception, learning, thinking, motivation, personality, development, and social behavior. Lecture. Prerequisite: WRIT 111, Academic Writing I.

PSYC 210 Developmental Psychology

3 UNITS

The study of the psychological development of the person from the prenatal period through old age and death. The course emphasizes theories and their applications to the understanding of the physical, cognitive, social, and emotional changes that occur throughout the human life span. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines;

PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 221 Statistics for Behavioral Sciences

3 UNITS

This course emphasizes a conceptual rather than computational understanding of basic statistical concepts, including descriptive and inferential statistics, probability and hypothesis testing. A key component of the course is the introduction to statistical computation using the SPSS computer program. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of “C” or better. Majors must pass with a grade of C or higher.

PSYC 230 Foundations of Research Methods

3 UNITS

This course is an introduction to the methods psychologists use to conduct research. You will learn about the scientific method—the universal language of science—as well as how to form research questions and hypotheses, how to design and critique studies, how to analyze and interpret research data, and how to control variables. In particular, an important way in which you will learn about research methods in this course is through performing research studies rather than just reading about them. Prerequisites: AW112, PSYC 200, PSYC 221, and a minimum of three UD Psychology courses. Majors must pass the class with a grade of C or better.

PSYC 300 Social Psychology

3 UNITS

Social psychology is concerned with the interaction of individuals with other individuals and groups. Topics include attitudes, prejudice, persuasion, obedience and attraction. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking; and PSYC 200, Introduction to Psychology. Majors must pass PSYC 300 with a grade of C or higher.

PSYC 301 Group Processes

3 UNITS

A study of intergroup processes and structure, including cooperation, hostility and prejudice, stereotypes,

influence, and conformity. The class will examine leadership and membership issues in such settings as families, study group and team projects. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 305 Personality

3 UNITS

A study of historical development of major personality theories, including psychoanalytic, humanistic and learning approaches. Methods of personality measurement, such as objective and projective tests, inventories and other assessment procedures will also be explored. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 306 Influence and Persuasion

3 UNITS

Focuses on how people influence themselves and each other singly and in groups. The activities of compliance professionals such as salespersons, con artists, politicians, etc. are stressed. Additionally, concentration is placed on research into the effects of influence and the ethics of the application of influence. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design, and COMM 120, Public Speaking.

PSYC 309 Abnormal Psychology

3 UNITS

Abnormal psychology is the study of disorders of a psychological nature. This course is intended to familiarize the student with the symptoms, causes and treatments of a variety of such disorders, including mood, anxiety, and personality disorders as well as disorders related to substance abuse. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and

Interior Architecture, or LSCI 205 Information Sources in the Disciplines; PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 311 Human Sexuality

3 UNITS

This course examines the social dimensions of human sexuality. An emphasis is placed on self-evaluation and frank discussion in regards to sexual attitudes, values and behaviors. Historical, anthropological, biological, social, and psychological factors will be introduced to encourage a broad social science perspective. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; PSYC200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 312 Environmental Psychology

3 UNITS

An examination of the effect of the environment on human behavior. Topics include evolutionary and cultural forces that impact use of the environment, the concept of territoriality and how people perceive and use space. Emphasis is placed on the effects of signage and architectural design on human behavior and the impact of crowding, noise and population density on well-being. Lecture. Prerequisite: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; PSYC 200, Introduction to Psychology.

PSYC 314 Psychology of Gender

3 UNITS

An examination of the concepts and issues related to gender viewed from a broad range of disciplines within the social sciences with an emphasis on historical antecedents, evolution, biology, and cultural norms. Issues include the meaning of gender in society, the development of gender identity, sex roles, and gender differences in aptitudes and abilities. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in

the Disciplines; PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 315 Industrial/Organizational Psychology

3 UNITS

The study of human organizations in the workplace. Topics include cultural issues involved in the development of industry and the structure of these organizations, the efficacy of various organizational structures on productivity and well-being of the employees, organizational structure as a reflection of values and norms, and the effect of changes in a culture on organizational behavior and vice versa. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II and WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 316 Cross-Cultural Psychology

3 UNITS

The search for commonalities and differences in behavior, attitudes and norms across cultures. The focus is on the applicability of western theories of human psychology to other cultures, broadly defined to include nationality, race, ethnicity, gender, and social class. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; and COMM 120, Public Speaking.

PSYC 317 Media Psychology

3 UNITS

Encompasses the behavioral aspects of media in activities, events, theories, and practices regarding the effects and behaviors stimulated by media elements. These include pictures, sound, graphics, and content and their effects on the senses and intelligences. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design, COMM 120 Public Speaking, and PSYC 200 Introduction to Psychology.

PSYC 318 Consumer Behavior

3 UNITS

Application of psychological theory and applied research methods to the study of consumer behavior. The psychological processes that influence consumer decision making will be addressed including product recognition, alternative evaluation and choice behavior, and post-purchase attitudes and behavior. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120, Public Speaking, and PSYC 200 Introduction to Psychology.

PSYC 320 Sensation and Perception

3 UNITS

Understanding how individuals obtain information from the environment and various theories as to how that information is processed. Topics will include basic sensory physiology, psychophysics, visual perception, auditory perception, tactile perception, and the chemical senses. Prerequisites: MATH 049: Elementary Algebra, WRIT 112: Academic Writing 2 or WRIT 212 Rhetoric and Design, LSCI 105: Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, and PSYC 200: Introduction to Psychology.

PSYC 331 Advanced Applied Statistics

4 UNITS

Application of advanced statistical methods including multivariate and nonparametric analyses. Course focuses on selecting appropriate statistical analyses and computer skills to perform the analyses using SPSS, and the interpretation of computer generated results. Lecture. Prerequisite: PSYC 221, Statistics for Behavioral Sciences; must pass with a grade of C or higher.

PSYC 370 Topics in Psychology

1-3 UNITS

Focuses on various areas of interest within the field of psychology. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II

or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and other specific prerequisites depending on topic.

PSYC 402 Advanced Research Methods

3 UNITS

Advanced experimental and research methodology in contemporary psychology. Specific topics from areas of student interest are applied to hypothesis formation, experimental design, observation, measurement and data collection. Individuals will be expected to complete a scientific research study from conception to implementation to statistical analysis to written APA-style manuscript. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; PSYC 221, & have completed a minimum of six UD Psychology courses. Students must pass PSYC 402 with a grade of C or higher. Senior Standing, Psychology majors only.

PSYC 410 Seminar Thesis

3 UNITS

The course emphasizes the student's ability to synthesize and integrate the knowledge gained throughout the program. Students will be expected to possess an appropriate range of expertise regarding the field and science of psychology and to translate this knowledge into impacting the knowledge base of understanding of human behavior in real world settings. This is accomplished through a capstone written research project honed from the Advanced Research Methods course. Students will work independently with their Senior Thesis faculty member. Prerequisite: Senior standing, psychology majors only.

PSYC 490 Internship

3 UNITS

Students obtain practical, on-the-job training in a setting of business, law, government agency, or other organization. Work experience is complemented by an academic requirement and periodic meetings with the student's on-campus internship advisor. Students are required to complete 90 hours at the internship site, with an additional 30 hours devoted to weekly written summaries as well as a final written review of the experience. Prerequisite: Junior standing, Psychology majors only.

CURRICULAR MAP

Department of Psychology (December 1, 2008)

	UNDEVELOPED	DEVELOPING	DEVELOPED	MASTERED
High Importance				
Moderate Importance				
Low Importance				

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinary **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES	UNIVERSITY PRINCIPLES	PS316 Cross-Cultural Psychology	PS317 Media Psychology	PS200 Introduction to Psychology	PS221 Statistics for Behavioral Sciences	PS300 Social Psychology	PS301 Group Processes	PS302 Research Methods	PS305 Personality	PS306 Influence and Persuasion	PS309 Abnormal Psychology	PS310 Developmental Psychology	PS311 Human Sexuality	PS312 Environmental Psychology	PS313 Social Cognition	PS314 Psychology of Gender	PS315 Industrial Organizational Psychology	PS331 Advanced Applied Statistics	PS401 Seminar in Psychology
		2 3 4	1 2 3 4	1 2 3 5	2	1 2 3 4	2 3	1 2 4 5	2	1 2 3 4	4 5	5	2 3 4 5	1 3 4 5	5	2 3 5	3 5	2 5	1 2 4 5
Academic Quality in Psychology																			
LEARNING OUTCOMES																			
UNIVERSITY PRINCIPLES																			
PSY 1: Encourage collaborative learning	1 2 3 5																		
PSY 2: Develop strong written and research skills	1 2																		
PSY3: Develop strong discipline specific skills	2 5																		
PSY 4: Provide unique opportunities to apply knowledge	1 2 3 4 5																		
PSY 5: Promote a culture of critical thinking	1 2 3 4 5																		

Institute of Transdisciplinary Studies

Douglas J. Cremer, Ph.D., Dean

College graduates enter a world of rapid change in which they will have to remake themselves several times during their working lives. The days of remaining in the same career throughout one's working life are past. We want to give students at Woodbury, who are already a diverse group and driven to succeed when they step onto the campus, every possible advantage as they transform their energy and ambition into educational programs capable of meeting the challenges of the contemporary world. Experience has taught us that a transdisciplinary approach is the best way to accomplish this task. Woodbury, in fact, has a long history of teaching practices that encourage collaboration, social responsibility, and what we now discern as other emergent forms of transdisciplinary inquiry.

Our curriculum focuses on developing the intellectual capacity to seek out and appreciate different ways of living and experiencing the world, the interpersonal skills needed to work effectively both within and across cultures, and the ability to analyze, understand and create new ways of living and experiencing the world. Courses, majors and programs in the Institute of Transdisciplinary Studies prepare students with the skills for an array of careers and advanced degrees. All of our courses expose students to the knowledge, theories, ideas, and principles that have shaped society, technology, culture and the environment. Within the Institute, the emphasis is on active, experiential learning techniques designed to enhance the student's capacity for independent creative thought and action.

MISSION

The Institute of Transdisciplinary Studies is devoted to instilling a love of learning, thinking, questioning, and critiquing all forms of knowledge in their content, structure and application.

MAJORS, DEPARTMENTS AND PROGRAMS

The Institute houses three majors as well as numerous other departments and programs that educate all undergraduate students who attend the university. The majors, Interdisciplinary Studies, Organizational Leadership, and Politics & History, are designed as interdisciplinary degrees:

Interdisciplinary Studies uses a self-directed approach where students integrate two different disciplines among those offered at Woodbury under the direction of a selected faculty advisory team, resulting in a senior thesis project that sets a student on course for a unique career.

Organizational Leadership blends studies of human behavior, ethical decision-making, quantitative analysis and organizational structures in a unique manner that highlights the struggles and rewards of contemporary leadership, using a highly interactive and challenging instructional methodology specifically suited to developing future leaders.

Politics and History combines two closely related fields in a way that emphasizes the strengths of historical study for uncovering the roots of and possible solutions to today's global problems and the value of political analysis in understanding the multiple sources and differing strategies employed by groups and individuals to address these same issues.

Our other departments, Art History, Mathematics, Sciences, and Writing, all provide essential elements of a university education, initiate efforts in transdisciplinary collaboration with other parts of the university, and oversee several programs that enrich and diversify our students' experiences in such fields as Economics, Foreign Languages, Library Science, Literature, Phi-

losophy, Personal and Professional Development, and Urban Studies. Finally, we host a number of programs that assist students in their academic success, from the writing center to pre-law advising.

Interdisciplinary Studies (B.A. or B.S.)

Will McConnell, Ph.D., Department Chair and Assistant Dean

The Department of Interdisciplinary Studies provides a diversity of educational experiences for students. From its self-designed major, allowing students to create their own educational program with the assistance of a group of faculty, to its minor in philosophy and its courses in economics, foreign languages, interdisciplinary studies, library sciences and literature, the department bridges the distance between and creates unique perspectives on the applied arts, the fine arts, the humanities, and the natural and social sciences. Through innovative and collaborative educational experiences, programs and courses in the Department of Interdisciplinary Studies can also enrich discipline-specific majors, since courses offered by the department often involve in-depth coverage of two or more knowledge-specific areas. They are designed to provide knowledge, skills and experiences not normally encountered in other courses, and frequently employ team-teaching strategies to enhance their interdisciplinary perspectives.

The Interdisciplinary Studies major is intended for students seeking a unique, hand-crafted university education. In consultation with the Dean and a team of faculty chosen from across the university for a student's particular needs, a student co-creates a self-designed program combining two or more disciplines, culminating in a senior thesis presentation that demonstrates their learning. Built around a core of courses in interdisciplinary theory and research, the major offers opportunities for students to bring together such diverse disciplines as business and architecture, communication and politics, or art history and interior architecture. The major suits students who have interests

that lie between or outside the scope of our academic majors but has strong relationships with those majors. This interest also may be related to a curriculum that supports the majors, such as art history, literature, or writing, but for which we do not currently offer a major program. In the Interdisciplinary Studies Self-Designed Major, students work with three faculty members serving in the role of faculty advisors/mentors to design an in-depth study that requires knowledge of or skills in multiple disciplines.

Additionally, the department offers a variety of courses and programs in support of both general education and integrative learning goals of the university. Such learning experiences are rooted in a strong group of interdisciplinary courses that approach history, literature, philosophy and politics from a historical and political as well as thematic perspective: Journeys, Natures, Conflicts, and Knowledges. From the fundamentals of economics, where students learn about labor markets, supply and demand dynamics and government fiscal policies, to initial foreign language study in Chinese, French or Japanese, the department's courses prepare students for the globalized world. In the study of literary and philosophical works, students are grounded in the humanistic values and questions important to understanding the diverse perspectives and cultures in which they live. In all courses in the department, students practice interpretative, critical and analytical skills while challenging traditional boundaries and structures.

MISSION

Connecting students and faculty in the exploration and analysis of issues and topics that both integrate and transcend differing disciplinary perspectives and methods.

PROGRAM LEARNING OUTCOMES

Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Interdisciplinary Studies program and its courses. At the end of their course of study, students will be able to:

1. Practice textual analysis, placing ideas in context while transcending received meaning(s) in oral presentations and written work

2. Practice textual analysis, creating a sense of play, exploring different possibilities for interpretation and the production of meaning(s), in oral presentations and written work
3. Acquire the multiple analytical and interpretative skills that come with experience in different disciplines, demonstrating a nuanced understanding through oral presentations and written work
4. Develop the breadth of knowledge and experience that leads to a sense of social and personal responsibility and civility as evidenced in their choice and execution of research projects
5. Demonstrate the ability to take initiative in crossing boundaries while developing integrative research projects
6. Create innovative approaches to multifaceted situations through critical thinking and inquiry in oral presentations and written work
7. Solve problems too complex to be dealt with the knowledge and tools of a single discipline through individual and group research projects

FACULTY

The faculty of the Department of Interdisciplinary Studies is incredibly diverse, not only in their education and backgrounds, but in their approach to student learning and academic scholarship. As the principal stewards of the program, they are responsible for creating and improving the educational experiences of all of the program's students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are majors, minors or taking an individual course. Faculty also work collegially and collaboratively with each other as well as faculty members across the university (and outside the university as well) in order to establish opportunities for inter- and transdisciplinary research and course development.

CHAIR

Will McConnell, PhD,

Associate Professor and Assistant Dean

B.A., Saint Mary's University, Nova Scotia;

M.A., University of Western Ontario;

Ph.D., McMaster University, Ontario

FULL-TIME FACULTY

Douglas J. Cremer, Professor, History, Interdisciplinary Studies

B.A., M.A., University of California, Riverside;

Ph.D., University of California, San Diego

Elisabeth Sandberg, Professor, English, Interdisciplinary Studies

Cand. Mag., Cand. Phil., University of Oslo, Norway;

Ph.D., University of Massachusetts, Amherst

PARTICIPATING ADJUNCT FACULTY

Jeannette "Cookie" Fischer, Participating Adjunct Professor, Interdisciplinary Studies

B.A., Pomona College

Vivian Terr, JD, Participating Adjunct Professor, Interdisciplinary Studies and Politics & History

B.A., Occidental College; J.D., Columbia University

Curriculum Summary

INTERDISCIPLINARY STUDIES

MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) or Bachelor of Science (BS) Degree

Units	
Major (M)	45 (BA) or 60 (BS)
General education (GE)	45
Unrestricted electives (UE)	30 (BA) or 15 (BS)
Minimum semester hours required	120

For the major in Interdisciplinary Studies, students must accumulate 120 Credit Units to graduate, whether the designed program will result in a Bachelor of Arts (B.A.) or Bachelor of Science (B.S.) degree in Interdisciplinary Studies. All Interdisciplinary Studies Self-Designed Major students must meet all of Woodbury University's Integrative Learning and Residency requirements.

INTEGRATIVE LEARNING

The Interdisciplinary Study program provides students with key skills, abilities, and aptitudes, based on the six principles, which the Woodbury University community has identified as essential for student success: communication, innovation and creativity, transdisciplinarity, social responsibility, the integrated student, and academic quality. These principles guide the sequencing of learning in all programs on campus. The Interdisciplinary Studies major curriculum is based squarely in these principles, as well as AAC&U general education principles (breadth and depth of knowledge produces the most effective life-long learners) and the intersegmental general education transfer curriculum (IGETC) adopted by California community colleges.

Out of these approaches to curriculum design, Woodbury University has added another set of explicit learning goals, called “Integrative Learning” (IL). Explicitly designed to help students integrate their curricular and co-curricular learning experiences, IL also helps students develop knowledge and gain understanding from multiple perspectives. In particular, IL helps produce insights into students’ major fields from other disciplines, and offers students the ability to explore subjects that may be of particular interest to them, or appear unrelated to their majors. This education practice creates opportunities for collaboration across disciplinary, school, program, experiential, and discipline-specific lines. IL is an assessment-based approach to the design of student learning outcomes; the ultimate goal of the curriculum is continual improvement—of programs, of the university experience, and, ultimately, of a student’s preparedness for the challenges of the future.

Among courses Interdisciplinary Studies Major students must complete to fulfill the integrative learning requirements are: Public Speaking (COMM 120), Academic Writing 111 and 112 (WRIT 111, WRIT 112), Math 249 (or equivalent), Library Science (LSCI 105), Ethical Systems (PHIL 210), Environmental Studies (ENVT 220), Biology or Physical Science (200 level, w/lab). To meet integrative learning requirements, students must also choose one lower-division and two upper-division courses in the humanities or social sciences, and complete one Interdisciplinary Studies course at the 300-level.

BUILDING YOUR MAJOR

The student begins with an initial interview with the chair of the department to ascertain the suitability of the student’s aspirations for the program. If the potential for undertaking an INDS degree is found, the student begins by enrolling in INDS 200, Introduction to Interdisciplinary Studies, where s/he begins developing the contract for the major under the chair’s supervision; this work involves exploring the meaning of interdisciplinarity, discussing the student’s purposes and goals, building an understanding of necessary skills to build given a student’s goals, deciding on appropriate learning outcomes, and selecting the student’s faculty mentors, who serve as facilitators of learning and development on their major committee.

The INDS 200 course and the development of the major contract last either fifteen or seven weeks, depending on the student and the chair’s decision. A new student (or newly transferred student) is registered in the major and begins with general education courses while defining the major. A student changing majors within Woodbury formally maintains her or his current major for the semester (with some possible adjustment, if possible, of courses taken in light of the potential Interdisciplinary Studies degree) during the contract process. It is highly recommended that students take as many of the INDS 100-level courses as they can, since these serve as a great introduction to the theory and practice of interdisciplinarity. Additionally, if the student is on academic probation, he or she must meet the criteria for being in good standing before completing the change of major.

During the INDS 200 course and the contract process, the student and chair discuss the possible faculty members to be selected as the student’s Self-Designed Major Review Committee (SMRC). The student meets each potential member, discussing with her or him the student’s ideas and plans for the degree. With the chair, the student begins writing the Proposal for Self-Designed Curriculum and finalizes the choice of the members of the SMRC. At least one of the three members of the SMRC must be a full-time member of the faculty. These members, once they agree to serve, also provide feedback on the student’s proposal, including discussion of the final project draft, the selection of courses, and the development of learning outcome sequencing.

The student, the SMRC and the chair formally meet to review and approve an individualized curriculum contract and plan of study that includes a title for the curriculum and a tentative timeline for completing that curriculum:

1. The curriculum must involve at least two disciplines and the work in each discipline must be equivalent to a minor in each (15 credit units each; see the sections on academic minors for details of the relevant minor).
2. All students must complete at least one-year under the new contract, making the minimum time from first contact to completion two years or three semesters plus a summer term.
3. The committee shall assess the educational fitness of plans of self-designed majors proposed by students in the program as well as any modifications to that plan of study.

The SMRC members, in consultation with other faculty and chairs as necessary, must approve the final proposal. When approved by the Dean of the Institute of Transdisciplinary Studies, the student forwards the proposal to the Registrar's Office and files a petition for change of major along with the proposal. Students may also declare their major before the proposal is finalized (as described above), but they remain responsible for completing the work with their SMRC. The approved proposal serves as the contract for the student's plan of study. Amendments and modifications to the plan may be made following the same procedure as the initial approval.

All contracts must include, and all students must complete, five INDS courses, INDS 200, Introduction to Interdisciplinary Studies; INDS 350, Interdisciplinary Research; and INDS 490, Internship. The final two courses are part of a year-long capstone project: INDS 491, Senior Thesis: Preparation; and INDS 492, Senior Thesis: Execution. Major courses must come from at least two areas of the curriculum equivalent to a minor (15 Credit Units) in each area. A minimum of 27 Credit Units must be taken at the 300 or 400 level; at least 9 of those Credit Units must be taken at the 400 level or above.

SUGGESTED SEQUENCE OF COURSES

First Year

Fall Semester

_____	Art history	3GE
_____	Social science (INDS 101 recommended)	3GE
WRIT 111	Academic Writing I	3GE
PPDV 100	Orientation	1--
_____	Unrestricted elective	3UE

Spring Semester

_____	Humanities (INDS 102 recommended)	3GE
_____	Social science	3GE
COMM 120	Public Speaking	3GE
WRIT 112	Academic Writing II	3GE
LSCI 105	Information Theory and Practice	1--
_____	Unrestricted elective	3UE

Second Year

Fall Semester

INDS 200	Introduction to Interdisciplinary Studies	3M
_____	Environmental Science*	3GE
_____	Social science (INDS 103 recommended)	3GE
_____	PHIL 210 Ethical Systems ³	UE
_____	Unrestricted elective	3UE

Spring Semester

_____	Mathematics	3GE
_____	Art History or Humanities (INDS 104 recommended)	3GE
_____	Natural Science with lab	3GE
_____	Major Area 1 course	3M
_____	Major Area 2 course	3M

Third Year

Fall Semester

INDS 350	Interdisciplinary Research	3M
_____	Major Area 1 course	3M
_____	Major area 2 course	3M
_____	General education elective	3GE
_____ 3xx	General education elective	3GE

Spring Semester

_____ 3xx	Major Area 1 course	3M
_____ 3xx	Major Area 2 course	3M
_____ 3xx	General education elective	3GE
_____	Unrestricted elective†	3UE
_____	Unrestricted elective†	3UE

Fourth Year**Fall Semester**

_____ 3xx	Major Area 1 course	3M
_____ 3xx	Major Area 2 course	3M
INDS 491	Senior Thesis: Preparation	3M
INDS 490	Internship	4M
_____	Unrestricted elective†	3UE

Spring Semester

_____ 3xx	Major Area 1 course	3M
_____ 3xx	Major Area 2 course	3M
INDS 492	Senior Thesis: Execution	3M
_____	Unrestricted elective†	3UE
_____	Unrestricted elective†	3UE

† These unrestricted electives must be Major Area 1 or 2 courses for the B.S. degree.

ASSESSMENT PROCESS

In order to assure the quality of student learning, the department's faculty regularly review the collective work of students over time. Students' research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students' overall learning.

For the purposes of assessment, the overall curriculum has been broken down into five distinct parts:

1. The introductory interdisciplinary courses (INDS 101, 102, 103 and 104) and outcomes 1-3 and 6 were assessed in 2009 and will be again in 2015
2. The introductory information theory (LSCI 105) and foreign language courses (CHIN 110, FREN 110 and 113, JAPN 110 and 113) and outcomes 1-3 and 6 were assessed in 2010 and will be again in 2016

3. The 200-level courses (ECON 200, 202, and 203, LITR 206, PHIL 201 and 210) and outcomes 1-4 and 6 are assessed in 2012 and 2017
4. The upper-division seminars (INDS 322, 327 and 330, LITR 330, PHIL 310, 311, 312, and 314) and outcomes 1-7 are assessed in 2013 and 2018
5. The research core (INDS 200, 350, 491, 492) and internship (INDS 490) and outcomes 3-7 are assessed in 2013 and 2019
6. The overall program is reviewed and any special assessments are undertaken in 2014 and 2020

RESULTS OF LEARNING

The primary focus of the Interdisciplinary Studies program is on increasing students' analytical abilities, their knowledge of the world and their awareness of their own values and ambitions. The emphasis is on how students' learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative. Evidence of student learning in research papers and oral presentations, with particular emphasis on the senior thesis, is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

In the Interdisciplinary Studies major, the student's capstone project courses are conducted as directed studies, directed by at least two members of the SMRC and approved by all members of the SMRC. The first course, a reading course in preparation for the second, includes investigations into the relevant literature and resources and the development of a plan for the second course, one in which the student executes and performs the final cumulative work of the capstone. Both courses must demonstrate a balance between the student's chosen disciplines, include concrete objectives to be met (tied to student's major proposal objectives), include meetings and advising by individual review committee members, and require a midterm and final evaluation by the entire review committee. The evaluation reviews require at least one hour for presentation and discussion.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

Internship

In order to reinforce the knowledge and skills acquired in the classroom, all students are required to complete a 3-unit practical internship of 120 hours at a site of their choosing relevant to their particular career and educational goals. The internship includes regular journals, evaluations, and a concluding reflective essay. Students may also fulfill the internship requirement by attending American University's "Semester in Washington Program" in the nation's capitol, serving in one of over two-thousand internship sites in Congress, the White House, and numerous federal agencies.

Study Abroad

There are several options available for students interested in study abroad. In the summer, the university sponsors different programs for single course study in such countries as China, France, Germany, and Spain. Check each fall for opportunities available as they change regularly. During the academic year, students may apply for a variety of programs offered through other universities to participate in their educational activities. The department chair and faculty will assist in developing a plan and exploring options.

COMPUTER LITERACY REQUIREMENTS

Interdisciplinary Studies majors demonstrate the required computer skills suitable to their program through the successful completion of the requirements for the degree and the use of those skills in their capstone project. Basic skills in word-processing, e-mail communications and Internet research are required of all majors and accomplished through completion of the Academic Writing Program (WRIT 112, Academic Writing II). Spreadsheet skills for those integrating business into their programs are accomplished through the course in statistics (MATH 226, Business Statistics).

All capstone projects must demonstrate fluency with these areas in the course of preparation.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department's recommended software package is the Microsoft Office for either PC or MAC.

COURSES

INDS 101 Journeys

3 UNITS

The causes and effects of physical and spiritual journeys, human migrations and how the movements of individuals and populations have been understood in differing cultures and eras. Lecture. Prerequisite: none.

INDS 102 Natures

3 UNITS

The various ways the natural world and human relations to or within that world have been characterized and constructed in different contexts and communities. Lecture. Prerequisite: none.

INDS 103 Conflicts

3 UNITS.

The sources and consequences of war, conquests and clashes in the political, social and cultural spheres as expressed in historical, analytical and literary sources. Lecture. Prerequisite: none.

INDS 104 Knowledges

3 UNITS

The ways in which opinions and beliefs, knowledges and certainties have been constructed and communicated over time, including experiential, narrative and analytical sources. Lecture. Prerequisite: none.

INDS 200 Introduction to Interdisciplinary Studies

3 UNITS

An introduction to the concepts and methods of interdisciplinary studies, including approaches to integrating two distinct disciplines and applying insights from one to the other and vice versa. Serves as first course in the Interdisciplinary Studies major as well as an

introduction for those generally interested in integrative, interdisciplinary learning. Seminar. Prerequisite: WRIT 111, Academic Writing 1.

INDS 299, 399, 499 Independent Study

1-6 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

INDS 322 Music and Literature

Examines the relationship between the music and the literary texts that have inspired songs, operas, ballets, symphonies, and suites. Writings of and about music and musicians and writings using musical structure are also treated. Seminar. Prerequisites: LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, INDS 104, Knowledges, or LITR 206, The Short Story.

INDS 327 Film and Literature

3 UNITS

An analysis of literature and films and possible relationships between these two art forms. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, INDS 104, Knowledges, LITR 206, The Short Story, ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art or ARTH 211, History of Latin American Art.

INDS 328 Reading the West: Texts, Landscapes and Constructions in the Arid West

3 UNITS

This seminar is a transdisciplinary approach to the “meanings” of the “West” in the United States. Students

will engage with a variety of texts and methods for reading them by surveying the diverse ways in which Americans have used the landscape to describe, critique, structure and maintain competing notions of civilization. In this course, “text” means any medium for creating a message: archaeological sites, painting, photography, land art, and film (as well as writing). Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts or INDS 104, Knowledges.

INDS 350 Interdisciplinary Research

3 UNITS

An introduction to the essentials of interdisciplinary research, including approaches to integrating two distinct disciplines and applying insights from one to the other and vice versa. Serves as second course in the Interdisciplinary Studies major as well as an introduction for those generally interested in integrative, interdisciplinary research. Prerequisites INDS 200, Introduction to Interdisciplinary Studies; LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking.

INDS 370 Topics in Interdisciplinary Studies

3 UNITS

Focuses on various areas of interest that are best studied with an interdisciplinary approach. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking; and at least one other course specific to the topic of the course.

INDS 490 Internship

3-4 UNITS

Students obtain practical, on-the-job training in a setting related to their career and educational goals. Work experience is complemented by an academic requirement and periodic meetings with student’s on-campus internship advisor. Serves as the third course in the Interdisciplinary Studies major. Internship contract required by Registrar. Thirty hours per unit credit.

Prerequisite: Senior standing, Interdisciplinary Studies majors only.

INDS 491 Senior Thesis: Preparation

3-4 UNITS

A student-designed interdisciplinary research seminar that integrates two distinct disciplines and applies the insights from one to the other and vice versa. Serves as the fourth course in the Interdisciplinary Studies major. Seminar. Prerequisite: INDS 350, Interdisciplinary Research.

INDS 492 Senior Thesis: Execution

3-4 UNITS

The continuation of a student-designed interdisciplinary research seminar that integrates two distinct disciplines and applies the insights from one to the other and vice versa. Serves as the final course in the Interdisciplinary Studies major. Seminar. Prerequisite: INDS 491, Senior Thesis: Preparation.

CURRICULAR MAP

Department of Interdisciplinary Studies

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT
High Importance	High Importance	High Importance	High Importance	
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	
Low Importance	Low Importance	Low Importance	Low Importance	

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES Assuring Academic Quality in Interdisciplinary Studies LEARNING OUTCOMES	University Principles	IS 101 Journeys	IS 102 Natures	IS 103 Conflicts	IS 104 Knowledges	EC 200 Elementary Economics	EC 202 Macroeconomics	EC 203 Microeconomics	IS 200 Intro to Inter-disciplinary	LI 206 Short Story	PH 201 Introduction to	PH 210 Ethical Systems	IS 322 Music and Literature	IS 327 Film and Literature	IS 330 Seminar in	IS 350 Interdisciplinary	LI 330 Autobiography	PH 310 Aesthetics	PH 311 Moral Philosophy	PH 312 Philosophy of Religion	PH 314 Existentialism	IS 490 Internship	IS 491 Senior Thesis:	IS 492: Senior Thesis Execution
	University Principles																							
Practice textual analysis, placing ideas in context while transcending the written word through reading texts writ large																								
Practice textual analysis, creating a sense of play, exploring different possibilities, and assuming nothing																								
Acquire the multiple analytical and interpretative skills that come along with experience in different disciplines																								
Develop the breadth of knowledge and experience that leads to a sense of social and personal responsibility and civility																								
Demonstrate the ability to take initiative in crossing boundaries while developing integrative research																								
Create innovative approaches to multifaceted situations through critical thinking and inquiry																								
Solve problems too complex to be dealt with the knowledge and tools of a single discipline through individual and group research																								

Organizational Leadership (B.A.)

Paul W. Decker, S.T.M., Coordinator

In partnership with the Los Angeles County Sheriff's Department, the Los Angeles Police Department, the Los Angeles Fire Department, the City of Beverly Hills, the City of Glendale and the Arcadia Police Department, Woodbury University offers a Bachelor of Arts degree in Organizational Leadership (BOL).

Organizational Leadership is a recognized degree for those interested in management and leadership positions in the public or private sectors. The major focuses on an understanding of human behavior both in general and within organizations, principles of effective leadership, organizational structure and communication, ethical behavior and decision-making principles, communication processes, and principles of effective management.

The Los Angeles County Department of Human Resources recognizes the degree as applicable for promotion. Employees of Los Angeles County are eligible for this degree program. An Associate's degree of Science or Art or the equivalent is required for the program. In addition to the Associate's degree, all students must complete coursework required by the university in basic skills and general education. Students are required to complete prerequisite courses to courses in the curriculum.

OVERVIEW OF THE PROGRAM

Why learn organization leadership?

In this day and age, successful organizations seek individuals equipped not only with effective managerial skills but also individuals who exhibit good leadership skills in the workplace. The BOL program is committed to providing quality, adult education in a practical learning environment. The heart of this educational approach rests on belief in the capacity of adult learners to engage in creative, analytic, and critical reasoning and to experience academic, professional, and personal growth. This belief affirms the capacity of adult students to join practice with theory and bring to the classroom valuable experience that enhances learning and forms effective leaders.

What do students learn?

The program is designed to provide you with both the theoretical underpinnings and the practical applications that can make an immediate difference in your life. The degree focuses on an understanding of human behavior both in general and within organizations, principles of effective leadership, organizational structure and communication, ethical behavior and decision-making principles, communication processes, and principles of effective management.

How do students learn?

The program utilizes an intensive, interactive learning environment that seeks to mirror the working environment with its myriad of practical concerns and considerations. More importantly, this intensive format strives to meet the needs and challenges of the working adult professional through sound pedagogical methods. It is student-focused, attractive to a wide variety of working professionals and industries. Successful professionals themselves, the faculty blend "real" world experience with theory in a curriculum that asks students to reflect on their own organizational experiences and uses an interactive classroom format with collaborative learning, student presentations, and team projects supporting the small, seminar-like classes.

What are the results of the study of organizational leadership?

Our hope is that you will leave every class with at least one idea or practical detail that you can put to work the very next day. Further, we hope that as you learn more about leadership theory and practice, you will learn even more about yourself.

MISSION

In the spirit of a learning organization and congruent with the university's values, the Bachelor of Arts in Organizational Leadership Degree Program facilitates the growth of students' educational and personal awareness as well as creates professional renewal through a comprehensive program that strives to meet individual, organizational, and community needs.

PROGRAM LEARNING OUTCOMES

- Students will demonstrate an in-depth understanding of organizational processes and organizational behaviors.

- Students will demonstrate critical, analytical, and synthetic thinking.
- Students will write, speak, and present effectively, using multiple forms of expression, such as logical, statistical, and visual.
- Students will engage others actively and effectively in participating and leading, which means engagement in learning and in the democratic process, and demonstrating and leading others or themselves in socially responsible action in one's community.
- Students will be prepared to continue to fulfill civic and social responsibilities.
- Students will demonstrate self-awareness and effective relationship between themselves and others, in the context of a culturally, ethnically, globally diverse environment.

FACULTY

Faculty members of the Bachelor of Arts in Organizational Leadership are degreed practitioners who command the theoretical underpinnings of the subjects blended and practical applications necessary in an ever-changing world.

FULL-TIME FACULTY

Yael Hellman, Assistant Professor

B.A., California State University, Northridge
M.A., Hahnemann University, Philadelphia
Ed.D., Pepperdine University

ADJUNCT FACULTY

Armond Aghakhanian

B.A., California State University, Northridge
MBA, Woodbury University
Ed.D., Pepperdine University

Mary J. Alvord

B.A., California State University, Northridge
M.A., Woodbury University

Annie Banjarian

B.A., California State University, Northridge
M.A., Woodbury University

George Chavez

B.S., Azusa Pacific University
M.A., Woodbury University

Phyllis Cremer

B.A., California Baptist College
M.Ed., University of San Diego
Ed.D., University of LaVerne

Kelly Dodge

B.A., University of San Diego
M.A., Woodbury University

Robert Flickinger

B.A., California State University, Long Beach
M.A., Woodbury University

Maria Gutierrez

B.S., Azusa Pacific University
M.A., Woodbury University

Murray Johannsen

B.S., University of Iowa
MBA, University of Iowa
M.A., Harvard University

Michelle Lipton

B.S., California State University, Northridge
JD, Pepperdine University, School of Law

Nancy Luna

B.A., University of California, Los Angeles
MBA, Woodbury University
Ed.D., Pepperdine University

Jerry McCarty, Adjunct Professor, Accounting

B.A., Walsh College
MBA, Woodbury University

Laura McNamire

B.A., University of Texas
M.A., Southern Methodist University
J.D., Pepperdine University

Mark Relyea

B.S., California State College, Los Angeles; M.A., Organizational Leadership, Woodbury University

James Uhl

B.A., California State University, Dominguez Hills;
M.A., Woodbury University

Curriculum Summary

ORGANIZATIONAL LEADERSHIP

MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

Units	
Major Courses	39
Upper Division General Education Courses (Quant I & II)	6
Transferable Credits (Associate's degree or equivalent)	75
Minimum semester hours required	120

SUGGESTED SEQUENCE OF COURSES

ORGL 300	Leadership Theory and Practice I	3M
ORGL 301	Leadership Theory and Practice II	3M
ORGL 302	Critical Analysis and Decision Making	3M
ORGL 303	Leadership and Social Responsibility	3M
ORGL 304	Organizational Structure: Private and Public Sectors	3M
ORGL 305	Personnel Development and Organizational Culture	3M
ORGL 306	Diversity and Organizational Culture	3M
ORGL 307	Leadership and Organizational Communication	3M
ORGL 308	Leadership and Interpersonal Communication	3M
ORGL 309	Leadership and Organizational Psychology	3 M
ORGL 310	Leading Organizational Change	3 M
ORGL 311	Managing Conflict and Labor Relations	3 M
ORGL 312	Quantitative Methods	3 GE
ORGL 313	Quantitative Methods II	3 GE
ORGL 314	Strategic Planning and Assessment	3 M
ORGL 401	Capstone in Organizational Leadership	3 M

ASSESSMENT PROCESS

The undergraduate Organizational Leadership Program has developed the following assessment process:

- Year 1 – Compare results of the Benchmarking assignment from the student's first course - ORGL 300 - with student work from the last course - ORGL 401-Capstone.

Year 2 – Compare results from first three courses (ORGL 300-302) to assess the progression from Introduced through Developed for selected learning outcomes through assessment of course products/portfolios.

Year 3 – Compare results from courses - ORGL 303-306 - to assess the progression from Introduced through Mastery for selected learning outcomes through assessment of course products/portfolios.

Year 4 – Compare results from the courses - ORGL 309-314 - to assess the progression from Introduced through Mastery for selected learning outcomes through assessment of course products/portfolios.

ACADEMIC STANDARDS

Like all Woodbury students in accredited undergraduate programs of study, students must maintain a grade point average of 2.0 or higher to remain eligible for continuing their studies.

SPECIAL LEARNING REQUIREMENTS

Intensive Degree Program students are expected to attend every class meeting. Because of the pace of the intensive format, absence from a single class meeting causes students to miss a substantial portion of class content and participation.

COMPUTER LITERACY REQUIREMENTS

Graduates of the Organizational Leadership program need to be literate in the current electronic media of communication and fundamental software required to function as a leader in an organizational environment. It specifically requires of its students skills in word processing, presentation software, and internet. These skills are well developed across the curriculum: virtually every course requires utilization of those skills. Students acquire proficiency in spreadsheets, as demonstrated by their successfully completing the required courses ORGL 312 and 313, or the equivalent in transfer credit.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

Recommended Hardware: PC, laptop or desktop, 1600 MHz (1.36 GHz) or better; SPSS.

Required Software: Recent versions of M.S. Windows and M.S. Office.

COURSES

ORGL 300 Leadership Theory and Practice I

This course examines past theory in the field of leadership studies covering the history, philosophy, theories, and concepts of leadership. It will provide the students with the foundations of leadership and students will differentiate between the role of the manager and the leader. Lecture, case study, experiential exercises and group processes.

ORGL 301 Leadership Theory and Practice II

This course examines current theory in the burgeoning field of leadership studies. It includes practical application of leadership skills and their place in supervising and leading others. Also covered are ideas of self-awareness, understanding the role of leader, leadership styles, and the significance and implementation of vision statements. Lecture, case study, experiential exercises and group processes.

ORGL 302 Critical Analysis and Decision Making

This course emphasizes both policy analysis and policy development. Based on the development of empirical data, the student utilizes both a deductive and inductive decision making process for problem analysis. Lecture, case study, experiential exercises and group processes.

ORGL 303 Leadership and Social Responsibility

This course centers on a variety of moral dilemmas that prevail in societies and organizations. Students gain a deep understanding of the complexity of such moral dilemmas through critical analysis and application of ethical principles. Lecture, case study, experiential exercises and group processes.

ORGL 304 Organizational Structure: Private and Public Sectors

Emphasis is on organizational structure from a sociological point of view. The categories of learning include: diversity

and common elements of organizational structure; rational, natural, and open systems perspectives. Course also covers an in-depth study of emerging issues and problems in public service employment. Students will identify and define the role of personnel administration within public sector, review objectives and processes of mobilizing and managing human resources for governmental services and study conflict resolution and problem solving collective bargaining. Lecture, case study, experiential exercises and group processes.

ORGL 305 Personnel Development and Organizational Culture

This course covers the basic principles underlying formulation and administration of human resource management, such as recruitment, selection, orientation, training, development, compensation, benefits, and salary. Upon understanding managing human resources, focus becomes primarily on more critical and social meanings associated with the development of human resources. Course topics include internal and external organizational influences upon individual morale, motivation, satisfaction, and performance. Lecture, case study, experiential exercises and group processes.

ORGL 306 Diversity and Organizational Culture

This course is designed to provide students with conceptual models and successful examples for exercising leadership in a diverse culture. The goal of the course is to develop organizational leadership that aims to transform the workplace through global awareness and enhancement of human potential. Lecture, case study, experiential exercises and group processes.

ORGL 307 Leadership and Organizational Communication

Equips students with a broad scope of organizational communication theories on which they can build effective internal/external communication strategies. Course focus is on organizational communication channels and networks. Also includes dyadic, small group, formal and informal communication as well as the relationship of communication to organizational satisfaction and effectiveness and how communication differs in leader-member exchange and mass-communication. Lecture, case study, experiential exercises and group processes.

ORGL 308 Leadership and Interpersonal Communication

Interpersonal aspects of leadership communications will be studied. This course explores concepts and develops related skills that define communication in a variety of face-to-face contexts. Topics include models of communication, language and meaning, verbal and nonverbal communication, interpersonal communication, small group communication, perception, conflict, and establishing positive human relationships via communication. Lecture, case study, experiential exercises and group processes.

ORGL 309 Leadership and Organizational Psychology

This course provides an overview of leadership and employee behavior in the workplace and a broader study of organizational psychology. Topics include cultural issues involved in the development of organizations and the structure of these organizations, the efficacy of various organizational structures on productivity, the well being of employees, and organizational structure and culture as a reflection of values and norms. Lecture, case study, experiential exercises and group processes.

ORGL 310 Leading Organizational Change

Students study the leader's role in organizational change, creating and preventing change, as well as determining the organization's readiness for change. Students explore the reasons for resistance to change and strategies for coping with resistance. Lecture, case study, experiential exercises and group processes.

ORGL 311 Managing Conflict and Labor Relations

The success of leaders often rests on their ability to manage conflict and build sustainable coalitions. Leaders must be able to strategically analyze complex multiparty negotiation and conflict situations. They need self-awareness and skills to manage crisis and to facilitate consensus while protecting and advancing their own interests and objectives. This course will apply analytical tools and concepts from the fields of negotiation and conflict management. Lecture, case study, experiential exercises and group processes.

ORGL 312 Quantitative Methods I

Focusing on the pursuit of truth, this course gives a comprehensive perspective focusing on selecting

appropriate data analysis techniques for research and evaluation designs. Emphasis is on self-understanding in the context of research and the appropriate use of various methodologies. The practical logic and applications of the statistics used for research designs are presented. Both descriptive and inferential statistics (parametric and non-parametric) are covered. Lecture, case study, experiential exercises and group processes.

ORGL 313 Quantitative Methods II

The focus of this course is on formulation of research problems, development of interviewing skills, including data collection and recording, establishing field relations and tactics, transcribing data, analyzing data, and writing research reports. This course addresses the fundamentals of participant observation and interviewing. Students conceptualize their own research design and become more knowledgeable consumers of extant literature. Lecture, case study, experiential exercises and group processes.

ORGL 314 Strategic Planning and Assessment

Major areas covered include those that will assist the student to: guide and direct the development of long range comprehensive strategic plan, including the documentation of the plan, guiding, and implementing the plan as well as on-going assessment of the success of the plan. Lecture, case study, experiential exercises and group processes.

ORGL 401 Capstone in Organizational Leadership

This course builds on the leadership concepts contained in previous courses and provides the opportunity to synthesize all prior learning in leadership and related coursework and experiences, professional and personal. It enables students to expand their thinking outside the present concepts and explore the arena of leadership as it will impact and apply in the future to the individual, the group, the organization, and an industry. Lecture, case study, experiential exercises and group processes.

CURRICULAR MAP

Department of Organizational Leadership (BA in OL)

	INTRODUCED	PRACTICED	APPLIED	MASTERED	ASSESSMENT
High Importance	High Importance	High Importance	High Importance	High Importance	Baseline Established
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Mini Assessment
Low Importance	Low Importance	Low Importance	Low Importance	Low Importance	Assessment

UNIVERSITY PRINCIPLES **1** Innovation & Creativity **2** Communication **3** Transdisciplinarity **4** Social Responsibility **5** The Integrated Student

MAJOR COURSES	Academic Quality In Organizational Leadership	UNIVERSITY PRINCIPLES	OL 300 Leadership Theory and Practice 1	OL 301 Leadership Theory and Practice 2	OL 302 Critical Analysis and Decision Making	OL 303 Leadership and Social Responsibility	OL 304 Organizational Structure: Private & Public Sectors	OL 305 Personnel Development and Organizational Culture	OL 306 Diversity and Organizational Culture	OL 307 Leadership and Organizational Communication	OL 308 Leadership and Interpersonal Communication	OL 309 Leadership and Organizational Psychology	OL 310 Leading Organizational Change	OL 311 Managing Conflict and Labor Relations	OL 312 Quantitative Methods 1	OL 313 Quantitative Methods 2	OL 314 Strategic Planning and Assessment	OL 401 Capstone in Organizational Leadership
			LEARNING OUTCOMES															
University Principles																		
Concept Mastery			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED
Thinking			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED
Communication			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED
Effective Management			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED
Civic and Social Responsibility			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED
Self and Environmental Awareness			INTRODUCED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	PRACTICED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED	MASTERED

Politics and History (B.A.)

Emerald Archer, Ph.D., Department Chair

The Department of Politics and History is an exciting interdisciplinary combination of two traditional disciplines. It brings together the strengths of political analysis and historical narrative in a way that introduces students to the complexities of decision-making, the diversity of ideologies, and the ebb and flow of historical change. We believe that the study of history and politics properly concerns every aspect of human activity, both past and present. Our focus in the major, therefore, is less on memorizing specific events and persons than on exploring the various ways that cultural practices, economic structures, and social organizations influence the 21st century. Students are encouraged to use a variety of sources, political and social documents. Modeling their faculty, students learn to articulate and clarify the multiple causes and consequences of global political developments over the past 250 years. Moreover, faculty members are encouraged to use a variety of methods: readings, lectures, discussions, projects, and independent studies to develop students' analytical skills, historical knowledge and political acumen.

The curriculum is shaped by a unique interdisciplinary core in the first two years that introduces the major, blending studies of politics and history with those of literature and philosophy. Upper-division seminars, which are generally offered on a rotating two-year cycle, focus on such interdisciplinary topics as war and revolution, civil rights and globalization, and political theory and law, among others. The seminars are supported and brought together by a research sequence introducing students to historiographical and political methodologies, developing their advanced research skills, and writing a senior thesis over a year-long pair of courses culminating in an individual research project that is presented publicly to students and faculty.

The major is also a part of a program of law school preparation, leading to graduate education for a career in the legal field. Students are also well prepared for admission to graduate education in political science, international affairs, or history as well as careers in

government service at the local, state or national level, and non-profit organizations. Politics and history alumni have received graduate degrees in history, law, public administration, education, business administration and organizational leadership and are serving as elected city officials, lawyers, professors, business owners and teachers.

MISSION

To create a transdisciplinary approach to the study of politics and history with a global perspective.

PROGRAM LEARNING OUTCOMES

Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Politics and History program and its courses. At the end of their course of study, students will be able to:

1. Analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work.
2. Apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work.
3. Demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work.
4. Demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work.
5. Discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work.
6. Discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work.
7. Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning.

8. Clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner.
9. Clarify his or her career goals relevant to the study and application of political and historical knowledge and analysis in an intelligent and convincing manner.

INTEGRATIVE LEARNING (IL)

The Politics and History program provides students with key skills, abilities, and aptitudes, based on the six principles, which the Woodbury University community has identified as essential for student success: communication, innovation and creativity, transdisciplinarity, social responsibility, the integrated student, and academic quality. These principles guide the sequencing of learning in all programs on campus. The Politics and History major curriculum is based squarely in these principles, as well as AAC&U general education principles (breadth and depth of knowledge produces the most effective life-long learners) and the intersegmental general education transfer curriculum (IGETC) adopted by California community colleges.

Out of these approaches to curriculum design, Woodbury University has added another set of explicit learning goals, called “Integrative Learning” (IL). Explicitly designed to help students integrate their curricular and co-curricular learning experiences, IL also helps students develop knowledge and gain understanding from multiple perspectives. In particular, IL helps produce insights into students’ major fields from other disciplines, and offers students the ability to explore subjects that may be of particular interest to them, or appear unrelated to their majors. This education practice creates opportunities for collaboration across disciplinary, school, program, experiential, and discipline-specific lines. IL is an assessment-based approach to the design of student learning outcomes; the ultimate goal of the curriculum is continual improvement—of programs, of the university experience, and, ultimately, of a student’s preparedness for the challenges of the future.

Among courses Politics and History major students must complete to fulfill the integrative learning requirements are: Public Speaking (COMM 120), Academic Writing 111 and 112 (WRIT 111, WRIT 112), Math 249

(or equivalent), Library Science (LSCI 105), Ethical Systems (PHIL 210), Environmental Studies (ENVT 220), Biology or Physical Science (200 level, w/lab). To meet integrative learning requirements, students must also choose one lower-division and two upper-division courses in the humanities or social sciences, and complete one Interdisciplinary Studies course at the 300-level.

FACULTY

Faculty in the department of Politics and History are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program’s students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are majors, minors or taking an individual course. Faculty also work collegially and collaboratively with each other as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter- and transdisciplinary research and course development.

CHAIR

Emerald Archer, Assistant Professor, Politics
B.A., University of Puget Sound
M.A., Ph.D., University of California, Santa Barbara

FULL-TIME FACULTY

Douglas J. Cremer, Professor and Dean, History and Interdisciplinary Studies
B.A., M.A., University of California, Riverside
Ph.D., University of California, San Diego

PARTICIPATING ADJUNCT FACULTY

Vivian Terr, J.D., Participating Adjunct Professor, Interdisciplinary Studies and Politics & History
B.A., Occidental College
J.D., Columbia University

ADJUNCT FACULTY

Sebastian Zacharia, Adjunct Professor, Politics
M.A., Madras University

Curriculum Summary

POLITICS AND HISTORY MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

Units	
Major (M)	49
Integrated Learning (IL)	50
Unrestricted electives (UE)	21
Minimum semester hours required	120

SUGGESTED SEQUENCE OF REQUIRED COURSES

First Year

Fall Semester

INDS 1xx	Interdisciplinary Core	3M
PPDV 100	Orientation	1--
MATH 149	Intermediate Algebra	3IL
WRIT 111	Academic Writing I	3IL
_____	Unrestricted elective	3UE

Spring Semester

INDS 1xx	Interdisciplinary Core	3M
_____	Social Science	3IL
COMM 120	Public Speaking	3IL
WRIT 112	Academic Writing II	3IL
LSCI 105	Information Theory and Practice	1IL
PHIL 210	Ethical Systems	3IL

Second Year

Fall Semester

INDS 1xx	Interdisciplinary Core	3M
POHI 3__	Major elective 1	3M
ENVT 220	Environmental Studies	3IL
ARTH 2xx	Art history	3IL
MATH 2xx	Mathematics	3IL

Spring Semester

INDS 1xx	Interdisciplinary Core	3M
PSYC 221	Statistics for the Behavioral Sciences	4M
POHI 221	Introduction to Political and Historical Research	3M
_____	Natural Science with lab	3IL
PSYC 200	Introduction to Psychology	3IL

Third Year

Fall Semester

POHI 3xx	Major elective 2	3M
POHI 3xx	Major elective 3	3M
_____	Art History or Humanities	3IL
_____	Integrative Learning elective	3IL
_____	Unrestricted elective	3UE

Spring Semester

POHI 3xx	Major elective 4	3M
POHI 3xx	Major elective 5	3M
INDS 3xx	Transdisciplinary Seminar	3IL
_____	Unrestricted elective	3UE
_____	Unrestricted elective	3UE

Fourth Year

Fall Semester

POHI 3xx	Major elective 6	3M
POHI 400	Advanced Research Methods	3M
POHI 490	Internship	3M
_____ 3__	Integrative Learning elective	3IL
_____	Unrestricted elective	3UE

Spring Semester

POHI 3xx	Major elective 7	3M
POHI 3xx	Major elective 8	3M
POHI 401	Senior Thesis	3M
_____	Unrestricted elective	3UE
_____	Unrestricted elective	3UE

* One of the science courses must have a lab component.

POLITICS & HISTORY ELECTIVES

Students must complete eight courses from the following:

POHI 321	International Wars
POHI 322	Civil Wars
POHI 323	Genocides
POHI 324	AIDS and Epidemics
POHI 325	Modern Revolutions
POHI 326	Terrorism
POHI 327	Classic Civil Rights Movements
POHI 328	Contemporary Civil Rights Movements
POHI 331	Classic Political Theory
POHI 332	Contemporary Political Theory
POHI 333	Globalization
POHI 334	Postmodernism

POHI 335	Migration and Colonization
POHI 336	Liberation and Decolonization
POHI 337	United States Constitutional Law
POHI 338	International Law and Organizations
POHI 370	Topics in Political Science

ASSESSMENT PROCESS

In order to assure the quality of student learning, the department's faculty regularly review the collective work of students over time. Students' research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students' overall learning.

RESULTS OF LEARNING

The primary focus of the Politics and History program is on increasing students' analytical abilities, their knowledge of the world and their awareness of their own values and ambitions. The emphasis is on how students' learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative. Evidence of student learning in research papers and oral presentations, with particular emphasis on the senior thesis, is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury's Careers and Alumni Office offers a variety of programs, services and resources to assist students in exploring careers and securing internships. The staff works with students one-on-one to develop successful internship search strategies to help students connect with employers through internship postings, resume collections, on/off-campus interview opportunities, alumni connections, and employer outreach in the US.

INTERNSHIP

In order to reinforce the knowledge and skills acquired in the classroom, all students are required to complete a three-unit practical internship of 120 hours at a site of their choosing. Internship possibilities include political campaigns, historical museums, historic preservation agencies, law enforcement agencies, or other government

offices, among others. The internship includes regular journals, evaluations, and a concluding reflective essay. Students may also fulfill the internship requirement by attending American University's "Semester in Washington Program" in the nation's capitol, serving in one of over two-thousand internship sites in Congress, the White House, and numerous federal agencies.

STUDY ABROAD

There are several options available for students interested in study abroad. In the summer, the university sponsors different programs for single course study in such countries as China, France, Germany, and Spain. Check each fall for opportunities available as they change regularly. During the academic year, students may apply for a variety of programs offered through other universities to participate in their educational activities. The department chair and faculty will assist in developing a plan and exploring options.

COMPUTER LITERACY REQUIREMENTS

Politics and History majors demonstrate the required computer skills suitable to their program through the successful completion of the requirements for the degree and the use of those skills in their capstone project. Basic skills in word-processing, e-mail communications and Internet research are required of all majors and accomplished through completion of the Academic Writing Program (WRIT 112, Academic Writing II). Spreadsheet skills are accomplished through the course in statistics (PSYC 221, Statistics for the Behavioral Sciences). All capstone projects must demonstrate fluency with these four areas in the course of preparation.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department's recommended software package is the Microsoft Office for either PC or MAC.

MINOR REQUIREMENTS

For the Minor in Politics and History, select two of the following courses:

INDS 101	Journeys	3 units
INDS 102	Natures	3 units

INDS 103	Conflicts	3 units
INDS 104	Knowledges	3 units
POHI 221	Introduction to Political and Historical Research	
POHI 270	Topics in Politics and History	

Select three of the following courses:

POHI 321	International Wars
POHI 322	Civil Wars
POHI 323	Genocides
POHI 324	AIDS and Epidemics
POHI 325	Modern Revolutions
POHI 326	Terrorism
POHI 327	Classic Civil Rights Movements
POHI 328	Contemporary Civil Rights Movements
POHI 331	Classic Political Theory
POHI 332	Contemporary Political Theory
POHI 333	Globalization
POHI 334	Postmodernism
POHI 335	Migration and Colonization
POHI 336	Liberation and Decolonization
POHI 337	United States Constitutional Law
POHI 338	International Law and Organizations
POHI 370	Topics in Politics and History

Minimum unit requirement: 15 units

COURSES

POHI 221 Introduction to Political and Historical Research

3 UNITS

This seminar, serving as a transition to upper-division work, prepares students for systematic investigations into issues and ideas relevant to the study of politics and history. Topics in American and world history and politics not covered in the interdisciplinary core (Journeys, Natures, Conflicts, and Knowledges) are also addressed. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 270 Topics in Politics and History

3 UNITS

Specialized course that focuses on various issues of interest in politics and history. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts or INDS 104, Knowledges.

POHI 321 International Wars

3 units

This seminar explores the origins, course and consequences of modern international conflicts in a variety of settings, including analyses of political and social ideologies and conflicting international alliances and groupings. Topics include such classic struggles as the Napoleonic Wars, the First and Second World Wars, and proxy wars of the Cold War, as well as contemporary international wars in Latin America, Africa and Asia. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 322 Civil Wars

3 UNITS

This seminar explores the origins, course and consequences of modern internecine conflicts in a variety of settings, including analyses of political and social ideologies and conflicting internal alliances and groupings. Topics include such classic struggles as the American, Russian and Chinese Civil Wars as well as contemporary civil wars in Latin America, Africa and Asia. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104: Knowledges.

POHI 323 Genocides

3 UNITS

This seminar delves into the intentional attempts by organized groups, from state authorities to local political leaders, to destroy, in whole or in part, the members of a particular national, ethnic, religious or racial group. Topics include the debates concerning the meaning of the term genocide itself and its political uses and abuses, as well as modern examples ranging from the Holocaust to Rwanda and the former Yugoslavia. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 324 AIDS and Epidemics

3 UNITS

This seminar examines the complex social, political and historical reaction to disease and epidemics through a close analysis of procedures, theories, and outcomes adopted in the face of global pandemics such as influenza, cholera, malaria and HIV/AIDS. Topics to be covered include disease transmission, sexually transmitted diseases, quarantines, stigmatization, attribution, and the effects of race, class and gender on the perception of disease. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 325 Modern Revolutions

3 UNITS

This seminar examines the social, cultural, and political revolutions of Europe and Asia in the twentieth century, using the eighteenth-century French revolution as a model. Taking as a starting point the analytical language of bourgeois, proletarian, and peasant revolutions, a critical and comparative approach to the Russian and Chinese revolutions is used to illuminate revolutions in several other nations. Seminar. Prerequisites:

WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 326 Terrorism

3 UNITS

This seminar analyzes the historical and political components of terrorism through an examination of significant readings focusing on diverse theoretical perspectives. Terrorism as a regional as well as a global phenomenon is examined through its relationship to political ideologies, religious fundamentalisms, criminal activity, and state sponsorship. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 327 Classic Civil Rights Movements

3 UNITS

This seminar examines the strategies, language and politics of several attempts to extend rights and liberties to disenfranchised members of western societies. Topics include female suffrage, union and immigrant rights, minority voting rights, student and youth rights, intermarriage, as well as rights to free access and equal accommodations. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 328 Contemporary Civil Rights Movements

3 UNITS

This seminar explores the continuing demand of disenfranchised members of global societies for power and equality. International strategies, the use of mass communication media, and the construction of polit-

ical discourse are examined through the struggles of indigenous, internally colonized peoples, women in patriarchal societies, and lesbian and gay women and men, among others. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 331 Classic Political Theory

3 UNITS

This seminar develops themes such as the legitimacy of ruling authority, the administration of justice, the role of freedom and constraint, and the relationship between individual and communal rights and responsibilities. Readings are drawn from authors ranging from Plato to Karl Marx, from Niccolò Machiavelli to John Stuart Mill. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 332 Contemporary Political Theory

3 UNITS

This seminar is a comparative examination of the theoretical bases of global political systems, including ideologies originating in Asia, Africa, and Latin America, as well as Europe and the United States after the Second World War. Topics include the relationship between the state and the economy, the role of non-governmental organizations in the extension of state power, and the use and abuse of mass mobilization among others. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 333 Globalization

3 UNITS

This seminar examines the contemporary development of transnational movement, trade, politics and communication on a world-wide scale. Topics discussed range from the development of global organizations such as the International Monetary Fund and the World Trade Organization to the emergence of global consumer culture, urbanization patterns and economic dependencies. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 334 Postmodernism

3 UNITS

This seminar analyzes the multi-faceted contemporary theory of postmodernism, questioning and examining the alleged shift away from modernity's emphasis on the subject, its universalizing tendencies and its binary modes of thought. The topic is explored through studying such postmodern strategies as paradox, ambiguity, pastiche, and indeterminacy. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 335 Migration and Colonization

3 UNITS

This seminar looks at the historic patterns of human migration as well as the political, economic and military sources of population movement and political domination. Topics include the causes and consequences of national displacement and diaspora, the rule of colonial elites and their sources of power, and the abuses of indigenous and immigrant peoples, among others. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205

Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 336 Liberation and Decolonization

3 UNITS

This seminar examines the complex problems of national identity in an era of wars of liberation and post-colonialism, looking at such topics as the African, Asian and Latin-American struggles for independence through the lenses of orientalism, subaltern studies, and post-national thought. Questions raised range from the dynamics of internal class and ethnic divisions in newly created states to the continuing relationship between former colonial powers and their former dependencies. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 337 United States Constitutional Law

3 UNITS

This seminar studies the historical development and contemporary function of constitutional law, defined as the interpretation and implementation of the US constitution, through the problematics of liberal democratic theory and the role of the judiciary as an actor in political life. Major cases in constitutional law, on such topics as the extent of judicial power, states rights, and equal protection, are examined. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 338 International Law and Organizations

3 UNITS

This seminar explores the development of the rules, principles and theories applied to conduct between nations and the embodiment of these ideas in various

regional and worldwide associations that transcend international boundaries. From the beginnings of a law of nations and international treaties to the origins and expansion of the United Nations, the International Court of Justice, and the European Union, questions of the reach and limits of such bodies are discussed. Seminar.

Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 370 Topics in Politics and History

3 UNITS

Specialized course that focuses on various issues of interest in politics and history. Seminar. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 299, 399, or 499 Independent Study

1-3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

POHI 400 Advanced Research Methods

3 UNITS

This seminar involves a discussion of significant historiographical and political science literature, from model exemplars to failed experiments, and methodologies, both quantitative and qualitative, in preparation for the writing of the senior thesis research paper. Seminar.

Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; COMM 120, Public Speaking, one of either INDS 101, Journeys

INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges, and POHI 221, Introduction to Political and Historical Research.

POHI 401 Senior Thesis

3 UNITS

This topical seminar, which focuses on a particular problem in history and politics, integrates the methodological approach of each discipline in a comparative format. Students use individual and peer work to develop research topics and produce a significant research paper as their senior thesis that is publicly reviewed by the faculty of the department. Seminar. Prerequisites: POHI 400, Advanced Research Methods.

POHI 490 Internship

Students obtain practical, on-the-job training in a setting of business, law, government agency or other organization. Work experience is complemented by an academic requirement and periodic meetings with student's on-campus internship advisor. Internship contract required by Registrar. Thirty hours per unit credit. Prerequisite: Senior standing, Politics and History majors only.

CURRICULAR MAP

Department of Politics and History

INTRODUCED	DEVELOPED	MASTERED
High Importance	High Importance	High Importance
Moderate Importance	Moderate Importance	Moderate Importance
Low Importance	Low Importance	Low Importance

UNIVERSITY PRINCIPLES 1 Innovation & Creativity 2 Communication 3 Transdisciplinarity 4 Social Responsibility 5 The Integrated Student

MAJOR COURSES Assuring Academic Quality In Politics and History	UNIVERSITY PRINCIPLES																																															
		IS 101	IS 102	IS 103	IS 104	HI 202	HI 203	HI 207	HI 208	HI 220	PO 202	PO 250	HI 300	HI 3011	HI 3012	HI 3021	HI 3022	HI 3031	HI 3032	HI 3041	HI 3042	HI 3051	HI 3052	HI 306	HI 307	HI 308	IS 303	IS 312	PO 301	PO 302	PO 303	PO 304	PO 305	PO 306	PO 307	PO 308	PO 309	PO 310	PO 311	PO 312	HI 400	PO 401	PO 490					
LEARNING OUTCOMES	UNIVERSITY PRINCIPLES																																															
	University Principles																																															
1. Distinguish ideologies....		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High		
2. Distinguish different historical graphical approaches...		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
3. Demonstrate...		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
4. Demonstrate knowledge of diplomacy...		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
5. Understand Western traditions		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
6. Understand social sciences		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
7. Develop research designs		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
8. Make clear arguments...		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
9. Clarify political philosophy		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	
10. Clarify career goals		Low	Low	Low	Low	Low	Low	Low	Low	Low	Low	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	High	

Supporting Departments and Programs in the Institute of Transdisciplinary Studies

Art History

Amy M. Pederson, Ph.D., Department Chair

The Department of Art History offers a distinct yet complementary program in relation to other departments, one that is committed to historical inquiry and critical analysis of art at all levels of learning. We explore and critique not only the mainstream of the artistic tradition, but the borders and edges of the realm, looking for ways that the study of art history interpenetrates and illuminates other discourses and disciplines.

Students will find that coursework in the minor and in the department overall engages more than historical discourse to include wide discussions and critical examinations of politics, society, and culture. Challenging and probing such distinctions as high and low art, manufactured and created works, and insider and outsider artists, students and faculty explore art within the confines of the gallery and outside the walls of the exhibit, examining the critical choices and pressures that result in some works being given the title of art, and some not.

The heart of the program in art history lies as much in reading and research as it does in the works of art themselves. History and theory, research and writing are at the core of these examinations, especially in the study of the modern era where mechanical reproduction and technological innovations challenged received notions of artistic creativity and production. Students who fulfill the requirements for the minor will receive a solid foundation in critical methodologies that will inform and enrich their major course of study, whatever that may be.

FACULTY

Faculty in the department of Art History are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program's students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are minors or taking an individual course. Faculty also work collegially and collaboratively

with each other, as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter- and transdisciplinary research and course development.

Chair

Amy Marie Pederson, Associate Professor, Art History

B.A. Hon., M.A., University of British Columbia
Ph.D., University of California Los Angeles

PARTICIPATING ADJUNCT FACULTY

Ed Gomez, Participating Adjunct Professor, Art History

B.A., Arizona State University
M.F.A., Otis College of Art and Design

Douglas Green, Participating Adjunct Professor, Art History and Philosophy

B.A., University of California Riverside
M.F.A., University of California Irvine

Jason Keller, Participating Adjunct Professor, Art History and Philosophy

B.F.A., Maryland Institute College of Art
M.F.A., University of California, Irvine

ADJUNCT FACULTY

Brian Dick, Adjunct Professor, Art History

B.A., University of California Los Angeles
M.F.A., University of California San Diego

MISSION

To create a transformative educational program devoted to both the theory and practice of Art History.

STUDENT LEARNING OUTCOMES

Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Art History program and its courses. At the end of their course of study, students will be able to:

1. Explain how history corresponds to art and art to history in oral presentations and written work
2. Discuss different forms of art in an informed, analytical, and visually critical way in oral presentations

- and written work
- Discuss the idea and effects of visual culture, particularly within the fields of media and design.
 - Evaluate works of art from different points of view, through their own analysis and the use of primary and secondary texts.
 - Contextualize twentieth-century art, in terms of historical, social, and political events and ideas in oral presentations and written work
 - Demonstrate a comprehension of the concept of Modernism and its legacy in this field in oral presentations and written work
 - Examine critically the relationship between theory and practice in twentieth-century art, and the interaction between the two, in oral presentations and written work
 - Evaluate the role of museums and galleries as part of the curatorial field in oral presentations and written work
 - Evaluate visual, theoretical and historical information through a first-hand study of works of art.
 - Demonstrate research and writing skills specific to the discipline of art history.
 - Use libraries, bibliographies, catalogues and periodicals in a scholarly fashion.

Curriculum Summary

ART HISTORY MINOR CURRICULUM

For the minor in Art History, select at least 2 courses from the following:

ARTH 204	History of Modern Art
ARTH 205	History of Contemporary Art
ARTH 211	History of Latin American Art
ARTH 270	Topics in Art History

And select at least 3 from the following:

ARTH 331	History of Modern Painting
ARTH 332	History of Photography
ARTH 333	History of Land Art
ARTH 334	Curatorial Studies
ARTH 336	Outsider Art
ARTH 370	Topics in Art History
ARTH 375	Field Experience

Minimum unit requirement: 15 units

ASSESSMENT PROCESS

In order to assure the quality of student learning, the department's faculty regularly review the collective work of students over time. Students' research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students' overall learning.

RESULTS OF LEARNING

The primary focus of the Art History program is on increasing students' analytical abilities, their knowledge of the world of art and their awareness of their own values and ambitions. The emphasis is on how students' learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative. Evidence of student learning in research papers and oral presentations is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department's recommended software package is the Microsoft Office for either PC or MAC.

Art History Courses

ARTH 204 History of Modern Art

3 UNITS

This course will seek to create a historical narrative from c. 1860 to the period immediately following WWII by outlining the major artistic movements and theories in modern art. Focusing primarily on the art of Europe and the United States, students will also study design, architecture, and film in order to observe the characteristics of progress and originality that often define avant-garde modernism. Lecture. Prerequisite: none.

ARTH 205 History of Contemporary Art

3 UNITS

An exploration of the issues in contemporary art. Sculpture, painting, performance art, video, mixed media, and other forms from World War II until the present will be covered, with an emphasis on current trends in the art world. Lecture. Prerequisite: none.

ARTH 211 History of Latin American Art

3 UNITS

A survey of the architecture, painting, and sculpture of Latin America from pre-Columbian times to the present. Lecture. Prerequisite: none.

ARTH 170, 270 Topics in Fine Arts

3 UNITS

Topics focus on various areas of interest within contemporary art. Lecture. Prerequisite: none.

ARTH 331 History of Modern Painting

3 UNITS

Modern painting is designed to acquaint students with a fundamental understanding of the artistic, political, cultural and scientific developments that radically altered the look and the purpose of painting in the modern era. From modernism, students will look at the role of the market and the idea of “painting as model” within the post-medium world of formalism. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 332 History of Photography

3 UNITS

This course focuses on the history of photography from its beginnings in France and England, up until the present. We will look at images ranging from the pictorialist movement up and through postmodernism. The course will evaluate the medium of photography as a utilitarian commercial activity and as a culture-producing medium within the field of visual art and aesthetics. We will focus on photography’s evolution against biographical, historical, economic and social contexts. Films and

slide shows will be used to articulate and/or emphasize specific points and ideas along the way. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 333 History of Land Art

3 UNITS

This course discusses the major artistic movements and ideas that surrounded the transition of artists leaving the white cube of the gallery for the earth as a return of the inside/outside distinction. The underpinnings of land art and its evolution out of minimalism and its reaction to modernism, as well as the transformation of the anti-aesthetic as it relates to anti-architecture are focused on. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 334 Curatorial Studies

3 UNITS

This seminar course will engage not just with the dominant systemic structures and discursive practices of art exhibitions, but also with the strategies of opposition that have been directed against them. Through a laboratory-based model of study, students will end up producing their own curatorial proposals, understanding and interrogating the politics of representation. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 336 History of Outsider Art

3 UNITS

This course will conduct a comparative study of different aspects of “subcultural art” from different time periods and locations. The historical and political context of this work will be discussed and analyzed, as will its aesthetic foundations and legacies within “high” and “low” cultural forms. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 370 Topics in Fine Arts

3 UNITS

Topics focus on various areas of interest within fine arts. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 375 Field Experience

3 UNITS

Study in fine arts combined with travel to relevant sites. Both travel and study on campus are required. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design, COMM 120, Public Speaking, and one of either ARTH 204, History of Modern Art, ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 299, 399, 499 Independent Study

3-6 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair

or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

Economics

E.B. Gendel, PhD, Program Coordinator

Lower-level economics are liberal arts courses offered through the Department of Politics and History in cooperation with the School of Business.

FACULTY**Coordinator****E.B. Gendel, Professor, Economics**

B.A., University of Connecticut; M.A., Ph.D., Boston University

ADJUNCT FACULTY**Marco Perez-Mares, Adjunct Professor, Economics**

B.Sc., Universidad de Monterrey, Mexico; M.A., University of California Los Angeles; M.A., Claremont Graduate University

COURSES**ECON 200 Elementary Economics**

3 UNITS

Analysis of the contemporary American economic system. This course is a combination of macroeconomics and microeconomics. Topics include: inflation, unemployment, national income determination, money and banking, fiscal and monetary policies, theories of production and consumer choice, prices and outputs, monopoly and competition, wages and profits, international trade and finance. Lecture. Prerequisite: none.

ECON 203 Macroeconomics

3 UNITS

An introduction to macroeconomic analysis. Economic theory related to the determination of national income, inflation, unemployment, money and banking, government fiscal and monetary policies in offsetting economic fluctuations. Applications of macroeconomic theory, including its use in evaluating and forming public policy. Lecture. Prerequisite: MATH 149, Intermediate Algebra.

ECON 204 Microeconomics

3 UNITS

An introduction to microeconomic analysis. Economic theory related to demand, marginal analysis, consumer behavior, costs and production, competitive and non-competitive product markets, labor markets and welfare. Applications of microeconomic theory, including its use in evaluating and forming public policy. Lecture. Prerequisite: ECON 203, Macroeconomics.

Foreign Languages

All foreign language courses are offered through the Department of Interdisciplinary Studies and are coordinated by the Assistant Dean.

ADJUNCT FACULTY

Sachiko Ota, Adjunct Professor, Japanese
M.A., California State University, Northridge.

Yvonne Saalman, Adjunct Professor, Chinese
Dip. Ed., Victoria University, Wellington New Zealand

COURSES**CHIN 101 Beginning Chinese I**

3 UNITS

This course introduces basic spoken Mandarin Chinese (Putonghua), including fundamental elements of vocabulary and grammar, giving special attention to good pronunciation. It also introduces essentials of reading and writing, including basic calligraphy. Lecture. Prerequisite: None.

FREN 110 Beginning French I

3 UNITS

A first course in French, emphasizing the active use of the language in class in addition to some basic elements of French culture. Present tense, negative and interrogative forms, dates, counting, time, and first group verbs will be covered. Lecture. Prerequisite: none.

FREN 113 Beginning French II

3 UNITS

A further continuation of the beginning course in French, stressing basic conversation competence and exploration of some elements of French history. Future and past tenses will be covered. Lecture. Prerequisite: FREN 110, Beginning French I or permission of the instructor.

JAPN 110 Beginning Japanese I

3 UNITS

The course introduces basic spoken Japanese, emphasizing fundamental elements of vocabulary and grammar, while giving special attention to good pronunciation. The Hiragana and Katakana syllabaries are also introduced. Lecture. Prerequisite: none.

JAPN 113 Beginning Japanese II

3 UNITS

More advanced grammar elements, such as compound and complex sentences, are emphasized, as well as idiomatic expressions and levels of politeness. 100 more Kanji are introduced, and students will delve into aspects of Japanese culture. Lecture. Prerequisite: JAPN 110, Beginning Japanese I.

Library and Information Services

Nedra Peterson, MA, Director of the Library

The library is your partner in learning, research, study, and teaching. Connecting scholars with information and related services, the library's faculty and staff provide the human element that helps guide scholars toward eventual self-sufficiency in effective and efficient research and development of critical evaluation skills for a lifetime. By providing access to targeted, worthy information resources for research and inspiration, the library supports the university's mission of excellence in the quality of the educational environment.

The library's physical spaces provide access to collections which encourage creativity and exploration in a technologically and aesthetically inviting environment. Comfortable lounge-type seating is arranged throughout the main building, inviting browsing of new books, newspapers, and a variety of popular magazines. To accommodate diverse study needs and learning styles,

there are spaces for individual quiet study as well as group study areas. Desktop computer workstations are provided for general use, and wireless access to the internet is available throughout the library facility.

The library's growing collection includes approximately 68,000 books, 3000 videorecordings, 300 current print journal subscriptions, and access to 54 research databases. To complement the slide collection, over half a million digital images are licensed by the library through the ARTstor repository. Scholars locate and identify materials through the library's web-based information systems. The online catalog provides information about books, videos, periodicals, and other materials that comprise the library's collections at both the Burbank and San Diego campuses, including the item location and circulation status. Borrowers may access their library accounts through the catalog to renew items or place items on hold as well as to view materials currently checked out to the account. While continuing to develop and manage collections of traditional printed materials, Woodbury's Library also provides access to a number of digital resources through the library's website. These include electronic journals and magazines, e-books, reference sources, periodical indexes and abstracts. Access to the library's online catalog and research databases is available 24/7. Materials not owned by Woodbury Library may be requested through InterLibrary Loan, thus making the scholarly resources of the world available to the campus community.

A small architecture-specific library is maintained at the San Diego campus. Regardless of location, all Woodbury students, faculty, and staff have the same access to the Woodbury Library's electronic databases and catalog.

The Woodbury identification card is available through the library. Photos are taken in room L104 any time the library is open. The card is free, though if lost or damaged a replacement will cost \$5. Your Woodbury ID serves as your library card and meal card. Cards must be updated every semester at the library circulation desk.

Woodbury University Library's hours of operation vary throughout the year to accommodate the academic cycle. Current hours are always posted on the library's website <http://library.woodbury.edu/>, or call 818-252-5200.

MISSION

The Library is dedicated to enriching the life of the Woodbury community through the expansion of knowledge and creativity. We seek to build and preserve resource collections that meet current and future curriculum, research, intellectual, creative and professional needs of the university. In pursuit of this mission the Library strives for excellence in the quality of programs, services and resources.

PROGRAM GOALS

- Collect, organize, preserve, and provide access to the record of human knowledge in an expanding range of print and digital media. Represent both discipline-focused and transdisciplinary information resources of quality in support of all areas of study and research.
- Further the evolution and development of library staff, programs and resources in anticipation of and responsive to trends and advances in library practices and technology.
- Teach information literacy as the foundation of communication in the academic environment and beyond. The ability to find, evaluate and use information effectively and ethically provides students with the means to communicate their visions.
- Provide an online environment that makes the discovery and access to library collections and programs transparent, and that streamlines and enhances the user experience.
- Promote the intellectual development of library users while advocating for academic integrity through the communication of economic, legal and social issues surrounding the access and ethical use of information in all formats.
- Optimize the use of library space to provide a variety of study, research, and cultural opportunities that enrich users' experiences and position the Library as the intellectual center of the campus.

FACULTY

Librarians play a vital role in educating Woodbury students. The library provides a dynamic instruction program to support students in achieving the most

efficient and effective use of information resources and technologies. Course-related bibliographic instruction is provided by librarian subject specialists, and is available to any instructor for any class. Librarians teach LSCI 105 Information Theory and Practice, LSCI 106 Information Sources in Architecture/Interior Architecture and LSCI 205 Information in the Disciplines; completion of any one of the three courses ensures that students meet the university's Information Literacy requirement. Professional reference and research assistance is available during all hours the library is open. Specialized in-depth research appointments may be made with subject specialist librarians. The library contributes to the lifelong learning of students by providing them with the skills to access and evaluate information throughout their lives.

Director

L. Nedra Peterson, Professor; Director, Library Services

BA, Portland State University
MA, University of Arizona

FULL-TIME FACULTY

Raida Gatten, Associate Professor; Access Services Librarian

BS, Cleveland State University
MLIS, Kent State University

Barret Havens, Assistant Professor; Outreach Librarian

BA, University of Texas at Austin
MLIS, University of Texas at Austin

Jenny Rosenfeld, Assistant Professor; Systems Librarian

BA, Kenyon College; MLIS, San Jose State University

PARTICIPATING ADJUNCT FACULTY

Diane Zwemer, Coordinator, Library Instruction

BA, Occidental College; MLS, Syracuse University

ADJUNCT REFERENCE LIBRARIANS

David Davis, Reference and Instruction Librarian

BA, Harvard University
MLIS, San Jose State University

Eric Garcia, Reference and Instruction Librarian

BA, Loyola Marymount University; MA, Pepperdine University; MLIS, San Jose State University

Karen Knotts, Reference Librarian

BA, University of Southern California
MLIS, San Jose State University

Howard Kovensky, Reference Librarian

BA, Rutgers University
MLIS, San Jose State University

Susan Waterman, Reference and Instruction Librarian

BA, University of Waterloo
MLS, University of Western Ontario
MA University of Waterloo

Cathryn Ziefle, Graduate Research Specialist/Solo Librarian – San Diego

BA, University of Wisconsin
MIS, University of Toronto

STAFF

Elsie Aromin, Course Reserves Manager

Lita Fabiosa, Technical Services Coordinator

Kathleen Glover, Evening/Weekend Circulation Supervisor/Serials Manager

Janiene Langford, Public Services Coordinator

Arturo Medina, Library Circulation Assistant/Audio-Visual Manager

Marti Pike, Cataloger

STUDENT LEARNING OUTCOMES

Guided by the Information Literacy Competency Standards for Higher Education established by the Association of College and Research Libraries, the library provides courses, workshops, and individual point-of-use instruction to facilitate the achievement of the following outcomes:

1. The student recognizes and utilizes the library's physical and virtual resources and services as an access point for the facilitation of learning.
2. The student demonstrates a foundational understanding of research methods and resources appropriate for inquiries both general and discipline specific.
3. Using resources discovered through the research process, the student creates oral, physical, visual, and/or written works that advance understanding.
4. The student continues to build and practice information literacy skills and knowledge beyond LSCI 105, applying them in other courses and situations.
5. The student applies skills and knowledge of effective and ethical research processes to real life issues and situations.

LIBRARY PERFORMANCE STANDARDS

Assessment of the performance of the library in the provision of resources and services that support student learning is based on guidelines established in the Standards for Libraries in Higher Education as developed by the Association of College and Research Libraries, and addresses the following goals:

1. The Woodbury Library provides an environment that is conducive to study and learning.
2. The library promotes and maintains useful and effective services in support of the library's and University's instructional programs.
3. The library acquires varied, up-to-date, authoritative collections of information resources to assist students in achieving their educational goals, to support the curriculum, and to support faculty research needs.
4. The library's management and systems are effective and efficient, culminating in a well-run organization supported by programmatic self-reflection, adaptation to Woodbury's evolving academic community, and personnel committed to continued professional growth.

ASSESSMENT PROCESS

The assessment of the library's influence on students' learning is accomplished using direct and indirect measures. Direct input comes from the evaluation of student work produced in LSCI classes, review of portfolios and papers produced in other classes with a significant research component, librarians' formal observation of students' facility in using library resources, and students' self-evaluation resulting from focus groups and point-of-use surveys. Traditional measures such as usage statistics, user satisfaction surveys, review of specific library operations, and comparison with peer institutions help quantify the ability of the library to effectively meet the needs of users. A regular five-year cycle of assessment provides opportunities to evaluate the results of changes made in response to previous findings.

COURSE EVALUATIONS

The library adds value to the education of all students, which is resultant in the successful completion of their major coursework. The library supports faculty through the provision of access to materials and research services enabling professional development and scholarly communications. The library relies on indirect evidence supplied through students' course evaluations in the various departments at the university. This substantiates the degree to which faculty are maintaining their academic excellence and encouraging strong academic programs, bolstered in part by the services provided by the library.

LSCI Courses

Woodbury University graduation requirements stipulate that all students must demonstrate a certain level of information literacy. The library offers one unit courses (LSCI 105, LSCI 106 and LSCI 205) that provide a mechanism through which students may satisfy this requirement. These courses help students become competent researchers so that they are able to complete their coursework at the level of proficiency that Woodbury requires. Students acquire basic and advanced information literacy skills, including proficiency at research resource identification and retrieval, discernment of the best and most relevant among various information sources, understanding of the value of academic honesty, and the ability to document and properly cite sources. The summative project required

of students in LSCI 105 is an annotated bibliography composed of a variety of resources, which often coincides with their Academic Writing 112 course.

Annual Library Surveys

The library administers a survey every year that queries students and faculty regarding their use and satisfaction with the library as space, with the library's various services, and with the personnel that maintain and expand the daily operations of the library. The data is collected and used to inform and guide the library in its alignment with the library and university missions.

Bibliographies

While the library requires an annotated bibliography of students as a culmination of their LSCI courses, it also collects and evaluates bibliographies of completed papers and projects from other academic departments. While the successful completion of LSCI courses is a goal in and of itself, it is important also, perhaps even more so, to evaluate whether students are able to transfer and upgrade information literacy knowledge and skills for implementation in their major and upper division coursework.

Librarians' Observations

Librarians are on the frontlines, serving the academic community on a daily basis. Whether in the classroom setting or at the reference desk, one of the librarians' primary responsibilities is to be aware of user trends and satisfaction. Informal assessments of user sophistication in the use of research resources and library services, as well as the perceived adequacy of library collections in meeting users' needs, provide information that is discussed and disseminated unofficially on a daily basis, formally at departmental meetings, and also informs communications between library faculty liaisons and the teaching faculty in the Schools and Institutes of Woodbury University.

Statistics

Quantitative information, such as reference transactions, gate count, and collection circulation is collected and analyzed to inform the library regarding the efficacy of its services, materials, and space. This data is used to make budgetary decisions regarding collection development, hours of operation, and staffing requirements.

RESULTS OF LEARNING

The most obvious tangible results of students' learning are manifest in projects created for various classes throughout the course of study at Woodbury. Bibliographies and resource lists will show accurate and correct citation practices, appropriate choices of a variety of authoritative resource material, and projects overall are free of plagiarism.

Changes in behaviors and attitudes are evident in students' activities, such as being able to independently use the library online catalog to identify materials, retrieve materials from various locations, choose research tools suitable for the information need and execute effective and efficient searches, and request further assistance from the appropriate librarian or service department of the library.

LIBRARY AND INFORMATION SCIENCE COURSES

LSCI 105 Information Theory and Practice

An introduction to the production and dissemination of information and knowledge. Using networked information systems, traditional scholarly resources, and evolving delivery systems, students develop an understanding of concepts underlying the research process, and skills in retrieval and critical evaluation of resources appropriate to university level research. Provides experience in the ethical use and presentation of research results with correct documentation styles, and the application of knowledge and skills to research assigned in other courses.

LSCI 106 Information Sources in Architecture/Interior Architecture

Students of LSCI 106 will participate in discussions and presentations, and will complete a variety of assignments that will involve the use of online and print information resources. Course content will focus on the research process and developing the skills involved in the retrieval, evaluation and ethical use of information. Most of the information resources discussed during this course will be relevant to the fields of architecture and interior architecture. This course satisfies Woodbury University's Information Literacy proficiency requirement.

LSCI 205 Information in the Disciplines

This course introduces students to the professional and research literature in the disciplines of their individual majors. Students will develop an understanding of the production and dissemination of information and knowledge as reflected in a specific discipline, refine retrieval and evaluation skills, and communicate the results of research in a format appropriate to the discipline or profession. This course satisfies Woodbury University's Information Literacy proficiency requirement.

Literature

Literature classes offer students a range of perspectives on literary expression and its continuing exploration of the human condition. These classes deepen one's understanding of the historical, cultural, and individual elements found in contemporary and historical literary works. Students are challenged to pursue the meaningful threads of style and content that connect texts to each other and to their social context.

All literature courses are offered through the Department of Interdisciplinary Studies and are coordinated by the Assistant Dean.

FULL-TIME FACULTY

Elisabeth Sandberg, Professor, English

Cand. Mag., Cand. Phil., University of Oslo, Norway;
Ph.D., University of Massachusetts, Amherst.

LITERATURE COURSES

LITR 206 The Short Story

3 UNITS

A study of the short story as a unique literary form. Reading and analysis of representative stories; historical development of the short story. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; and WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

LITR 330 Autobiography

3 UNITS

Radically different styles in autobiographies are explored. The course looks at ethics and intentions in

depicting one's life. Students will gain an appreciation for the sometimes fuzzy distinctions between what is fiction and what is fact in character portrayals. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and LITR 2xx, literature course.

LITR 299, 399 Independent Study

3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

LITR 270, 370 Topics in Literature

3 UNITS

Lecture. Prerequisite: for LITR 270: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; for LITR 370: WRIT 112, Academic Writing II and LITR 2xx, literature course.

Mathematics

Martin C. Tippens, Department Chair

MISSION

Our mission is to promote a positive attitude in our students towards mathematics, to develop mathematical habits of mind and equip our students with sufficient expertise in mathematics to function effectively in society and in their careers. Our dynamic course offerings are designed to meet the needs of the various University majors and to address social and environmental challenges.

FACULTY

Faculty in the Department of Mathematics are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program's students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are minors or taking an individual

course. Faculty also work collegially and collaboratively with each other, as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter- and transdisciplinary research and course development.

Chair

Martin C. Tippens,

B.A., M.S., California State University, Northridge

FULL-TIME FACULTY

Dr. Annie Chu, Assistant Professor, Mathematics

B.S., M.S., Ph.D, University of California, Los Angeles

PARTICIPATING ADJUNCT FACULTY

Rubik Yegoryan, Participating Adjunct Professor, Mathematics and Physics

M.S., Yerevan Physics Institute, Armenia

Ph..D., Yerevan Physics Institute, Armenia and St.

Petersburg Institute of Nuclear Physics, USSR

ADJUNCT FACULTY

Eugene Allevato, Adjunct Professor, Mathematics and Physics

M.S., Military Engineering Institute, Brazil

M.Phil., University of Wales, UK

MBA, Woodbury University

Andranik Hakobyan, Adjunct Professor, Mathematics

M.S., California State University Northridge

Anil V. Kantak, Adjunct Professor, Mathematics and Physics

M.S., Ph.D., University of Southern California

John-Paul Sikora, Adjunct Professor, Mathematics

M.S., California State University, Northridge

LEARNING OUTCOMES

- Demonstrate mastery in basic math skills
- Communicate mathematical concepts in three representations; written, symbolic and graphic
- Effectively incorporate concepts from one math course into another math course
- Apply math across the curriculum by effectively

analyzing, formulating, and solving problems within their disciplines.

- Demonstrate mathematical habits of mind, critical and abstract thinking skills
- Apply math in the solution of social and environmental problems
- Develop an appreciation for mathematics as applied historically and in modern technologies

Curriculum Summary

THE DEVELOPMENTAL MATHEMATICS PROGRAM

For those that are not ready to undertake college-level mathematics, either because they have been away from the subject for a while or because they have yet to fully grasp the fundamentals and put them into practice, the developmental mathematics program provides coursework for students demonstrating deficiencies in mathematical skills. MATH 049, Elementary Algebra, and MATH 149, Intermediate Algebra are consecutive three-unit courses that prepare students for college-level work in mathematics. MATH 049 does not apply towards graduation but will fulfill unit requirements for financial aid. MATH 149 applies toward elective credit but does not fulfill a general education requirement. Placement in these classes is based on a proficiency examination score. A grade of “C” (2.0) or higher in MATH 049 is required to enroll in MATH 149. A grade of “C” (2.0) or higher in MATH 149 is required to enroll in college level mathematics courses.

THE COLLEGE-LEVEL MATHEMATICS PROGRAM

All university students are required to complete at least one 3-unit college-level mathematics course. Many departments ask for an additional mathematics course, so please check your major department’s course requirements. College-level mathematics courses are designated with a number in the 200s, such as those below:

MATH 220	Business Math
MATH 226	Business Statistics
MATH 249	College Algebra
MATH 251	Trigonometry with Descriptive Geometry
MATH 270	Topics in Mathematics
MATH 299	Independent Study in Mathematics

In addition, the department may occasionally offer an upper-division course in mathematics:

MATH 370 Topics in Mathematics

MATH 399 Independent Study in Mathematics

ASSESSMENT PLAN

Ongoing diagnostic, formative and summative assessment methods are used to see the fruits of student and faculty efforts. Reflections on the results of the assessment enable faculty to channel efforts towards more effective accomplishment of departmental goals. By reviewing the curriculum, instructional methods and various assessment processes, faculty can see the changes in students' beliefs, understanding of mathematics and natural sciences and their improved abstraction, communication and collaborative skills. In mathematics, common final examinations are conducted for the courses that have multiple sections; examinations are evaluated and graded by the mathematics professors collectively, minimizing instructors' biases. Each course and its related outcomes are assessed every two years.

RESULTS OF LEARNING

Analysis of common math finals indicates the students have various strengths and weaknesses. In spring of 2009, critical thinking skills in college algebra course were evaluated. Critical thinking involves application, analysis, synthesis and evaluation stages of Bloom's taxonomy which are used in problem solving. The greater percentage of students mastered critical thinking skills in specific areas of algebraic procedures, distribution and factoring. The mathematics program is currently directing its attention towards improving student's critical thinking skills as applied to polynomial operations and applications.

COURSES

MATH 049 Elementary Algebra

3 UNITS

A course in pre-algebra and an introduction to algebra. Topics include operations on whole numbers, fractions, real numbers, first-degree equations of one variable and formulas, and an introduction to polynomials. This course does not count towards graduation. Lecture. Prerequisite: Placement examination.

MATH 149 Intermediate Algebra

3 UNITS

A beginning course in algebra. Topics include polynomials, factoring, algebraic expressions, equations in two variables, quadratic equations, and graphing. Lecture. Prerequisite: Placement exam or MATH 049, Elementary Algebra with a grade of "C" or better.

MATH 220 Business Mathematics

3 UNITS

A course applying mathematics to business, economics, and management. Topics include matrices, linear programming, an introduction to probability and statistics, game theory, mathematics of finance, and Markov chains. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 226 Business Statistics

3 UNITS

This course emphasizes a conceptual rather than computational understanding of basic statistical concepts, including inferential statistics, probability and hypothesis testing. A key component of the course is the introduction to statistical computation using the SPSS computer program. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 249 College Algebra

3 UNITS

A course in algebraic function. Functions, inverse functions and the algebra of functions, exponential and logarithmic functions, systems of equations and an introduction to matrices, and sequences and series are possible topics of discussion. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 251 Trigonometry with Descriptive Geometry

3 UNITS

A course in trigonometry and descriptive geometry. Topics include radian measure, algebraic and trigonometric functions, inverse functions, trigonometric identities and equations, vectors, laws of sine and cosine, vector algebra, orthographic projection, multi-view drawings, visualization, fundamental views of the

point line and plane. Lecture. Prerequisite: MATH 249, College Algebra with a grade of “C” or better.

MATH 270 Topics in Mathematics

3 UNITS

Focuses on various areas of interest in mathematics. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of “C” or better.

MATH 27x Descriptive Geometry

1 UNIT

Explores the basic concepts of descriptive geometry solving mathematical problems using Monge’s procedure with applications in architecture. MA 202 Trigonometry.

MATH 299, 399, 499 Independent Study

1-5 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the Dean. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the Dean.

MATH 370 Topics in Mathematics

3 UNITS

Focuses on various areas of interest in mathematics. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture, or LSCI 205 Information Sources in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120, Public Speaking, and MATH 2xx.

ONLINE COURSES

Woodbury University in partnership with OmegaMath offers some mathematics courses online. These courses include online versions of MA 049, MA 149, and MA 249. Contact the department chair for further information.

Personal and Professional Development

Phyllis Cremer, Ed.D Coordinator

The Personal and Professional Development (PPDV) program provides educational experiences that support retention by enhancing the student learning experience within traditional academic subjects by focusing on areas of personal and professional development. The PPDV curriculum is grounded in a view of learning that includes and is inextricably intertwined with intrapersonal competence, interpersonal competence, psychosocial development and practical competence in all dimensions of life. These courses are intended to help students link their classroom/studio experiences with their everyday emotional, intellectual and physical experiences, and therefore align with important principles put forth by Woodbury University.

This view of student learning and development was first put forth in The Student Learning Imperative (ACPA, 1994), which argues for a seamless relationship between in- and out-of-class experiences for students. The Student Learning Imperative, Woodbury’s Office of Student Development and the PPDV curriculum are based on the following assumptions about higher education and student development:

“Hallmarks of a college educated person include:

- complex cognitive skills such as reflection and critical thinking
- an ability to apply knowledge to practical problems encountered in one’s vocation, family, or other areas of life
- an understanding and appreciation of human differences
- practical competence skills (e.g., decision making, conflict resolution)
- a coherent integrated sense of identity, self-esteem, confidence, integrity, aesthetic sensibilities, and civic responsibility.”

The traditional separation between academic affairs (cognitive) and student development (affective) bears little resemblance to post-college life. Moreover, it is difficult to classify many critical skills (i.e., leadership, mentoring, identity formation) as either cognitive or affective.

Both in-class and out-of-class experiences contribute to learning and personal development, and “almost any educationally purposeful experience can be a precursor to a desired outcome” (ACPA, 1994, p.1).

Similarly, *Learning Reconsidered* (Keeling, 2004) defines learning as “a comprehensive, holistic, transformative activity that integrates academic learning and student development” (p.2). *Learning Reconsidered* offers a framework which recognizes “the essential integration of personal development with learning,” and asserts that “student learning produces both educational and developmental outcomes” (Keeling, 2004, p.3). *Learning Reconsidered* and *Learning Reconsidered 2* (Keeling, 2006) echo Patricia King and Marcia Baxter Magolda’s (1996) assertion that, “A successful educational experience simultaneously increases cognitive understanding and a sense of personal maturity and interpersonal effectiveness” (Keeling, 2004, p.3).

Indeed, Woodbury’s own focus on “the integrated student” supports this philosophy. The beliefs that “the aspects of a student’s personal and professional life are fully integrated” and that “what one will do as a professional is an outgrowth of what one will become as a person” (taken from the Woodbury University Six Principles) require that our traditionally distinct silos of academic learning and student development no longer be considered separate objectives. Adoption of a PPDV curriculum is an important step toward bridging that perceived gap.

FACULTY

The faculty takes their role seriously as the principal stewards of the program. They are responsible for creating and improving the curricular and co-curricular educational experiences of all Woodbury students. This is accomplished by a twofold process. First, faculty members serve as mentors and advisors, providing personal and on-going direction for students. Second, the faculty also works collegially and collaboratively

with each other as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their field.

Coordinator

Phyllis Cremer

B.A., California Baptist College
M.Ed., University of San Diego
Ed.D., University of La Verne

ADJUNCT FACULTY

Evelyn Alfaro, B.S., M.A., Woodbury University

Jocelyn Blanco, B.F.A., M.B.A., Woodbury University

Yvonne Correa, B.A., M.B.A., Woodbury University

Rebecca Devereaux, B.S., M.A., Florida State University

Anne Ehrlich

B.A., University of California, San Diego
M.S.W., University of Michigan
Ed. D. University of California, Los Angeles

Verletta Jackson

B.S., University of Phoenix
M.B.A., Woodbury University

Marco Valenzuela

M.A., University of California, Irvine
M.A., Ohio State University

LEARNING OUTCOMES

The PPDV curriculum focuses on the integration of personal and professional development into a student’s academic experience in order to educate the whole student. Based on the characteristics of a college educated person outlined in *The Student Learning Imperative*, Baxter Magolda (1999) identified specific dimensions of learning that fall within this framework:

Interpersonal and intrapersonal competence means recognizing and defining oneself as unique, evolving, and self-directed and interacting effectively with a wide variety of individuals and groups;

Practical competence refers to the skills needed to be an effective student, professional, and citizen; and

Persistence and academic achievement refers to acquiring the skills and motivation necessary to pursue and achieve academic goals.

ASSESSMENT

Instructors in the Personal and Professional Development program assess individual student learning outcomes in each assignment and for each course, utilizing grading guidelines established across the university and standards established by the program coordinators. PPDV instructors also engage in on-going assessment of the effectiveness of each course, both during the course and at the end of each semester.

Formative assessment processes utilized within the PPDV program include:

- Structured opportunities for students to provide feedback on their peers' presentations;
- Moodle discussions, during which students are expected to thoughtfully comment on each others' ideas;
- Ongoing instructor feedback throughout multi-step projects;
- Mandatory one-on-one meetings between students and instructors to reflect on accomplishments and obstacles to date and discuss direction for future development.

Summative assessment processes include:

- Research and reflection papers;
- Formal presentations;
- Portfolios;
- In-class cumulative exams.

COURSES

PPDV 100 Transition to College

1 UNIT

This seminar course is highly recommended for all freshmen and designed to orient new students to University life and achieve greater academic, professional, and personal success. Through discussion, activities, and reflection exercises, students and faculty work together exploring the opportunities and challenges of a new learning environment and developing strategies

to meet students' developing goals. Course cannot be repeated to remediate a non-passing grade.

PPDV 200 Transition to Woodbury

1 UNIT

This course is designed to introduce transfer students to strategies for succeeding in Woodbury University's design programs. While each student has proven his or her ability to succeed in higher education, new strategies may be needed to transition from one learning community to another. This course will allow students to discover the differences in the new environment and collaboratively explore strategies for success.

PPDV 222 Leadership in Community Building

1 UNIT

This introductory leadership course is open to all students and required for students who are applying for a student leader position. Students will explore skills and theoretical frameworks in the areas of ethical decision-making, college student development, group processes, and social responsibility.

Sciences

Christine Carmichael, Department Chair

Complex issues confront the modern world; dealing with them requires scientific learning and skills. Faculty in the department provide learning environments that help students recognize and strengthen their abilities across different scientific disciplines, improve their investigative and communicative skills, and act with greater scientific awareness in their roles as citizens. Students become effective learners as well as good communicators through scientific perspectives. Our goal is to inspire students to continue their scientific learning long after they leave the laboratory or classroom.

In our lower-division courses in biology and physics, we provide engaging and hands-on learning environments using innovative instructional methods. All of our laboratory courses are taught in an integrated studio format, with discussions, presentations, lectures, reflection, analysis and experimentation blended together in a common time, allowing for all modes of instruction to be linked closely together. From a solid

foundation in scientific method and practice, we move students beyond the area of concrete specifics to the discovery of general principles and scientific concepts.

This is especially true in our environmental studies course and occasional upper-division courses. Here, the complex relations between scientific and other research domains present opportunities to engage the world in collaborative and transdisciplinary ways. These courses, at times team-taught by professional science educators and specialists in the social sciences, humanities and architecture, help students re-contextualize real-world issues by applying scientific methods.

MISSION

The mission of the Science Department is to create for students a solid foundation of scientific principles, methods and applications.

LEARNING OUTCOMES

As a result of their education in the sciences, students will be able to:

1. Recognize and explain scientific principles and their symbolic representations.
2. Understand connections among scientific principles and concepts.
3. Apply scientific concepts to explain real-life problems and issues.
4. Distinguish between science and pseudo-science.
5. Evaluate proposed approaches to complex or trans-disciplinary problems through scientific methods.
6. Collaborate with others to propose effective solutions to simple or complex issues.
7. Demonstrate an awareness of social responsibility when science is applied to civic or social issues.

FACULTY

Faculty in the Department of Sciences are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program's students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are minors or taking an individual course. Faculty also work collegially and collaboratively with each other, as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and

establish opportunities for inter- and transdisciplinary research and course development.

CHAIR

Christine Carmichael, Associate Professor, Physics

B.S., University of Edinburgh, Scotland
Ph.D., University of New South Wales, Australia

FULL-TIME FACULTY

Nageswar Rao Chekuri, Professor, Physics

M.Sc., Vikram University, India
M.S., Simon Fraser University, Canada
Ph.D (Dissertation work), University of Hyderabad, India
Ed. D., University of Cincinnati

Phillip E. Pack, Professor, Biology

B.S., University of Southern California
M.A., University of California, Los Angeles
Ph.D., Claremont Graduate School

ADJUNCT FACULTY

Ray Bergstrom, Adjunct Professor, Physics

B.S., M.S., Physics, Material Science and Engineering, Stanford University
M.S., University of Southern California, Physics

Barbara Hunt, Adjunct Professor, Biology

M.A., Health, Safety & Related Technologies, California State University, Los Angeles

Curriculum Summary

All university students are required to complete a natural science course with a lab:

Natural Sciences Courses with lab:

BIOL 230	Biology (laboratory)
BIOL 231	Human Biology (laboratory)
BIOL 232	Botany (laboratory)
BIOL 270	Topics in Biological Science (may have a lab)

Physical Sciences:

PHYS 240	Physics I (laboratory)
PHYS 241	Physics II (laboratory)

Non- Lab Sciences:

BIOL 201	Life Science
BIOL 299	Independent Study in Biological Sciences
PHYS 200	Physical Science
PHYS 202	Astronomy
PHYS 270	Topics in Physical Science
PHYS 299	Independent Study in Physical Sciences

In addition, the department may occasionally offer an upper-division course in mathematics:

BIOL 370	Topics in Biological Sciences
BIOL 399	Independent Study in Biological Sciences
PHYS 370	Topics in Physical Sciences
PHYS 399	Independent Study in Physical Sciences

ASSESSMENT PLAN

Ongoing diagnostic, formative and summative assessment methods are used to see the fruits of student and faculty efforts. Reflections on the results of the assessment enable faculty to channel efforts towards more effective accomplishment of departmental goals. By reviewing the curriculum, instructional methods and various assessment processes, faculty can see the changes in students' understanding of sciences and their improved abstraction, communication and collaborative skills.

In the natural sciences, student work in the form of examinations, homework, class work and laboratory work. The biological and physical science courses and their relevant outcomes are assessed by the department faculty in alternate years.

COURSES**BIOL 201 Life Science**

3 UNITS

An introduction to major concepts in biology. Topics include the scientific process, the cell, heredity, molecular genetics, evolution, a survey of living things, ecology, and animal behavior. May not be taken for credit by students who have completed BIOL 230, Biology. Lecture. Prerequisite: none.

BIOL 230 Biology

3 UNITS

A study of major concepts in biology. Topics include the scientific process, chemistry of living things, the

cell, heredity, molecular genetics, evolution, ecology, and animal behavior. May not be taken for credit by students who have completed BIOL 201, Life Science. Laboratory. Prerequisite: none.

BIOL 231 Human Biology

3 UNITS

An introduction to selected topics in human anatomy and physiology. Topics include cell structure and function, tissues, nutrition, immunity, the integumentary system, digestive system, cardiovascular system, lymphatic system, reproductive system, nervous system, and endocrine system. Laboratory. Prerequisite: none.

BIOL 232 Botany

3 UNITS

An introduction to selected topics in plant biology. Topics include the structure of plant cells, the structure of roots, stems, leaves, and flowers, reproduction in plants, genetics of plants, diversity of plant life, and characteristics of various groups of plants. Laboratory. Prerequisite: none.

BIOL 270 Topics in Biological Science

3 UNITS

Focuses on various areas of interest in biological science. Lecture. Prerequisite: none.

BIOL 370 Topics in Biological Science

3 UNITS

Focuses on various areas of interest in biological science. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120, Public Speaking, and BIOL 2xx.

BIOL 299, 399, 499 Independent Study

1-3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the Dean. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the Dean.

ENVT 220 Environmental Studies

3 UNITS

An overview of topics including ecosystems, biodiversity, mineral and nutrient cycles, sources of energy, waste and pollution, and environmental movements and philosophies. Lecture. Prerequisite: none.

PHYS 200 Physical Science

3 UNITS

An introduction to the physical sciences of chemistry, geology, astronomy, and physics. Topics include the scientific method. Lecture. Prerequisite: none

PHYS 202 Astronomy

3 UNITS

An introduction to astronomy and cosmology. Topics include the scientific process, the solar system, visible astronomy, and stellar, galactic, and cosmic evolution. Lecture. Prerequisite: none.

PHYS 240 Physics I

3 UNITS

An introductory physics series that emphasizes understanding, recognizing, and applying basic physics concepts and problem solving skills. Topics include the scientific process, one and two dimensional motion, circular motion, gravity, Newton's laws of motion, rotational motion, moment of inertia, linear momentum, work and energy, equilibrium, elasticity, and fluids. Laboratory. Prerequisite: MATH 251, Trigonometry with Descriptive Geometry with a grade of "C" or better.

PHYS 241 Physics II

3 UNITS

A continuation of Physics I. Topics include heat, laws of thermodynamics, vibration and waves, sound, electrostatics, electric current, DC and AC circuits, magnetism, electromagnetic induction, electromagnetic waves, and light. Laboratory. Prerequisite: PHYS 240, Physics I.

PHYS 270 Topics in Physical Science

3 UNITS

Focuses on various areas of interest in physical science. Lecture. Prerequisite: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines.

PHYS 299, 399, 499 Independent Study

1-3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the Dean. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the Dean.

PHYS 370 Topics in Physical Science

3 UNITS

Focuses on various areas of interest in science. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120, Public Speaking, PHYS 2xx.

Philosophy

All philosophy courses are offered through the Department of Art History and are coordinated by the chair. The philosophy program supports the goals of the general education curriculum, offers supporting courses in ethics and aesthetics for the professional programs and includes a minor as detailed below.

FACULTY

FULL-TIME FACULTY

Rossen Ventzislavov, Assistant Professor, Philosophy

B.A., American University; B.A., St. Francis College; Ph.D., City University of New York

PARTICIPATING ADJUNCT FACULTY

Douglas Green, Participating Adjunct Professor, Art History and Philosophy

B.A., University of California Riverside; M.F.A., University of California Irvine

Jason Keller, Participating Adjunct Professor, Art History and Philosophy

B.F.A., Maryland Institute College of Art; M.F.A., University of California, Irvine

Curriculum Summary

PHILOSOPHY MINOR CURRICULUM

Select 1 course from the following:

PHIL 201	Introduction to Philosophy	3 units
PHIL 210	Ethical Systems	3 units

Select 4 from the following courses:

PHIL 310	Aesthetics	3 units
PHIL 311	Moral Philosophy	3 units
PHIL 312	Philosophy of Religion	3 units
PHIL 314	Existentialism	3 units
Minimum unit requirement		15 units

PHILOSOPHY COURSES

PHIL 201 Introduction to Philosophy

3 UNITS

A survey course in philosophy, focusing on the origins of philosophy. Treated are the perennial questions of philosophy, including the nature of knowledge, free will and determinism, immortality, and reality. Lecture. Prerequisite: none.

PHIL 210 Ethical Systems

3 UNITS

An analysis of ethical problems intrinsic to modern life including an examination of traditional and contemporary moral theories and their applications in practical experience. Lecture. Prerequisite: none.

PHIL 270 Topics in Philosophy

3 UNITS

Focuses on various areas of interest in philosophy. Lecture. Prerequisite: none.

PHIL 310 Aesthetics

3 UNITS

Examination of the concept of beauty, the nature of artistic judgment, art and reality, the work of art as aesthetic object, truth and meaning in the arts, and an exploration of art as intuition, imitation and experience. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and PHIL 2xx, philosophy course

or INDS 1xx, Interdisciplinary course; or ARCH 330, Theory of Architecture.

PHIL 311 Moral Philosophy

3 UNITS

An examination of fundamental ethical theories in light of contemporary moral philosophy. The course covers such topics as the nature of justice, the relationship between happiness and virtue, and the possibility of objective moral standards. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines; WRIT112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 312 Philosophy of Religion

3 UNITS

A study of classical and contemporary Western texts dealing with the existence and nature of God, the problem of evil, the existence of miracles, and the relationship between reason and revelation. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 314 Existentialism

3 UNITS

A consideration of the 19th and 20th century claims concerning the collapse of the Western philosophical tradition, focusing on such writers as Nietzsche, Heidegger, and Sartre, among others. Seminar. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 370 Topics in Philosophy

3 UNITS

Focuses on various areas of interest in philosophy. Seminar. Prerequisites: LSCI 105, Information Theory

and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines; WRIT112, Academic Writing II or WRIT 212 Rhetoric and Design; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 299, 399, 499 Independent Study
1-3 UNITS.

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

Urban Studies

Emily Bills, Ph.D., Program Coordinator

The Urban Studies Minor at Woodbury University is intended to prepare students to engage with the enormous challenges that global urban development brings to contemporary life. It does this by helping students obtain the critical and analytical skills needed to interpret and respond to changing urban conditions, both past and present. While the program is interdisciplinary in format, it strives for cohesiveness by taking a culture-based approach to an analysis of the social, political, economic, and environmental issues impacting the development of cities.

More specifically, the program strives to help students to become citizens actively engaged in the ethical issues shaping the development of environmentally sustainable, politically constructive, and socially just urban places and to develop critical learning skills that enable them to understand the diverse forces shaping historical and contemporary urban circumstance and to apply those skills to an integrated analysis of urban development. The program is committed to encouraging students to make informed and useful connections between topics in urban studies and the critical issues shaping their major area of study and their personal actions as inhabitants of urban spaces, as well as inviting faculty from different disciplines to identify, evaluate, and engage in a dialogue about points of overlap between curriculums as they relate to urban development.

MISSION

To create a transformative educational program devoted to both the theory and practice of Urban Studies.

STUDENT LEARNING OUTCOMES

Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Urban Studies program and its courses. The course of study seeks to:

1. Identify the significance of major themes in urban history
2. Identify the significance of issues shaping contemporary urban circumstance
3. Recognize clearly and respond effectively to environmental issues
4. Recognize clearly and respond effectively to social justice issues
5. Recognize clearly and respond effectively to constructive urban politics
6. Create integrated analyses of urban development
7. Create informed connections between a student's major and minor disciplines

FACULTY

Coordinator

**Emily Bills, Ph.D. Participating Adjunct,
Urban Studies**

B.A., UC Berkeley

M.A., Ph.D., New York University

Curriculum Summary

URBAN STUDIES MINOR CURRICULUM

For the minor in Urban Studies, students must take the following course:

URBS 100 Introduction to Urban Studies

And select at least 4 courses from the following:

URBS 301	Urban Theory
URBS 302	Current Issues in Urban Studies
URBS 311	Urban Ecology and Los Angeles
URBS 312	The Infrastructural City
URBS 321	Environmental Urbanism
URBS 322	The Global Metropolis
URBS 370	Topics in Urban Studies

ASSESSMENT PLAN

In order to assure the quality of student learning, the department's faculty regularly reviews the collective work of students over time. Students' research papers, exams, evaluations of presentations, internship reports are archived for review purposes. There are three main modes of assessment for the Urban Studies minor.

1. Assessment by faculty of student work — A team of faculty members collects and assesses student work on an annual basis, first from the introductory course, second from the upper-division seminars. A rubric is established by which student work can be evaluated to determine whether it reflects the objectives outlined in the curricular map.
2. Assessment of program by student focus group — The urban studies program coordinator holds an annual focus group meeting with students in the urban studies program. The focus group serves as an open platform between the faculty member and the students to evaluate program effectiveness and possible areas for improvement.
3. Assessment of alumni — The urban studies program coordinator assesses alumni progress and determines if the program objectives were fruitful in facilitating career development.

COURSES

URBS 100 Introduction to Urban Studies

3 UNITS

An introduction to the history of urban planning, emphasizing the ways in which urban thinkers and practitioners have tried to achieve their various objectives and analyzing the consequences of those actions for current and future dwellers. The course examines how people and organizations of both the past and present act to shape the built environment by crafting policies, drawing up plans, and implementing projects. Major themes include the political and economic circumstances shaping industrial expansion, public health, infrastructural developments, sustainability, and historic preservation. Lecture. 3 units. Prerequisites: None.

URBS 301 Urban Theory

3 UNITS

Seminal topics shaping the global field of urban theory over the last century are presented with a

transdisciplinary focus. The struggle to conceptualize urbanization and socio-spatial development, both real and imagined, is considered through a close, critical and analytical reading of texts from the fields of urban planning, geography, sociology, political science, philosophy, and gender studies, among others. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120, Public Speaking, LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, and one social science course (ECON 2xx, POHI 2xx, INDS 1xx or 2xx, PO 2xx, or PSYC 2xx).

URBS 302 Current Issues in Urban Studies

3 UNITS

The theories and debates that are currently at issue in the practice and discourse of urban studies are examined, including the impacts of history, geography, planning and context. Specific topics related to the built environment, political institutions, historical frameworks, and technological forces are examined. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing 2, COMM 120, Public Speaking, LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines and one social science course (ECON 2xx, POHI 2xx, INDS 1xx or 2xx, or PSYC 2xx).

URBS 311 Urban Ecology and Los Angeles

3 UNITS

Immerses students in a study of the local urban environment through a combination of readings, discussion, creative projects, and on-site study. Students integrate interdisciplinary ways of seeing and reading the city in projects that respond to the immediate urban environment. Course methodologies include fieldwork research, mapping projects, and visual and written modes of representation, such as digital photography, video, and website development. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, COMM 120, Public Speaking, and one social science course (ECON 2xx, POHI 2xx, ISINDS1xx or 2xx, or PSYC 2xx).

URBS 312 The Infrastructural City

3 UNITS

An introduction to the ongoing role transportation and communications infrastructure plays in the facilitation of urban development. Students are familiarized with key infrastructural design proposals, both real and imagined, and the major ways infrastructure has shaped the organization of people and places at both a local and global level. Possible topics include alternatives to the car-sprawl example around the world and the Internet's impact on global capital, urban growth, and local perception of place. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing or WRIT 212 Rhetoric and Design, LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, COMM 120, Public Speaking, and one social science course (ECON, INDS, POHI, PSYC).

URBS 321 Environmental Urbanism

3 UNITS

Explores major themes in environmental history, planning, and sustainability. Students engage questions about the definition of “natural” and “constructed” environments; the slipping boundaries between so-called “exurban” and open spaces; and political modes of retaining or defining natural space, as in the establishment of national parks. Other possible topics include how land-use practices can lead to air pollution, inefficient energy consumption, and inequitable resource distribution. The course also examines efforts by planning visionaries to address the environmental ills facing cities and their surroundings. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing or WRIT 212 Rhetoric and Design, LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, COMM 120, Public Speaking, and one social science course (ECON, INDS, POHI, PSYC).

URBS 322 The Global Metropolis

3 UNITS

An examination of the major social, political, economic, and historical factors shaping global metropolitan environments. Themes and cities vary from year to year, and a variety of cultural areas are examined in each offering. Cities studied may include Beijing, Shanghai,

Los Angeles, Paris, Berlin, and Mexico City among others. Possible topics for comparison might include nature and the city, colonial and post-colonial cities, and race and immigration. Seminar. 3 units. Prerequisites: WRIT 112, Academic Writing or WRIT 212 Rhetoric and Design, LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, COMM 120, Public Speaking, and one social science course (ECON, INDS, POHI, PSYC).

URBS 370 Topics in Urban Studies

3 UNITS

Specialized course that focuses on various issues of interest in urban studies. Seminar. Prerequisites: LSCI 105, Information Theory and Practice LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, WRIT 112, Academic Writing 2 or WRIT 212 Rhetoric and Design, COMM 120 Public Speaking, URBS 100 Introduction to Urban Studies or INDS 1xx.

URBS 299, 399, or 499 Independent Study

1-3 UNITS

Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

Writing Department

Richard N. Matzen, Ph.D., Department Chair

Educator John Dewey in *Experience and Education* (1938) explains that progressive education looks toward the future and values real world experience as a basis for education. Besides activating this philosophical stance, the Writing Department is committed to these rhetorical premises: good writers conscientiously use processes of writing and include in their processes writing for a particular audience(s). That is, while helping students to know the writing process as a

process of discovery and learning, the Writing Department teaches students how their writing is shaped by disciplinary and professional audiences and purposes.

OVERVIEW OF THE PROGRAM

The Writing Department integrates the following areas and programs:

Writing Program
Transition English Language Program (TELP)
English Placement Program
C- Portfolio Review
Hybrid/Online Certification Program
Writing Consultant Partnership Program
Writing Awards
The Writing Center
Writing Center Curriculum
Writing Center Outreach

Writing Program

For Woodbury University students—on San Diego and Burbank campuses—the integration of the previously mentioned areas means that, after securing academic literacy, students proceed toward obtaining pre-professional or professional writing. In particular, new students begin the Writing Program by participating in the English Placement Program, in which freshman may take a timed-essay exam or submit a “freshman portfolio” and transfer students may submit a “transfer portfolio” in the hope of being exempt from WRIT 112 or 212. Incidentally, since the spring of 2010, WRIT 112 has been non-transferable from California community colleges.

In general, the Writing Program develops the students’ academic and pre-professional writing skills, and measures their skill development by assessing their portfolios. A portfolio is required in all WRIT courses. To facilitate high standards and faculty development, and to promote the availability of the curriculum, each WRIT course is offered in a hybrid or online format. Furthermore, because of the C- Portfolio Review—an end-of-the-semester committee that reviews all complete WRIT portfolios earning a grade of C—all Writing Program students are required to achieve or surpass standardized measures for the learning outcomes and portfolios that are distinct for each WRIT course. (See the Assessment Process section for more information on the C-Portfolio Review.)

Writing Consultant Partnership Program

The Writing Program prepares students for writing-intensive courses in disciplines other than English. Both capstone courses, WRIT 112 and WRIT 212, are founded on writing-across-the-curriculum (WAC) and writing-in-the-discipline (WID) theories and philosophy. The Writing Consultant Partnership Program, furthermore, extends this theory and philosophy. The Writing Consultant Partnership Program means that Writing Program professors work as writing consultants and with other professors from across the curriculum to help lower and upper division students write papers with the terminology and document design that is specific to their majors and to help other professors develop assignments and curricula that best solicit and support preferable writing from the students. Along with the Writing Center, the Writing Consultant Partnership Program helps students write documents that address the needs of specific audiences: peer, professorial, and professional audiences.

Writing Awards

Also, to encourage superior writing, the Writing Program recognizes several excellent student writers—some from the Writing Program but most from other disciplines in undergraduate and graduate programs—every spring during award ceremonies previous to graduation. Specifically, a Writing Award is a certificate given to each of these excellent student writers along with a check for \$100 to \$250.

The Writing Center

To support the Writing Program and Writing Consultant Partnership Program, the Writing Center’s professionalized, peer tutors provide tutorials so that students may meet standards for writing set by each department’s professors. To be exact, to serve undergraduate and graduate students, and their professors and curricula, the Writing Center values writing as a foundation for discourse communities, as a means to discover and share knowledge, and as integral support for a document’s or presentation’s text, illustrations, figures, and/or graphs. The Writing Center offers practical support to transform cultural and language diversity into valuable academic writing, to strengthen the links between composition theories and teaching practices, to modify essay and research conventions to address specific assignments, and to use existing and

cutting-edge technology to prepare students for the communication environments that define professional workplaces. The Writing Center has a 24-hour online service, too. The Writing Center's tutors, to summarize here, are an available and critical audience for students' writing.

MISSION

To develop students' communicative abilities and skills so that their writing addresses diverse audiences, blends distinctive genres, crisscrosses disciplinary boundaries, and embodies productive academic and professional thoughts.

STUDENT LEARNING OUTCOMES AND CURRICULUM MAP

In general, learning outcomes represent knowledge, skills, and values that Writing Program students are expected to secure by the end of a given WRIT course. Some learning outcomes are unique to a WRIT course, and others are shared across WRIT courses. The next table addresses learning outcomes that are shared across WRIT courses, relevant to Woodbury University principles, and associated with a WRIT course's specific content. Evidence of students achieving these learning outcomes comes from both direct and indirect assessment measures. Regarding all the following tables, IN means "introductory," DE means "developmental," and MA means "mastery." That is, a learning outcome may be introduced, developed, and/or mastered during a specific WRIT course.

An Academic Writing Program student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Value reflection as part of writing.	IN	DE	MA	MA
Know the heightened importance of written communication. (Woodbury Principle of Communication)	IN	DE		
Understand that achieving standards of good academic writing involves substantial time invested in writing. (Woodbury Principle of Communication)	IN	DE	MA	MA
Use social process to write for various audiences. (Woodbury Principle of Social Responsibility)	IN	DE	MA	MA

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Understand the importance of harmonizing personal aspirations or first-person writing and professional aspirations or third-person writing. (Woodbury Principle of The Integrated Student)	DE	DE		
Understand one's discipline as one among other disciplinary perspectives needed to solve complex problems. (Woodbury Principles of The Integrated Student & Transdisciplinarity)			MA	MA
Understand sustainability as a way to respect the planet, its people and environment. (Woodbury Principle of Social Responsibility)			MA	
Understand document design and research writing as ways to develop professionally and maintain professional integrity. (Woodbury Principle of Social Responsibility)				MA
Understand one's discipline as addressing various professional audiences and as situated among various communities, both on- and off-campus. (Woodbury Principle of the Integrated Student)				MA

Other learning outcomes are evident in each student's portfolio at the end of the course and are accessed as part of the C- Portfolio Review process at the end of each semester. Outcomes that are accessed are found in the following tables. (See the Assessment Process section for more information on the C-Portfolio Review.)

A WRIT 100 Bridge to Academic Writing student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Know the writing process (pre-writing, drafting, revising, editing, and proofreading).	DE	MA		
Understand paragraph unity, thesis, statements and ideas, and topic and transition sentences.	DE			
Introduce avoiding plagiarism and logical fallacies in academic discourse.	DE			
Write in first- and third-person narration.	IN	MA		
Paraphrase and summarize readings.	IN	MA		

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Use introductions, rhetorical proofs, and conclusions in essays.	DE			
Complete basic grammar lessons and apply them to academic writing.	DE			
Apply basic grammar lessons to their academic writing.	DE			

These WRIT 100 learning outcomes are the same for the international student section of WRIT 100. This section's professor will achieve these outcomes by having readings and lectures to help international students...

- Overcome translation as a writing and reading strategy.
- Acquire Western academic rhetorical patterns.
- Understand their own contrastive rhetorical knowledge.
- Learn how to use personal experiences and research sources as proofs.
- Use sources appropriately in papers.

Next are the learning outcomes for the other WRIT courses.

A WRIT 111 Academic Writing I student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Analyze education, experience, and readings for logical fallacies and with rhetorical theory: ethos, pathos, and logos.			MA	
Master prewriting and informal writing, such as journal and impromptu writing, as well as revising, editing and proofreading.	DE	MA		
Create multiple-source papers by using MLA formatting and coordinating first- and third-person narration.		MA		
Develop thesis statements for essays and multiple-source papers.	DE	DE		
Master paraphrasing and summarizing readings.	IN	MA		
Advocate reasonably for a point of view through persuasive writing.		DE		

A WRIT 112 Academic Writing II student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Know how to integrate diverse kinds of documents to explore sustainability topics, problems, and arguments as such that may be defined by a student's major.			MA	
Acquire research writing competence by using quotations, signal phrases, reference lists, images (e.g., table or illustration), etc. within the framework of MLA and APA formats.			MA	MA
Develop a proposal and field research (e.g., an interview, survey, observation).			DE	
Learn forms of informal writing such as journal writing and impromptu essay writing.			MA	

A WRIT 212 Rhetoric and Design student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Research funding sources for undergraduates and the primary sources in his or her field.				DE
Acquire research writing competence by using quotations, signal phrases, reference lists, images (e.g., table or illustration), etc. within the framework of APA formats.			MA	MA
Study and write memos, reports, letters, and proposals applicable to his or her major and/or chosen profession and learn the limitations and advantages of "models" for documents.				MA
Understand the relationship between pictorial and numerical information, and document design that is relevant to publications in his or her field.				DE
Apply his or her profession's ethical code(s) to activities, publications, and documents.				MA

The following course, WRIT 312 Rhetoric and E-Environments is a new course that counts for upper division, General Education elective credit. Because it is not part of the Academic Writing Requirement, its outcomes are not directly related to the required WRIT sequence of courses.

A WRIT 312 student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Focus on e-environments in terms of rhetorical theories.	MA			
Study how e-environments (and media) are re-shaping professional writing and audience expectations within a profession and discipline-specific rhetoric.	DE			
Apply rhetorical theory to relationships between speaking, writing, and images, and improve document designs in e-environments as a result.	DE			
Create a website and e-portfolio that crosses disciplinary and cultural boundaries.	MA			
Propose and complete an action plan for a research project.	MA			
Understand that creativity and innovation are reshaping the rhetoric of e-environments for professional purposes. (Woodbury Principle of Innovation and Creativity)	MA			
Understand how discourse communities affect personal and professional lives. (Woodbury Principle of The Integrated Student)	MA			

Writing Program professors look forward to continuing to develop and revise our current syllabi templates, syllabi checklists, and assessment processes to improve the Writing Program curricular relationships to the Woodbury principles.

Referring to the next table and to summarize the curriculum map, the WRIT courses are supporting specific Woodbury principles. The five Woodbury principles are abbreviated in the following table: Comm = Communication; Trans = Transdisciplinarity; Social = Social Responsibility; Innov = Innovation and Creativity; Intrgr = The Integrated Student. The following table indicates which of the principles each course best supports.

FIVE WOODBURY PRINCIPLES

	Comm	Trans	Social	Innov	Intrgr
WRIT 100 Bridge to Academic Writing	•				•
WRIT 111 Academic Writing One	•				•
WRIT 112 Academic Writing Two	•	•	•		
WRIT 212 Rhetoric and Design	•		•		•
WRIT 312 Rhetoric and E-Environments	•	•	•	•	•

FACULTY

In our writing programs, professors typically have expertise in disciplines other than English and publications in the commercial, news, entertainment, and/or creative sectors. In general, all the Writing Program professors are actively involved in assessment and work in multiple writing programs, both on- and off-campus. Besides professional standards and motivations, a concern for individual students unites our Writing Program professors into a dynamic productive group.

CHAIR

Richard N. Matzen, Jr., Associate Professor, Rhetoric and Composition

B.S., M.A., Northern Arizona University
Ph.D., Indiana University of Pennsylvania

FULL-TIME FACULTY

Reuben J. Ellis, Associate Professor, Assistant Chair and Assistant Director of the Writing Center, English

B.A., Western State College of Colorado
M.A., University of Idaho
Ph.D., University of Colorado at Boulder

VISITING FULL-TIME FACULTY

Greer A. Murphy, Visiting Professor, TELP Director

International Politics, B.S.,
Georgetown University at Washington, D.C.
TESOL, M.A., Monterey Institute of
International Studies of California.

PARTICIPATING ADJUNCTS

**Aristi Contos, Participating Adjunct Professor
Coordinator of the Writing Awards Program,
Writing Consultant Partnership Program, and
Writing for Academic Success Program, English**

B.A., M.A., California State University, Long Beach
Doctoral Candidate, Claremont Graduate University

**Kristal Cutley, Participating Adjunct Professor,
Director of the Writing Center,
Organizational Leadership**

B.S., M.S., Springfield College, Los Angeles
D.M., University of Phoenix

**Andrew McCutcheon, Participating Adjunct
Professor, Coordinator for the
Writing Program, English**

B.A., University of Maryland, Baltimore County
M.A., Tulane University, New Orleans

ADJUNCT FACULTY

**Jia-Yi Cheng-Levine, Adjunct Professor,
Coordinator of the Hybrid/Online
Certification Program, English**

B.A., Tamkang University, Taiwan
M.A., University of Georgia
Ph.D., Indiana University of Pennsylvania

Sarah Daniels, Adjunct Professor, English

B.S., Woodbury University
M.A., University of Southern California

Laurel DiGangi, Adjunct Professor, English

B.A., M.A., University of Illinois, Chicago.

**Kelly Dodge, Adjunct Professor, English
and Organizational Leadership**

B.A., University of San Diego
M.A., Woodbury University

**David “Bert” Emerson,
Adjunct Professor, English**

B.A., the University of the South, Sewanee, Tennessee;
California State University, Long Beach
Doctoral Candidate, Claremont Graduate School.

**Adrik Gharibian, Adjunct Professor,
English Language and Literature,
Business Administration**

B.A., M.A., Azad University, Tehran, Iran
M.B.A., Woodbury University

Kim Rawley, Adjunct Professor, English

B.A., M.A., California State University,
Bakersfield, Antelope Valley

Terrie Relf, Adjunct Professor

B.A., Naropa University
M.A., San Diego State University

Elizabeth von Schoff, Adjunct Professor, English

B.A., Occidental College, Los Angeles, California
M.A., TESL Certification, University of California,
Los Angeles

Curriculum Summary

REQUIRED SEQUENCE OF WRITING COURSES

Academic Writing Requirement. The Writing Program begins with the English Placement Program that places new students into their appropriate first course in writing at the university level. So, as a result of completing a timed-essay exam or a portfolio review—the English Placement Program—each new student is placed into WRIT 100 Bridge to Academic Writing, WRIT 111 Academic Writing I, or WRIT 112 Academic Writing II. This placement program determines which course begins the required sequence of WRIT courses. The required sequence defines the “Writing Requirement.”

REQUIRED SEQUENCE OF WRIT COURSES
(ON-CAMPUS COURSES):

- Placement into WRIT 100 or WRIT 111.
- Completion of this sequence: WRIT 111 and WRIT 112 or WRIT 212.

The Writing Requirement means that, beginning with the first Woodbury semester and according to placement, students are required to enroll in WRIT courses in consecutive semesters until completing the entire WRIT sequence with a grade of C or better in each WRIT course. If a student enrolls in the equivalent of a WRIT course off campus, then the student still must complete the writing courses in consecutive semesters beginning

with the first semester at Woodbury University and with a grade of C or better in each course. The Writing Requirement helps students secure foundational writing skills so that during subsequent years at the university, students may not only obtain discipline-specific rhetoric and pre-professional writing skills but also use writing as a mode of learning and thinking.

REQUIRED SEQUENCE OF WRIT COURSES AFFECTED BY TRANSFER CREDIT

- Transfer WRIT 111 (off-campus course) and complete WRIT 112 or WRIT 212 (on-campus course).

As of the spring of 2010, WRIT 112 is a non-transferable course from California community colleges. However, a student may transfer in WRIT 112 from an out-of-state college or university, or from a University of California or California State University institution. In addition, the English Placement Program solicits a “transfer portfolio” which may exempt a transfer student from taking WRIT 112. In general, Writing Program administrators want to ensure that all students have achieved WRIT 112 or WRIT 212 learning outcomes and are prepared to succeed in writing-intensive courses in the Integrated Learning curriculum and in their major degree programs.

ASSESSMENT PROCESS

Because of the Writing Requirement, regarding on-campus WRIT courses, a crucial point of assessment is the difference between a WRIT portfolio that earns a grade of C or better and one that earns a grade of C- or lower. This is the difference between passing a WRIT course (a grade of C or better) or having to repeat a WRIT course (a grade of C- or lower). Hence, course-specific outcomes are measured each semester in the C- Portfolio Review that happens during every semester’s finals period. The C- Portfolio Review exists, moreover, to assure student’s learning and secure faculty members’ confidence in their grades.

In the C- Portfolio Review process, each portfolio meets two criteria: (1) the student’s portfolio is complete by having all the required papers, and (2) the student has a summative grade of C or lower in the WRIT course. In the workshop, Writing Program professors participate in calibration sessions and holistic scoring with the WRIT portfolio rubrics. After the calibration sessions, two professors “read and rate” each portfolio. The professors

score the portfolios independent of each other and use a six-point scale that represents grades: F, D, D+, C-, C, C+. In short, when two professors “fail” the same portfolio, the student who wrote the portfolio may have to repeat that WRIT course. The professor of record for a class has the final say in determining the final grades.

As a team, the Writing Program professors have the goal of exceeding the minimum, reliable, and valid measure for inter-rater reliability of 80%. Because of the discreet categories in each WRIT course’s portfolio rubric, moreover, professors not only have an opportunity to exceed minimum inter-rater reliability while securing shared standards for passing and failing portfolios but also an opportunity to study specific learning outcomes found in the relevant WRIT portfolio rubric.

At the program level, however, a three-year cycle of assessment occurs. The following table begins to describe that assessment.

An Academic Writing student will...

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Value reflection as part of writing.	B	B	B	B
Understand that achieving standards of good academic writing involves substantial time invested in writing.	B	B	B	B
Use social process to write for various audiences.	B	B	B	B
Know the heightened importance of written communication. (Woodbury Principle of Communication)	C	C		
Understand the importance of harmonizing personal aspirations or first-person writing and professional aspirations or third-person writing. (Woodbury Principle of The Integrated Student)	C	C		
Understand one’s discipline as one among other disciplinary perspectives needed to solve complex problems. (Woodbury Principle of The Integrated Student & Transdisciplinarity)				D
Understand sustainability as a way to respect the planet, its people and environment.			D	

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Understand document design and research writing as ways to develop professionally and maintain professional integrity. (Woodbury Principle of Social Responsibility)				D
Understand one's discipline as addressing various professional audiences and as situated among various communities, both on- and off-campus. (Woodbury Principle of the Integrated Student)			D	

Key:

- B** Assessed first in a three year cycle (beginning 2009-2010).
- C** Assessed second in a three year cycle (beginning 2010-2012).
- D** Assessed third in a three year cycle (beginning 2012-2013).

Each of the learning outcomes—identified with B, C, and D—is assessed during a three-year cycle with both direct and indirect assessment methods or with research methods often associated with case study methodology. The diversity of methods that define case study methodology creates benefits such as triangulation: studying learning outcomes from multiple perspectives. Multiple perspectives come from WRIT students and professors, non-WRIT students and professors, staff personnel and administrators.

RESULTS OF LEARNING

Each semester, WRIT students are required to create portfolios. These portfolios are a measure of how well students achieve learning outcomes in each WRIT course: WRIT 100, 111, 112, 212, and 312. In addition, each semester, any student who has a summative grade of C or lower has his or her portfolio read by two Writing Program professors during the C- Portfolio Review. That is, after a calibration session, two professors determine a final grade for each portfolio

ACADEMIC STANDARDS

Each WRIT course's learning outcomes are held-in-common across sections of a WRIT course because of the WRIT syllabi template for each course. The Writing Program Coordinator guarantees that each section of a WRIT course has a syllabus that reflects the appropri-

ate WRIT template. A portfolio rubric, which defines grading criteria, is part of each WRIT course's syllabus template. Hence, because of portfolios, rubrics, and assessment, both students and professors are sharing standards. One way that the Writing Program professors share standards is by their participation in the C-Portfolio Review.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS**Writing Center**

In general, the Writing Center supports the teaching and learning of writing, provides free tutoring services, and supports the Writing Program and Writing Consultant Partnership Program—as well as all classes that have writing assignments across the curriculum. During fall and spring semesters, the Writing Center is open during these hours:

9 AM to 4 PM: Monday, Tuesday, Wednesday, and Thursday

10 AM to 3 PM: Friday

10 AM to 3 PM: Saturday

4PM to 6PM: Sunday

The Writing Center also offers online tutorial sessions 24 hours per day, 7 days a week.

Appointments with tutors may be made through the Writing Center homepage. When tutors are not tutoring but are at the Writing Center, they are studying scholarship and research about professional, academic tutoring, as well as completing investigations into their own tutoring practices. These studies “professionalize” the peer tutors and constitute the Writing Center curriculum. In addition, each tutor has to pass an employee review, every semester, to retain his or her position.

Writing Consultant Partnership Program

The Writing Program prepares students for writing-intensive courses in disciplines other than English. Both capstone courses, WRIT 112 and WRIT 212, are founded on writing-across-the-curriculum (WAC) and writing-in-the-discipline (WID) theories and philosophy. The Writing Consultant Partnership Program, furthermore, extends this theory and philosophy. The Writing Consultant Partnership Program means that Writing Program professors work as writing consultants

and with other professors from across the curriculum to help lower and upper division students write papers with the terminology and document design that is specific to their majors and to help other professors develop assignments and curricula that best solicit and support preferable writing from the students. Along with the Writing Center, the Writing Consultant Partnership Program helps students write documents that address the needs of specific audiences: peer, professorial, and professional audiences.

Writing Awards

Also, to encourage superior writing, the Writing Program recognizes several excellent student writers—some from the Writing Program but most from other disciplines in undergraduate and graduate programs—every spring during award ceremonies previous to graduation. Specifically, a Writing Award is a certificate given to each of these excellent student writers along with a check for \$100 to \$250.

COURSES

While many programs offer writing opportunities specific to their disciplines, e.g. scriptwriting, the courses below form the backbone of a program in strong expository writing.

WRIT 100 Bridge to Academic Writing

3 UNITS

WRIT 100 is an intensive writing course that deepens students' experiences with writing (and reading) for academic purposes and provides them with basic lessons in academic writing. WRIT 100 students are introduced to writing as a process, complete grammar lessons, improve grammatical accuracy, and develop expository skills. WRIT 100 includes teaching common academic rhetorical strategies, establishing proofs to support a thesis idea, and writing essays that are coherent and logical. Seminar. Pre-requisite: Appropriate placement score.

WRIT 111 Academic Writing I

3 UNITS

WRIT 111 is an intensive writing course that introduces students to university standards for academic writing and teaches students how to use the writing process and social processes to write for various audiences. WRIT 111 students improve their prewriting and

revision abilities and learn to modify the essay form, integrate their opinions and experiences into essays, and create multiple-source papers in the MLA format. WRIT 111 also includes learning to coordinate first- and third-person narration and critiquing readings for bias and for other logical fallacies. Seminar. Pre-requisite: WRIT 100 Bridge to Academic Writing or appropriate placement score.

WRIT 112 Academic Writing II

3 UNITS

WRIT 112 is an intensive writing course and is the capstone course in the Writing Program. WRIT 112 students develop their research and writing skills; practice MLA and APA documentation formats; and integrate diverse kinds of documents to explore topics, solve problems, and develop arguments. WRIT 112 also includes elements of document design and field research, and completing research into a subject other than English. Specifically, the issue of sustainability will be examined by each student through the lens of his/her major. While studying sustainability, students will critically think, read, and write, and study the relationships between language, knowledge, and power. Seminar. Prerequisite: WRIT 111 Academic Writing I or appropriate placement score.

WRIT 212 Rhetoric and Design

3 UNITS

WRIT 212 is a writing-intensive course that is designed for students who either need to complete the Academic Writing Requirement or who are interested in improving their ability to write and design documents in their major and/or chosen profession. WRIT 212 students study the primary publications in their major/profession, practice the writing style and document design that defines writing in their major/profession, and write documents for their major/profession accordingly. All WRIT 212 students create a portfolio of their writing. This course may fulfill a lower-division General Education Requirement in the Humanities. Seminar. Prerequisite: WRIT 112 Academic Writing II or transfer equivalent credit.

WRIT 312 Rhetoric and Electronic Environments

3 UNITS

This writing-intensive course not only supports writing-intensive courses in a major but also focuses on how electronic environments and media are re-shaping professional writing and audience expectations within a profession and discipline-specific rhetoric. WRIT 312 students apply rhetorical theory—as such theory comments on relationships between speaking, writing, and images—to improve their manipulating of document design in electronic environments. All WRIT 312 students will create an electronic portfolio of their writing and images. This course may fulfill an upper-division General Education Requirement in the Humanities Seminar. Prerequisite: LSCI 105 Information Theory and Practice LSCI 105 Information Theory and Practice or LSCI 106 Information Sources for Architecture and Interior Architecture or LSCI 205 Information in the Disciplines, WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design.

Transition English Language Program

Greer Murphy, M.A. TESOL,
Program Coordinator

Beginning with this catalog, the Transitional English Language Program (TELP) is organized as part of the Writing Department, the Institute of Transdisciplinary Studies, and the university.

PROGRAM DESCRIPTION

The Transition English Language Program (TELP) at Woodbury University helps prepare international English as a Second Language (ESL) students with intensive English training for admission to the university. Students are exposed to a uniquely enriched, interdisciplinary language learning environment through full integration into the academic, social, and cultural life of the university.

Benefits of the TELP program include:

- Intensive instruction in all aspects of academic English (listening, speaking, reading, writing).
- Cultural orientation to the American model of higher education.
- Familiarity and facility with current electronic technologies and “new media.”
- Small class sizes and student-teacher ratios
- Full access to all university resources which include on-campus resources such as computer labs, design studios, Writing Center, etc.
- Admission to the university upon beginning the TELP program.

MISSION STATEMENT

To equip students with the linguistic, cultural, and communicative competence needed for successful completion of coursework in their chosen field(s) of study at Woodbury.

STUDENT LEARNING OUTCOMES

In general, these learning outcomes represent a program-level view of the knowledge, skills, and values that TELP students are expected to secure by the time they graduate from the program.

Students who successfully complete the TELP program will be able to:

- critically read and analyze university-level material from a variety of disciplines;
- write, edit and revise scholarly texts according to the conventions of academic American English;
- communicate information and ideas in a clear, logical manner during different types of oral presentations;
- employ a range of listening, note-taking, and oral comprehension strategies;
- use these skills to demonstrate sociolinguistic competence and express various meanings and ideas in English with fluency, flexibility, and confidence;
- acquire a working knowledge of academic English vocabulary (in general), and an understanding of essential terms and concepts relevant to their majors (in particular).

FACULTY

Coordinator

Greer Murphy, M.A. TESOL, Visiting Professor, Writing Department

B.S.F.S., Georgetown University
M.A. TESOL, Monterey Institute of
International Studies

CURRICULUM SUMMARY

To satisfy the requirements of the Transition English Language Program curriculum, students must complete or show equivalency in the following courses:

Standard Entry

TELP 0403	Grammar in Context
TELP 0406	Listening & Conversation
TELP 0409	Vocabulary in Context
TELP 0412	Fundamentals of Composition I
TELP 0421	Cultural Investigation: Research Methods

Accelerated Entry

TELP 0422	Advanced Cultural Investigation: Research Methods II
TELP 0431	Scholarly Speech & Debate
TELP 0433	Fundamentals of Composition II
TELP 0436	Los Angeles: Texts & Contexts
PPDV 100	Transition to College
TELP 0000	Key Texts Seminar

TELP Courses

TELP 0403 Grammar in Context

TELP 0406 Listening & Conversation

TELP 0409 Vocabulary in Context

TELP 0412 Fundamentals of Composition I

TELP 0421 Cultural Investigation:
Research Methods I

TELP 0422 Advanced Cultural Investigation:
Research Methods II

TELP 0431 Scholarly Speech & Debate

TELP 0433 Fundamentals of Composition II

TELP 0436 Los Angeles: Texts & Contexts

TELP 0000 Key Texts Seminar

TELP Placement Test Score(s)

Institutional TOEFL Structure/Written Expression
Sub-Score: 39-44

Speaking Assessment Score: 3-4
Institutional TOEFL Listening Sub-Score: 39-44

Institutional TOEFL Reading Sub-Score: 39-44

TWE Score 2-3

TWE Score 2-3;
Institutional TOEFL Reading Sub-Score: 39-44

TWE Score 4-5
Institutional TOEFL Reading Sub-Score: 45-50

Speaking Assessment Score: 5-6
Institutional TOEFL Listening Sub-Score: 45-50

TWE Score 4-5

Institutional TOEFL Reading Sub-Score: 45-50

TWE: 5-6
Institutional TOEFL Reading Sub-Score: 45-50

If a student were at lower levels of proficiency in all aspects of English—reading, writing, speaking, and listening—this student would take all the “standard entry” courses. However, if a student excels in any modality, then this student takes the appropriate “accelerated entry” course in that modality. In any case, students are enrolled for 15 credit hours per semester and may have a mixture of courses during a semester. This mixture means that, in addition to TELP classes, students may take a PPDV 100 Transition to College, and/or an Integrated Studies course, and/or a course in their majors.

ADMISSION AND PLACEMENT

Applicants whose scores on the Test of English as a Foreign Language (TOEFL) are:

- a. below 500 (undergraduates) or 550 (graduate students) on the paper-based test
- b. below 173 (undergraduates) or 223 (graduate students) on the computer-based test
- c. below 61 (undergraduates) or 79 (graduate students) on the Internet-based test and who otherwise qualify for admission to Woodbury are eligible for admission into the Transition English Language Program.

Once admitted to the TELP Program, students take the Placement Tests, which consist of the institutional TOEFL, the Test of Written English (TWE), and a speaking assessment. TELP faculty use the results of these tests to place students into an appropriate combination of TELP and Woodbury University coursework.

Faculty place students into each TELP course according to their demonstrated level of proficiency in each of the four modalities: listening, speaking, reading, and writing.

The table on the previous page specifies the minimum scores required for placement into each TELP course:

After students are placed into a particular TELP course, they must achieve “passing” grades before moving on to the next course in that sequence. For example, a student with an Institutional TOEFL Reading Sub-Score of 44 or lower must enroll in TELP 0409 and earn a grade of C or better before enrolling in TELP 0436. However, a student with an Institutional TOEFL Reading Sub-Score of 50 or greater may enroll in TELP

0436 directly (i.e., without needing to take and pass TELP 0409).

One week after classes begin, students who feel they were not correctly placed may petition the TELP director for reassessment and possible placement into more challenging coursework.

ASSESSMENT PLAN

In general, TELP courses involve multiple modalities (speaking, listening, reading, and writing). This assessment plan is built around assessing these modalities and the program-level student learning outcomes that are threaded through the courses. Five methods facilitate this assessment plan, which includes course-specific learning outcomes as well.

Program-level student learning outcomes are represented below, followed by a more complete explanation of each assessment method.

Program Level Student Learning Outcomes:

- critically read and analyze university-level material from a variety of disciplines;
- write, edit and revise scholarly texts according to the conventions of academic American English
- communicate information and ideas in a clear, logical manner during different types of oral presentations;
- employ a range of listening, note-taking, and oral comprehension strategies;
- use these skills to demonstrate sociolinguistic competence and express various meanings and ideas in English with fluency, flexibility, and confidence;
- acquire a working knowledge of academic English vocabulary (in general), and an understanding of essential terms and concepts relevant to their majors (in particular).

ASSESSMENT METHODS:

Institutional TOEFL/TWE

At the beginning of each semester, the Test of English as a Foreign Language (TOEFL) and the Test of Written English (TWE) are administered to incoming students to determine course placement (see ADMISSION AND PLACEMENT). Students take another TOEFL and TWE at the end of the program.

- reading section scores indicate progress in reading and critical thinking.
- structure/written expression section scores indicate progress in grammar.
- timed essay (TWE) scores indicate progress in first-draft writing.

Interviews

Speaking assessment interviews are conducted with incoming students at the beginning of each semester and with exiting students at the end of each semester.

Interview scores indicate students' progress in listening and speaking, and in overall communicative/sociolinguistic competence.

Interview data, including students' opinions on usefulness of individual TELP classes, indirectly indicates program effectiveness.

Presentations

Each semester, final presentations in TELP 0422 (research methods 2) are assessed and scored by an independent panel of program and department faculty.

Panel scores indicate students' critical thinking, reading, and writing abilities.

Panel scores indicate students' speaking and listening abilities, command of relevant vocabulary, and overall communicative/sociolinguistic competence.

Surveys

Each Spring, the TELP director administers surveys to students who have "graduated" from the program and progressed to full enrollment at Woodbury.

Responses indicate students' opinions on the effectiveness of TELP coursework.

Responses indirectly indicate students' level of sociolinguistic competence, as reflected by their success in Woodbury classes.

Work from Writing Courses

Each Spring, final papers from TELP 0412 (writing 1) and TELP 0433 (writing 2) are collected and assessed by two independent readers.

scores indicate students' ability to critically read and analyze source material, as well as their proficiency in writing, editing, and revising academic prose scores indicate students' command of general academic and discipline-specific vocabulary

COURSES

TELP 040 Academic Reading and Writing 1

This course will focus on developing fluency and mastery of English in written form. Students will read about issues and events related to the English speaking world. Students will sharpen critical thinking skills in the target language while completing essays, research papers, and oral presentations.

TELP 0401 Academic Reading and Writing 2

Through guided reading instruction students will practice the art of gathering main ideas, skimming/scanning, demonstrating understanding of passages and reporting on details. Students will sharpen critical thinking and comprehension skills in English and be assessed by classroom participation and written assignments.

TELP 0403 Grammar 1

This course builds and reinforces basic language skills for English Language Learners. The high-interest, content-area reading lessons keep students involved as they learn parts of speech and sentence construction. (Phase ONE)

TELP 0406 Listening and Speaking 1

This course provides short and focused activities to help lower-proficiency English Language Learners improve their listening and speaking skills. It includes practice in both mastering the larger message and key words/phrases and specific words and sounds to assist students in developing better speaking and comprehension skills. Students will practice dictation using dialogues; development listening strategies; as well as practice speaking in small groups and individually. (Phase ONE)

TELP 0409 Reading and Vocabulary 1

This course focuses on the development of the reading and vocabulary skills English Language Learners need to be successful in college. Authentic academic read-

ings and carefully selected topics help students build general background knowledge which will be valuable in their future college studies. (Phase ONE)

TELP 041 Communication Strategies 1

Students will learn how to overcome their fears or anxiety in speaking in small group or public situations while understanding the diverse communicative styles of the English speaking world. Students will learn how to give speeches and presentations, increase their vocabulary, and become successful contributors in any classroom. Students will use various forms of media, listen and analyze songs, discuss movies, as well as participate in an online language lab.

TELP 0411 Communication Strategies 2

Students will learn how to give speeches and presentations, increase their vocabulary, and become successful contributors in any classroom. Students will use various forms of media, listen to and analyze songs, discuss movies, as well as participate in an online language lab.

TELP 0412 Academic Writing 1

This course offers a fundamental understanding in writing process to English Language Learners. It begins with thorough instruction in composing a sentence then moves into paragraph and essay structure. Students learn the five steps of the writing process with a comprehensive, step-by-step approach. They are exposed to different types of writing with examples of real-world writing. Students will also gain a working knowledge of vocabulary words from the academic word list. (Phase ONE)

TELP 042 Language Skills

The students will examine and improve their knowledge of English grammar through written and oral exercises, quizzes and exams.

TELP 0421 Study Skills

This course is an integrated skills course designed to facilitate the scaffolding of different strategies for English Language Learners to become self-directed learners and better participants at American institutions. Students who take this course will gain confidence in expressing their ideas both orally and in writing. They will have the confidence to approach a wide variety of assignments and communicative tasks awaiting them in

their first year of college and beyond. Students will engage in class and small group discussions. They will be exposed to the main types of test questions: multiple choice, short answer, essay questions and times essays. They will develop a better awareness about how they learn. (Phase ONE and TWO)

TELP 0422 American Culture

This course will offer English Language Learners a means for analyzing and evaluating the complex social and moral issues that young adults throughout the world have to deal with today. As students examine their own cultures and compare them with others, culture shock and cultural conflict may be lessened, and enjoyment of cultural differences may be strengthened. Students will engage in interactive tasks, including role play scenarios, expand upon the case study, and a vocabulary task reinforcing both vocabulary acquisition and major concepts from the case. Through the process of reading, discussion, analysis, writing, and role playing, students will enrich their understanding of today's global society while, at the same time, they are sharpening their academic English skills. (Phase ONE and TWO)

TELP 043 American Society and Culture

Students will be introduced to American culture and life in California in order to succeed as functioning members of society and as university students. Subjects to be covered orally and via worksheets include: US history, pop culture, colloquial language, holidays, university life. Class participation, homework, student projects and papers will be submitted for assessment.

TELP 043 Listening and Speaking 2

This course continues the development of listening comprehension and speaking skills from Listening and Speaking I. Listening focuses on comprehension of oral lectures. English Language Learners will be better prepared for lectures, listen better during lectures, and recognize what they missed in a lecture. Speaking focuses on the clear pronunciation of common words and phrases and continues the development of English pronunciation patterns of stress and intonation. Students will practice English speaking skills in various settings. (Phase TWO)

TELP 0433 Academic Writing and Grammar 2

This course is designed to improve academic essay

writing skills for various rhetorical purposes, including summary writing, analysis, persuasion, opinion, and argumentation. English Language Learners will be expected to know the steps of doing college research and be able to properly cite sources (i.e. paraphrasing from sources, APA/MLA citation format.) Students will be expected to write a persuasive research project (i.e. “the 20-page research paper”). Focus on higher-level grammar structures and composition skills as well as students’ ability to recognize and correct grammar and writing errors via peer-review/editing is also an important part of this course. Students will review common grammatical errors in writing. They will practice correcting grammatical structures and improve self-correcting ability. This course integrates reading, writing and editing skills in realistic situations that students are likely to encounter in college. (Phase TWO)

TELP 0436 Reading and Vocabulary 2

This is a literature-based course for English Language Learners. Students read a variety of longer academic and literary texts, develop varied comprehension skills for reading literary fiction and non-fiction, improve written literary analysis and response skills, explore issues of cross-cultural conflict and understanding, analyze the use of facts and examples to support and explain generalizations, statements of theory, and implicit main ideas or assumptions, adjust reading strategies according to the text (e.g., using chapter titles and applying personal schema to survey and predict, and varying reading speed). Students will work on critical thinking skills when reading (ex: inferences, interpretations, beliefs, arguments, and theories). Students will also be expected to identify an author’s purpose, point of view, or tone when reading literary text. They will develop academic vocabulary by applying effective strategies to clarify, analyze, and learn the meaning of new words. They will also demonstrate active use of selected academic vocabulary words. (Phase TWO)

TELP 044 Guided Independent Learning

Project-based instruction aimed at improving students’ individual language needs. The students will plan, organize, test and be assessed by an assigned faculty member.

TELP 045 Talk It Up!

Students will learn and practice basic conversation in

everyday life. Assessment is through class participation, roleplaying and quizzes.

TELP 046 Building on Grammar

Students will examine complex grammatical forms through discussion and exercise. Foundations of grammar will be built upon through written and oral exercises, quizzes and exams. In addition to grammar in conversation, student writing will be improved.

TELP 047 Advanced Reading and Writing for Success

Students will build upon their knowledge of what is expected in a university-level reading and writing course. The course will also focus on the writing process, essay organization, argumentation, peer response groups, essay revising, proofreading techniques, research and citation, critical readings and discussions. Upon successfully completing this course, students will learn how to apply reading comprehension techniques to any reading assignments, write expository essays that reflect how effectively they can communicate their thoughts and ideas, read published texts, the texts of their peers, and read the written work of their peers with a critical eye.

TELP 048 Language Building Workshop

Course Objective: This course is designed to improve students’ ability to improve and integrate listening and speaking skills for the purpose of gaining mastery of colloquial English expressions, and gaining more communicative competence in communicating with their academic community through engaging and integrated skills.

Student and Campus Life

COMMUNITY, CONTEXT AND PERSONAL DEVELOPMENT

The Los Angeles Times Library

Nedra Peterson, M.A.,
Director of the Library

MISSION

The Library is dedicated to enriching the life of the Woodbury community through the expansion of knowledge and creativity. We seek to build and preserve resource collections that meet current and future curriculum, research, intellectual, creative and professional needs of the university. In pursuit of this mission, the Library strives for excellence in the quality of programs, services and resources.

RESOURCES

The Library supports the university's mission of excellence in professional and liberal arts education by collecting, preserving, and providing access to the record of human knowledge. Resources for research and inspiration are discipline focused as well as trans-disciplinary. The Library's growing collection includes approximately 68,000 books, 3,000 video recordings, 300 current print journal subscriptions, and access to 54 research databases. To complement the slide collection, over half a million digital images are licensed to the library from the ARTstor repository.

Access to the Library's online catalog and research databases is available any time, night or day. The online catalog provides information about books, videos, periodicals, and other materials at Woodbury. Borrowers may access their library accounts through the catalog to renew items or place items on hold as well as to view outstanding materials. Materials not owned by Woodbury Library may be requested through InterLibrary Loan at

no charge to students, faculty, and staff (except for rare instances when the lending library charges a fee) thus making the scholarly resources of the world available to the campus community.

Librarians play a vital role in educating Woodbury students. Students learn skills that have lifelong value in our information-rich environment, proficiency in accessing and evaluating resources for quality and validity. The Library provides a dynamic instruction program to support students in achieving the most efficient and effective use of information resources and technologies. Course-specific instruction is provided by librarian subject specialists, and is available to any instructor for any class. Librarians teach Library and Information Science courses to assist students in meeting the university's Information Literacy requirement. Reference and research assistance is available during all hours the library is open. Personalized in-depth research appointments may be made with subject specialist librarians.

The Library's physical spaces provide access to collections that encourage creativity and exploration in a technologically and aesthetically inviting environment. Wireless access to the Internet is obtainable throughout the library buildings and courtyard. The Electronic Study Hall classroom houses desktop computer workstations in a lab setting, and is available for quiet study when not scheduled for classes.

The Woodbury identification card is available through the Library, and serves as a library card and meal card. Photos are taken in room L104 any time the library is open. The card is free, though if lost or damaged, a replacement will cost \$5.00. Cards must be updated every semester at the library circulation desk.

The Library's hours of operation vary throughout the year to accommodate the academic cycle. Current hours are always viewable on the library's website <http://library.woodbury.edu/> or call 818-252-5200.

A small library dedicated to the study of architecture is maintained at the San Diego satellite campus. Regardless of location, all Woodbury students, faculty, and staff have the same access to the Library's electronic databases and catalog.

International Studies

Woodbury's programs in International Studies foster a global awareness among faculty, staff, and students through forums on issues like the Darfur genocide, speakers like Bennett Ramberg and members of the consulate delegations in Los Angeles, and interaction with classes. The office advances an international dimension in research, curriculum and instruction, promotes collaboration among units to enhance international activities, and assists deans, chairs, and faculty to build regional, national and global partnerships to advance international initiatives.

STUDY ABROAD OPPORTUNITIES

No educational experience has a greater impact in producing lifelong learners than a travel abroad experience in which students apply what they have learned on campus in the context of a distant society and culture. Our students continually mention their experiences abroad as transformational. Each year, faculty offer Woodbury's students a variety of short-term and summer-long international study programs in their disciplines of architecture, design, business, and the liberal arts. In addition, the university participates in direct exchange programs with a number of universities abroad.

SUMMER EXPERIENCES

Woodbury offers a number of opportunities to travel and study both within the United States and overseas, ranging from short trips to the summer term abroad in Paris and Berlin, beginning their studies with a shorter residency in either China or Barcelona. Summer architecture studios have recently traveled to Brazil, Mexico, and Costa Rica for site investigation.

Architecture in Barcelona and Nanjing to Paris and Berlin

Architecture students at Woodbury spend the summer studying how old and new parts of cities can interact. The study begins with a preliminary program in either Spain or China and finishes with a four-week residency in either Paris or Berlin, where the lessons learned in Southern California studios and in Spain and China are applied in a rigorous studio experience. Information on this program may be obtained from the School of Architecture.

Building Culture in Tahiti

The school of Architecture, in partnership with the Centre des Métiers des Artes and the Gump Station works to understand how building and human habitation in Polynesian culture informs the design of architecture and interior architecture.

Fashion in England, France, Italy and Turkey

The fashion design department offers an elective three-unit course that includes travel to European fashion centers such as Paris and London, where students have special access to museum collections and design studios. Information on this program may be obtained from the Chair of Fashion Design.

Business at Zhenjiang University in Hangzhou, China

Led by faculty from Woodbury's School of Business, students begin their study in Beijing and Shanghai before they embark on a week-long residency at Zhenjiang University, southwest of Shanghai on Xi Hu (West Lake). During morning classes students study Chinese commerce, and in the afternoon they visit local businesses. The course culminates in Hong Kong, long known as a business, finance, and industrial hub of Asia, with visits to the stock exchange and to the ministry of finance. Information on this program may be obtained from the School of Business.

Art and Architecture in Italy

Woodbury University offers students from all majors the opportunity to spend four weeks in Rome, Italy, learning about the culture, architecture and urbanism of the "Eternal City"—one of the oldest, continually inhabited cities in the world. Students have the opportunity to wander, dream, shop, sketch, enjoy the nightlife, eat in great restaurants, socialize, and immerse themselves in the

richness of Italian culture. Information on this program may be obtained from the School of Architecture.

DIRECT EXCHANGE

In a “direct exchange” program, students pay tuition at their home institution and room and board at their host institution. For information about the programs below and others, contact the chair of your program. If you are a financial aid recipient, you need to contact the Financial Aid office as well. There are additional documents that need to be completed in order for students to receive financial aid while involved in these programs.

Woosong University in Korea

Each year, Woosong University sends animation students to Woodbury University to study in the media center of the world. We also offer a joint Korea-LA animation production class, where students sit in studios in each country and communicate through the Internet and other means. In the summer, our students travel to Woosong for summer programs in architecture, animation, and communication. Information on this program may be obtained from the Chair of Animation.

Design School of the Hochschule Niederrhein in Krefeld, Germany

The School of Media, Culture & Design has a direct exchange program with Hochschule Niederrhein, and students and faculty from both Woodbury and Hochschule Niederrhein may study at either location. Information on this program may be obtained from the Office of the Dean of the School of Media, Culture & Design.

Architecture School of the Fachhochschule, Düsseldorf, Germany

Woodbury’s School of Architecture and the Architecture School of the Fachhochschule have a direct exchange program. Information on this program may be obtained from the Office of the Dean of the School of Architecture.

The university has recently added agreements with Hanze University Groningen, Universidad Alfonso x el Sabio in Spain, and Universidad Central de Chile.

OTHER OPPORTUNITIES

Woodbury chapters of the AIAS (American Institute of Architecture Students) and CLEA (Congress of Latin-American Students of Architecture) have organized

national and international student trips. Our CLEA students are active participants in annual ELEA (Encounter of Latin-American Students of Architecture) events. Information on this program may be obtained from the School of Architecture.

JUNIOR FELLOWS PROGRAM

Will McConnell, Assistant Dean, Institute of Transdisciplinary Studies

The Institute of Transdisciplinary Studies sponsors a junior fellowship program for all undergraduates. Up to ten students are selected each semester (fall semester on the Burbank campus; spring semester on the San Diego campus) to participate in a special transdisciplinary research seminar conducted by the Dean of the Institute. Students in the seminar will explore transdisciplinary methodologies and be instrumental in designing the work of the seminar: they will choose a problem or issue in the contemporary world, develop the course topic, help decide on the course readings, design a proposal to address the chosen problem and present their findings and recommendations to the campus community. The course will serve as an upper-division general education or unrestricted elective.

Participation requires the student to find a faculty member to serve as a sponsor or the members of the faculty to nominate particular students with their consent. All students who apply or are nominated must have a minimum overall GPA of 3.3 and have completed no less than 60 units and no more than 100 units by the beginning of the subsequent fall semester. Students also are required to submit a 300-500 word essay expressing the student’s interest in a significant and pressing problem in the world today and a letter of support from the sponsoring or nominating member of the faculty.

THE INSTITUTE FOR EXCELLENCE IN TEACHING AND LEARNING

Paul Decker, Executive Director

VISION

The Institute for Excellence in Teaching and Learning (IETL) strives to be a partner in advancing and sustaining the teaching and learning process at Woodbury University. IETL envisions learning environments

where the effectiveness of pedagogy is measured by the dynamic qualities of student learning it produces.

MISSION

The Institute enhances the professional growth of faculty, both full-time and adjunct, and instructional staff through services, programs and resources dedicated to more significant learning experiences for Woodbury students.

GOALS

- Increase faculty understanding of current pedagogical knowledge and practice regarding teaching and learning.
- Assist new faculty in becoming more effective teachers.
- Stimulate and support campus-wide conversations about teaching and learning.
- Establish and sustain communities of teaching and learning across departments, institutes and schools through reflection and training.
- Support university initiatives on teaching and learning.
- Support a university culture of assessment, especially with the assessment of student learning.
- Provide scholarly and practical resources to enhance the teaching skills of the faculty.
- Promote community service initiatives for Woodbury students.
- Encourage the Scholarship of Teaching and Learning.
- Promote Woodbury nationally as an example of an effective teaching institution.

PRESENT PROGRAMMING

Orientation and Mentoring Program

Designed to orient and assist faculty members early on at Woodbury to develop and enhance their teaching skills and establish a lasting foundation for an engaging and effective teaching career.

Mid-Career Faculty Learning Community

Designed to bring together mid-career faculty members through a transdisciplinary learning community to provide structure and collegiality for faculty seeking reflection and support for exploring new methods of teaching in their discipline.

Classroom Observations and Consultations

Designed to assist faculty members more directly with one-on-one conversations about specific teaching concerns and the effectiveness of teaching practices in a particular class.

Student Feedback through Consensus (SFC)

Designed to provide important feedback to faculty members from students in their class early in the semester. Feedback allows the faculty an opportunity to reshape the course content or format if necessary.

Access to Teaching and Learning Resources

Web-based resource center to display scholarly as well as practical resources for the improvement of classroom teaching and effectiveness.

Senior Teaching Fellows Mentoring Program

Designed to recognize senior faculty members for their success in the classroom and their suitability to act as mentors for new faculty or faculty interested in new educational initiatives.

THE JULIUS SHULMAN INSTITUTE

Named for the world's most renowned architectural photographer, the Julius Shulman Institute at Woodbury University provides programs that promote the appreciation and understanding of architecture and design. Focused on Shulman's enduring involvement in the principles of modernism, informed by Shulman's sense of the social responsibility of the designer, and imbued by his passion for teaching, the Institute offers lectures, seminars, tours, and special workshops at elementary, middle, and high schools in the area, as well as at community organizations that expand awareness of the designed world. The Julius Shulman Institute at Woodbury University also serves as an archive and research center, with the photographer's workbooks, books, correspondence, kudos, and other artifacts of his career serving as a resource for students and scholars.

Office of Development

**Richard Nordin, Vice President,
University Advancement**

“Education and philanthropy turn a student into a citizen.”

One of the greatest gifts college education provides a student is a greater understanding of one’s place in the world around him and her. We at the Office of Development can help foster this philanthropic spirit. Simply put, the Office of Development is the Fund-Raising Arm of Woodbury University.

Woodbury University relies on several sources of income aside from tuition and fees. We must enlist sustaining financial support from parents and alumni, endowments, and grants to ensure the achievement of the highest priorities of the university. Furthermore, this support is a key indicator of experiential satisfaction for large foundations and other philanthropic institutions. The Office of Development staff proudly work to keep the relationships between the university and the members of its extended family strong and active. Through our efforts, Woodbury can remain a vital and modern institution for learning and development.

STUDENT AND PARENT GIVING

By embarking upon a personal tradition of giving back to your school, while still enrolled, you and your parents can begin the steps of ensuring the farthest-reaching value of your Woodbury education. Your family contributions will help to provide expanded learning and networking opportunities. Furthermore, involvement will naturally provide greater community respect, and ultimately, increase the value of your diploma.

ALUMNI RELATIONS

Have you ever heard the phrase, it’s not what you know, it’s who you know?

Although this isn’t completely true, access to opportunity is a strong component of career success. By developing a positive and continuing relationship with alumni, the Careers and Alumni Office is able to provide that access to current students and help them obtain intern-

ships and work experiences, find part time and full time jobs, and explore career opportunities through our alumni network. When Alumni help current students in their job search or through activities like job shadowing and mentoring, they are able to become more involved with Woodbury in a truly meaningful way. The Careers and Alumni Office also produces annual events including Founder’s Week and Class Reunions where alumni are encouraged to come back to campus to reconnect with old friends, develop new contacts, and connect with current friends, faculty, and staff.

What if I’m alum, and I’m job hunting?

Our office provides a variety of services for alumni including: career preparation and assessments, job search/resume writing techniques; Mock Interview; employer panels; referral services; access to the Alumni Online Community at www.woodburyalumni.com for networking and reconnecting; and networking events and programs. Other non-career related services include finding lost alumni and reunion coordination and planning.

WOODBURY UNIVERSITY ALUMNI ASSOCIATION

The Woodbury University Alumni Association provides a variety of benefits and opportunities to alumni. Regular membership is free and includes many benefits. An Endowed Membership is available for \$400 for those who want to make a lasting impact on the institution and desire a premiere package of benefits.

The governing body of the Association is the Woodbury Alumni Board. The Alumni Board is composed of recent alumni who are interested in supporting events and programs developed for career management, volunteer opportunities, and socialization. The Board meets regularly to strategize how to engage alumni and provide valuable services that alumni need.

Woodbury has educated more than 75,000 alumni. While three-quarters of our graduates have resided in Southern California, Woodbury alumni can be found in all 50 states and in 58 countries around the world. The majority of these alumni matriculated into practical productive jobs in the Los Angeles area, where they have built businesses both large and small, founded magazines, established accounting firms, become noted

fashion designers for movies and television, won design competitions, held public office, led non-profit organizations and much more.

ALUMNI GIVING

The percentage level of contributions by a University's Alumni is the barometer by which prospective students, college ranking systems, and financial supporters view a school's value. In particular, when Woodbury applies for a grant, foundations will often ask about the level of alumni support as a basis to determine if the university is a good investment. We thank you, in advance, for your continued support!

Annual Fund: The Woodbury University Annual Fund provides support for the highest needs of Woodbury University. Tax-deductible gifts to this fund are distributed to all areas of the campus.

Annual Fund gifts are used to:

- Provide financial assistance for deserving students who otherwise could not afford a Woodbury education.
- Keep the university on the cutting edge of technology.
- Attract professors who are leaders in their respective industries.
- Maintenance and beautification of buildings and grounds.

The Woodbury Annual Fund allows alumni, parents and friends an annual opportunity to make a meaningful difference in the lives of current students. Giving is the most tangible measure of your satisfaction with Woodbury. By investing in Woodbury's Annual Fund you provide critical resources for faculty and students which spark the innovations that will elevate Woodbury to the next level in higher education.

THE WOODBURY UNIVERSITY GALA

Each year, the university holds a black-tie celebration of the university and its achievements. The event features a show of the work of senior fashion students, as well as presentation of the Citizen of the Year award and the Woodbury senior fashion awards as judged by a large panel of fashion industry professionals. Student awards include creative, technical, couture, and overall design achievement.

This Citizen of the Year Award pays tribute to special Americans who embody the best characteristics of our country – hard work, success, compassion, community, integrity and philanthropy. Past recipients of the Citizen of the Year Award have been community leader, Terry Clougherty; alumnus and trustee, Leonis Malburg (1949); alumnus and trustee, Dr. Ronald E. Soderling (1957), and his wife Mrs. Gail Showalter-Soderling; and to alumna and trustee, Mrs. Judith D. Tamkin (1949) and her husband, Dr. S. Jerome. The funds raised support the university's scholarship efforts.

To Contribute

Please contact damon.griffin@woodbury.edu in the Office of Development online or visit the office in Cabrini Hall on campus to join in the Woodbury Tradition of Giving! We can always be reached at 818.252.5289.

TRADITIONAL GIVING METHODS FOR FRIENDS AND FAMILY OF WOODBURY UNIVERSITY

Scholarships: In an effort to secure funds for this purpose, the university hosts an annual Gala, a scholarship benefit event. The net proceeds of this event go towards the Woodbury Scholarship Fund. Additionally, named scholarship opportunities are available and may be established for a minimum of \$2,500 or for an endowed fund at \$50,000.

Library Associates: The purpose of the Library Associates is to focus attention on the needs of today's library and raise money for library resources, library services, library facilities and library technologies. The Library Associates sponsors a fall lecture series, the Julius Shulman Award for Excellence in Communication, the Ray Bradbury Creativity Award, and the Library Student Leadership Award.

THE JULIUS SHULMAN AWARD FOR EXCELLENCE IN COMMUNICATION

Each year, Julius Shulman, the noted architectural photographer, honors an outstanding contributor and exponent of communication in his or her field whose work has changed the way people perceive the world.

Past recipients include the following:

2010	Benedikt Taschen
2009	Erik Bricker
2008	Henry T. Segerstrom
2007	Lily Tomlin
2006	Dustin Hoffman, actor
2005	Dr. Robert H. Schuller, Founding Pastor of the Crystal Cathedral

THE RAY BRADBURY CREATIVITY AWARD

Presented annually to “Those who Witness and Celebrate,” past recipients include the following:

2009	Jody Greenwald
2008	Roy Disney
2007	F. Murray Abraham
2006	Anjelica Huston and Robert Graham
2005	Irvin Kershner

PRESIDENT'S ROUND TABLE (PRT)

Members of PRT are special friends who provide annual support of \$1,000 or more to the university's schools and departments, help guide the university's course, and ensure Woodbury's success for years to come by providing essential contributions to University programs and needs. The greatest benefit of a PRT membership is the impact on academic excellence. Members enjoy the special standing of benefactors who make a measurable difference in the advancement of excellence that has characterized Woodbury University for over a century.

PLANNED GIVING

Woodbury Alumni and friends who want to support the university can do so and reap the income and tax benefits. Planned giving benefit may include life income, future continued use of gift property, an avoidance of capital gains tax, as well as providing donors with an immediate income tax deduction. Planned giving donors are recognized as members of the “Pop” Whitten Heritage Society.

“POP” WHITTEN HERITAGE SOCIETY

Ray Howard Whitten became the sixth president of Woodbury Business College in 1922. Students soon began addressing him as “Pop” Whitten because of his openness and genuine concern for all Woodbury

students. During this tenure, Whitten transformed the school from a traditional business school into a college of higher learning. “Pop” Whitten is remembered as an innovative educator who left a lasting mark on our University. Friends of Woodbury University can share in “Pop” Whitten legacy by leaving gifts from their estates, whether through a will or other estate planning vehicles, to Woodbury University.

Student Development

Phyllis Cremer, Ed.D., Vice President, Office of Student Development

In collaboration with students, faculty, staff and families, the Office of Student Development facilitates students' transformation and enriches their educational experience by embracing their goals, dreams and aspirations. We will offer opportunities for engagement in educationally purposeful activities, challenge students to develop academically and personally, provide the support necessary for them to do so, and advocate for their needs.

LEADERSHIP TEAM

Rebecca Devereaux

Assistant Dean, Academic Support

Anne Ehrlich

Dean of Students

Verletta Jackson

Program Coordinator

Liana Jindaryan

Director, Career Development

STAFF

Evelyn Alfaro, Academic Advisor

Jocelyn Blanco, Academic Advisor

Megan Bridges, Administrative Assistant

Elizabeth Carr, Counselor

Yvonne Correa, Director, Community Services

Jessica Oviedo, Career Counselor

Tania Rosello, Director, Counseling Services
 Michelle Sidney, Administrative Assistant
 Theresa Somerville, Director, Health Services
 Marco Valenzuela, Coordinator,
 Residential Communities

STUDENT LIFE: BUILDING COMMUNITY, BUILDING PERSONAL SUCCESS

The Office of Student Involvement & Leadership within the Office of Student Development facilitates and oversees a variety of activities and events. It advises and supports student organizations such as the Associated Student Government (ASG), Program Board, Fraternity and Sorority Life, and other student groups on the Woodbury campus. The Office of Student Involvement & Leadership offers a variety of services and programs designed to create a campus environment that complements the academic experience and cultivates the social and personal development of Woodbury students. With a variety of student organizations to choose from, students have the opportunity to learn about themselves and appreciate the diversity and uniqueness of others.

CAREER DEVELOPMENT

How to Make an Appointment

The best way to guarantee that your career guidance needs will be met is to make an appointment for any of the services described above. You can do so by calling 818.252.5260 or stop in and speak with an administrative staff assistant to schedule an appointment with a career counselor or internship specialist.

LEADERSHIP DEVELOPMENT

Woodbury University believes in the cultivation of student leaders, both to shape the campus and to prepare students for shaping their world. We offer many opportunities for students to lead in meaningful ways.

- Associated Student Government (ASG)
- Program Board
- SOAR Peer Advisors
- Resident Advisors
- Greek Council
- Community Honor Council
- International Peer Advisors
- Academic Peer Mentors
- Tutors
- Student Organizations

The educational experience at Woodbury extends beyond classroom work. Student organizations provide opportunities to develop leadership skills, network, make a contribution to the campus community, and have fun. Student interest drives the development of each organization. We are confident that you will find one that matches your interests. Students are also welcome to work with Office of Student Development staff to start a new organization.

Academic/Professional Organizations

- A La Mode
- AIESEC
- American Institute of Architecture Students (AIAS)
- American Institute of Graphic Arts (AIGA)
- Business Professional Women of Woodbury (BWOW)
- Collegiate Entrepreneurs' Organization (CEO)
- Communication Club
- International Interior Design Association
- Social Animals
- Zone V

Cultural Organizations

- Armenian Student Association (ASA)
- La Voz Unida (LVU)
- LGBT (Lesbian, Gay, Bisexual, Transgender Allies)

Governing Organizations

- Associated Student Government (ASG)
- Greek Council
- MBA Association
- Program Board

Fraternities & Sororities

- Beta Lambda Chi
- Delta Sigma Phi
- Phi Sigma Sigma
- Sigma Omega Nu

CITIZENSHIP: RULES AND EDUCATION

STUDENT CODE OF CONDUCT

Woodbury University strives to maintain a community that values academic excellence, institutional integrity and justice, equity and diversity. An individual voluntarily joins the Woodbury community and thereby assumes the obligation of abiding by its standards. Each member of the Woodbury University community shares

responsibility for maintaining conditions that support the university's purpose.

The university, through the Office of Student Development, maintains the exclusive authority to impose sanctions for behaviors that violate the Student Code of Conduct. Any student or student organization charged with alleged violations of the Student Code of Conduct shall be afforded the opportunity to be heard in an educational conduct hearing. However, the university reserves the right, in consultation with the Dean of Students, to suspend or expel a student/organization at any time for any reason deemed sufficient by the university.

The university determines, publishes and makes known its rules and regulations concerning student conduct in the Student Handbook. In addition, the university has the right to determine when its rules are violated, determine the appropriate course of action, and update these policies as needed.

ACADEMIC HONESTY

Because the integrity of the academic enterprise of any institution of higher education requires honesty in scholarship and research, academic honesty is required at Woodbury University. Academic integrity is important for two reasons. First, independent and original scholarship ensures that students and scholars derive the most from their educational experience and the pursuit of knowledge. Second, academic dishonesty violates the most fundamental values of a community of scholars and depreciates the achievements of the entire university community. Accordingly, Woodbury University views academic dishonesty as one of the most serious offenses that a member of our community can commit. Adherence to the Academic Honesty Policy reflects the commitment of our community to the ideals of learning, research, and scholarship.

The Academic Honesty Policy is outlined in its entirety in the "Academic Standards, Policies and Procedures" section of this catalog and in the Student Handbook.

ALCOHOL POLICY

Woodbury University's alcohol policy reflects current interpretations of federal, state and local laws governing the possession, distribution and use of alcohol, and also expresses the university's commitment to respon-

sible drinking and behavior. Refer to the Student Handbook for the complete Policy for Events with Alcohol.

SMOKING POLICY

In compliance with Section 41.5 of the Los Angeles Municipal Code, the campus smoking policy is as follows:

- Smoking (designated as smoking of pipe, cigars, and cigarettes) is prohibited in all indoor areas.
- Smoking is allowed in designated outdoor areas only.

STUDENT GRIEVANCE POLICY

The grievance policy will be used to resolve grievances against decisions or actions of University faculty, staff, and agents affiliated with the university that create a hostile environment for teaching and learning. For a detailed policy and procedure, please refer to "Academic Policies" of this catalog or the Student Handbook.

NON-DISCRIMINATION POLICY

Woodbury University is a community of diverse racial, ethnic and class backgrounds, national origins, religious beliefs, physical abilities and sexual orientations. Our activities are enriched by our acceptance of one another and we must strive to learn from each other in an atmosphere of supportive engagement and mutual respect.

Woodbury University admits students regardless of race, color, gender, nationality, religion, age, sexual orientation, or disability and makes available to them all rights, privileges, programs, and activities provided by the university. The university does not discriminate against people in the administration of its educational policies, admission policies, or scholarship and loan programs.

The university will not permit or tolerate prejudice in any form on its campus or in its programs or affairs. This includes but is not limited to discriminatory harassment. Discriminatory harassment is verbal, emotional or physical abuse to persons or property or the threat of such abuse, theft or non-accidental damages to property, obstruction or disruption of campus functions, or other behavior judged to constitute harassment by the university's administration or agents authorized under the Campus Conduct System to consider such matters when such harassment is based upon or related to an

individual's race, color, gender, nationality, religion, age, sexual orientation, or disability.

SEXUAL HARASSMENT/DISCRIMINATION

Involving University Employees

Policy:

Woodbury University is committed to creating and maintaining a community where all persons who participate in University programs and activities can work and learn together in an atmosphere free of all forms of harassment, exploitation, or intimidation. Every member of the community should be aware that the university is strongly opposed to sexual harassment and that such behavior is prohibited both by law and by policy. The university will respond promptly and effectively to any report of sexual harassment and will take appropriate disciplinary action up to and including termination.

Any member of the university community can report conduct that may constitute sexual and/or other unlawful harassment under this policy. In addition, supervisors, faculty and other employees of authority are responsible for taking whatever action is necessary to prevent sexual harassment, to correct it when it occurs, and to report it promptly to the individuals designated to handle discrimination complaints. See the Faculty, Staff and Student Handbooks for detailed policy and procedures.

SEXUAL ASSAULT EDUCATION FOR CAMPUS COMMUNITY

The Office of Student Development offers educational programs for students, faculty and staff that promote open discussion of sexual misconduct, encourage reporting, and provide information regarding prevention. Educational material, including brochures, articles and DVDs, is available. The Office of Student Development also publishes procedures that inform victims of sexual assault of services and support available to them. All members of the university community are encouraged to become familiar with the different resources available on campus and in the local community. Student Development staff receive annual training about appropriate responses to allegations of sexual misconduct.

SEXUAL ASSAULT VICTIM ADVOCATES

Students who need a safe person to speak to about a sexual assault should seek out a Sexual Assault Victim Advocate. These advocates have received specialized training to assist and support students in this area. Advocates may be reached by calling (818) 394-3321 or through the Dean of Students.

RESOURCES AND SERVICES

SOAR

Student Orientation Advising and Registration (SOAR) is the first step in a student's transition into Woodbury University. SOAR provides an academic orientation to new undergraduate and graduate students. Students will meet with faculty advisors to register for classes. Also, new students will become acquainted with departments, resources, and services that will assist them in their academic career at Woodbury. SOAR Peer Advisors provide students with additional support in adjusting to their academic and personal responsibilities.

SOAR Peer Advisors

Each freshman student will be assigned a SOAR Peer Advisor who will also act as co-teacher in the PPDV 100 Transition to College course. During the first semester, SOAR Peer Advisors contact freshman students on a weekly basis and meet with students as needed to assist them in reaching academic and personal success.

WELCOME WEEK

A special Welcome Week program is offered to all students during the first week of each semester. Welcome Week is designed to help students understand Woodbury's values, become familiar with campus resources and opportunities for involvement, develop relationships, and feel part of the Woodbury community.

The San Diego campus has an orientation program for all incoming students. Attendance is encouraged, as information will be provided on University policies, services, programs, and concerns particular to the San Diego campus.

ACADEMIC SUPPORT PROGRAMS

Housed in the Whitten Student Center on the Burbank campus, the Office of Student Development provides academic support programs free of charge to all Woodbury Students. Collaborating with both faculty and stu-

dent leaders, the Office of Student Development strives to provide comprehensive services that assist students in reaching their academic goals.

ACADEMIC ADVISING

Office of Student Development academic advisors assist students in the development of meaningful educational plans that are consistent with their academic, personal, and professional goals through direct service to the student and collaboration with faculty and other campus resources. OSD advisors coordinate advising activities and provide direction and assistance to both faculty and students who have advising concerns.

Academic advisors offer academic counseling for students at-risk academically and administer probationary actions for the general student body. Though a student may at times need to consult with a variety of individuals, each student is assigned one primary faculty advisor who is located in his/her major department. The function of this association is to support and challenge the student in career and educational decisions. During the registration for each semester, students are required to consult with their assigned faculty advisor and to obtain their major and/or general education course requirements.

TUTORING

Drop-in tutoring is available starting the second week of the Fall and Spring semesters and concludes the week before Studio Finals. Appointments are available beyond the drop-in hours and for subjects or times not listed on the published tutoring schedule (available each semester on the university portal).

ACADEMIC PEER MENTORS

Academic Peer Mentors—academically accomplished students in each major—assist students in time management, study skills, and use of campus and community resources. They offer guidance and encouragement on a weekly basis throughout the semester. Any student may request to be paired with an Academic Peer Mentor.

INTERNATIONAL PEER ADVISORS

International Peer Advisors provide guidance to international students as they transition to life as a Woodbury University student. IPAs communicate

weekly with international students, plan events designed to meet the needs of international students, and assist with the facilitation of International Student Orientation.

POLICY AND PROCEDURES FOR ACCOMMODATING STUDENTS AND APPLICANTS WITH SPECIAL NEEDS: MOBILITY-BASED AND NON-MOBILITY BASED DISABILITIES (REVISED AS OF JULY 2012)

Woodbury University is strongly committed to promoting and achieving equitable learning opportunities and participation for students with disabilities. The university complies with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and applicable state and local anti-discrimination laws. Pursuant to these laws, no qualified individual with a disability shall unlawfully be denied access to participation in or benefits from any services, programs, or activities of the university.

The university recognizes physical and mental disabilities that include mobility, sensory, health, psychological, and learning disabilities, and provides reasonable accommodations to qualified individuals with disabilities once the disability is adequately documented, as provided below. It is the responsibility of the student to make his or her disability and needs known in a timely fashion and to provide appropriate documentation and evaluations to support the accommodations the student requests. The university, however, is unable to make accommodations that are unduly burdensome or that fundamentally alter the nature of the service, program or activity.

PROCEDURES FOR REGISTERING FOR REASONABLE ACCOMMODATION

Whenever possible, at least two weeks prior to the beginning of each semester, if not earlier, students seeking an accommodation for their disability should schedule an appointment with the Office of Student Development, fill out an “Accommodation Request Form,” and provide supporting documentation, as discussed below. This will ensure adequate time to determine if the documentation is sufficient and to make any necessary advance arrangements for the accommodation(s). Any documentation, or request for accommodation, that is received after the start of classes may delay the provision of accommodations.

For assistance contact the Office of Student Development at 818.252.5254. The accommodation request forms can either be found in the Whitten Student Center or downloaded from the Portal site at my.woodbury.edu.

It is the student's responsibility to identify the need for an accommodation and provide the appropriate documentation for the requested accommodation. Accommodations will be arranged, once students have met with a staff member from the Office of Student Development, formally documented and registered their disability. It is the student's responsibility to keep all appointments related to the provision of accommodations.

GENERAL DOCUMENTATION GUIDELINES

Students who wish to be considered for reasonable accommodations must submit current documentation (i.e., medical/educational/diagnostic reports) from licensed physicians, psychologists, or other qualified professionals as well as supporting historical records and materials.

EVALUATOR QUALIFICATIONS

The professional conducting the assessments and rendering diagnoses must have comprehensive training with regard to the specific disability being addressed.

All diagnosticians must be impartial individuals who are not family members of the student.

The name, title and professional credentials of the evaluator, including information about license or certification, the area of specialization, employment, and state in which the individual practices should be clearly stated in the documentation.

CURRENT DOCUMENTATION

The university requires that submitted documentation be within three years old; however, utilizes common sense and discretion in accepting older documentation of conditions that are permanent or non-varying. Changing conditions and/or changes in how the condition impacts the individual brought on by growth and development may warrant more frequent updates in order to provide an accurate picture. The university, therefore, reserves the right to request additional information in order to determine eligibility.

COMPREHENSIVE DOCUMENTATION

- State the specific disability, as diagnosed, and when appropriate, should relate the disability to the applicable professional standards, for example, DSM-IV-TR.
- Provide relevant educational, developmental, and medical history.
- Describe the comprehensive testing and techniques used to arrive at the diagnosis. Include test results with subtest scores (standard or scaled scores) for all tests.
- Describe the functional limitations. Explain how the disability impacts the student's daily functioning and abilities.
- Offer suggestions for accommodations for the disability and the rationale for the accommodations.

An Individualized Education Plan (IEP) or a 504 Plan is not sufficient documentation of a disability.

The university may require additional documentation if it is determined that the existing documentation is incomplete or inadequate to ascertain the extent of the disability or the need for reasonable accommodation. The cost of obtaining documentation is borne by the student.

Please consult with the Office of Student Development for specific documentation guidelines for particular disabilities.

NON-MOBILITY BASED REASONABLE ACCOMMODATIONS

Accommodations and services will be provided for qualified students with documented disabilities on a case-by-case basis. Examples of the accommodations that may be provided when appropriate, include but are not limited to readers, interpreters, note takers, alternative textbook formats, course load modifications, exam accommodations, and flexibility on assignment deadlines. The university will be ultimately responsible for determining appropriate accommodations in accordance with the law. This decision will be made on the basis of the documentation provided and the requirements of the academic program. Accommodations will not be considered reasonable if they would fundamentally alter the nature of the program or if they would be unduly burdensome for the university, either financially or administratively.

MOBILITY-BASED AND PHYSICAL DISABILITY REASONABLE ACCOMMODATIONS

The university will insure that mobility-impaired/physically disabled students are scheduled into appropriate classrooms and provided with all necessary equipment and accommodations necessary for the student's full participation in a course provided that it would not be unduly burdensome or fundamentally alter the nature of the goods or services provided by the university.

After a mobility-impaired/physically disabled student meets with the Office of Student Development, completes an "Accommodation Request Form," and provides supporting documentation, as discussed above, the Office of Student Development will notify the student's instructors. Each instructor must determine in conjunction with the Office of Student Development if the classroom, lab or studio is physically accessible prior to requiring the student to attend class.

All classrooms, laboratories and locations for meetings or special events off campus will be evaluated for mobility-impaired access for wheelchair users or other mobility-impaired/physically disabled students prior to requiring students to attend any meetings or special events off-campus.

CLASSROOMS

All classrooms, laboratories and study areas that will be readily accessible for mobility impaired students will be equipped in the following way:

There will be accessible desks, tables, or workstations designed to provide the required wheelchair seating space with ISA priority signage to indicate that mobility-impaired/physically disabled students will have first priority use.

Accessible desks, tables, or workstations will be fixed to the floor or otherwise permanently installed.

The desks, tables, or workstations will be placed in such a manner as to enable the mobility-impaired/physically disabled student to interact with the class and the instructor; is not made to sit alone, facing a wall, or the other students.

The location of the desk, table, or workstation has to be near an accessible entrance and exit of the classroom.

EQUIPMENT

All equipment used in classrooms will be readily accessible to mobility-impaired/physically disabled students. By notifying the Office of Student Development at least two weeks prior to the semester, whenever possible, of their mobility based disability and filling out the "Accommodation Request Form," students will not be required to ask for an accessible facility or readily accessible special equipment or tools. This does not apply to students requiring non-mobility based and non-physical disability reasonable accommodations, such as special educational accommodations (e.g., note takers).

FIELD TRIPS AND OFF-SITE CLASS ACTIVITIES

All field trips and any off-site or on-site class activities scheduled outside of the regular classroom, laboratory, or studio will be accessible in the following way for mobility-impaired/physically disabled students:

Instructors are required to uphold all policies, procedures, and practices for field trips and off-site activities to ensure that the location is accessible for a mobility-impaired/physically disabled student enrolled in their course. After evaluating the location, if the instructor cannot ensure accessibility, the instructor must demonstrate that modifying the location would fundamentally alter the nature of the programs and services offered as a part of the course.

If accessibility is legitimately denied to a special event or field trip, the instructor must provide written notice to the student and provide them with substitute materials or events to compensate for the inaccessible field trip or special event.

The Hollywood Gallery may not be used for any student classes, student presentations, or student events.

HOUSING

The university's North Hall student residence has rooms equipped for mobility-impaired/physically disabled students. Students will need to indicate on the on-line housing application the need for an accessible room, and medical documentation will be required to secure the room assignment. After which, no additional

documentation of the disability will be needed. There will not be an additional fee for an accessible room. A limited number of accessible spaces are available.

PUBLIC EVENTS

Public events, held on campus in which the general public and student population are invited, will be held in accessible locations on campus. In circumstances in which changing a location for an event to make it accessible would fundamentally alter the nature of the goods or services provided such as to deny a mobility-impaired/physically disabled student access, the student will be provided with a written notice that the public event cannot be located in an accessible location. The student will also be provided with substitute materials or events to compensate for the special event.

NEW WOODY'S CAFÉ

The university will provide appropriate accommodations to ensure that New Woody's Café will be accessible to mobility-impaired/physically disabled students at all times the Café is operational.

DISABILITY GRIEVANCE PROCEDURE

The university has an internal grievance procedure for resolution of complaints alleging violations of disability complaints. Students may also use this grievance procedure to appeal the university's decisions regarding requests for accommodation. To file a grievance, students should contact the Dean of Students located in the Whitten Student Center.

If a student has any questions or concerns about disabilities, they should contact the Office of Student Development at 818.252.5254 or stop by the Whitten Student Center.

CAREER DEVELOPMENT

Career guidance and development activities provided by the Career Development Office strive to provide students and alumni with the tools required to ensure a smooth transition from college to careers and secure professional career goals. The office supports students through the stages of their university experience, from the first year through graduation and beyond. We work to develop and improve the professional identities of our students and partner with industry professionals to increase opportunities for our students and alumni. The office provides a

continuum of collaborative services, activities and programs that assist students and alumni in meeting their needs relative to career development, internship experiences and employment opportunities. Our programs, activities, and services are designed to strengthen persistence, enhance learning, assist decision-making and facilitate personal and career success.

Career Development houses five essential programs that provide activities and interventions that assist students and alumni in their career planning process: 1) Career Counseling 2) Career and Alumni Networking Opportunities 3) Career Services Manager (CSM NACElink Network) 4) Internship Assistance 5) Professional and Graduate School Planning.

1. Career Counseling offers professional, confidential counseling to help undergraduate, graduate students and alumni with career, educational, personal concerns. Programs and services include:
 - Career counseling and career exploration activities; career assessment inventories to assist in career development.
 - Personal assistance on issues such as choosing or changing a major and career change or transition
 - Support and guidance to explore, define, and realize career goals.
 - Assistance with goal-setting and goal achievement through a variety of career exploration activities.
2. Career Opportunities and Alumni Networking offers:
 - Resume reviews and practice interviews (Mock interviews).
 - Internship search strategies and resume preparation.
 - On-campus recruitment of students by employers through interviewing, information sessions and career and internship fairs.
 - Information about full-time jobs, employers, general information about employment trends, income and other career issues available in the resource library.
 - On-demand Career Workshops on job search techniques, resume writing, interviewing, networking and salary negotiations.

- State-of-the-art computer resources, access to internet job listings, labor market information, researching occupations.
 - Bi-weekly career e-newsletter, the office's main vehicle for communicating a wealth of information to students.
 - Industry- and major-specific Recruiting Fairs, Alumni Panel Discussions, Employer Info Sessions, Etiquette Dinners, and Networking Mixers.
 - Job Bulletins and daily e-mail announcements to inform students, staff and faculty about upcoming events.
3. Career Services Manager provided by NACElink Network (CSM) is the university's 24/7 web-based student and alumni job board, and lists the following opportunities:
- On-campus and off-campus employment opportunities
 - Part-time, full-time and Internship opportunities.
 - Post-degree career opportunities – locally and nationally.

Students register at no cost and then, using sophisticated search tools, identify potential opportunities to which they may apply. Students can upload their resume and work samples (i.e. writing samples, cover letters, portfolios, etc.). Employers can review student resume and work samples as well as contact students for follow-up information. CSM is located at <https://woodbury-csm.symplicity.com/students> and is free to access. Login requires one's username and password

4. Internship Assistance

The Career Development Office can assist in connecting you with "real" world career-related experiences that have proven to be a critical career development step for students. The staff of the Internship Program connects with employers locally and nationally to develop new internship opportunities for you! We collaborate with campus faculty in this endeavor as well to support your developmental/academic internship experiences. How do we help you find an internship?

- Meet with a career counselor for individual guidance as well as direction to appropriate faculty personnel
- Log onto CSM, the campus on-line internship

resource (<https://woodbury-csm.symplicity.com/students>).

- Attend our Internship Employer Info session & Internship Expos.
 - Visit the Career Development Office for numerous internship publications.
 - Find an internship relevant to your major to fulfill your academic internship requirements.
5. Professional and Graduate School Advisement
- Guidance for anyone interested in attending professional or graduate programs.
 - A library of resources dealing with professional school directories and grad school test books.
 - Graduate School Personal Statement assistance.

CAMPUS FACILITIES

ASPECT AND FACULTY ANNEX

The Aspect Building once housed the school of business and before that the university's ESL classrooms. Now it is home to a variety of classrooms and activities, mostly in the design and media areas, including Woodbury's stop motion lab. In addition there are faculty offices for the different schools.

CABRINI HALL

Cabrini Hall, part of the original Villa Cabrini, houses Fashion Design, Development, and the dining hall. Design studios in Cabrini Hall are accessible 24 hours, seven days week. Cabrini Hall also houses the Judith Tamkin Fashion Center.

THE DESIGN CENTER

The Design Center is dedicated to art/design and houses Animation, Graphic Design, Interior Architecture, and Design Foundation studios. Each department has dedicated studio spaces for students. All Interior Architecture students have dedicated space in the studios, for which they pay an additional tuition fee. Graphic Design and Animation students have dedicated space for the senior level students. The dedicated studio spaces are also used for the appropriate studio classes. The art/design departments share computer facilities and studio classrooms on the first floor. Each department has individual support areas and archival storage space.

HENSEL HALL

Hensel Hall is the main administration building, housing Reception, Admissions, the Office of Career and Alumni Relations, the President's Office, and Saffell Board Room.

ISAACS FACULTY CENTER

The Isaacs Faculty Center is the refurbished Wilshire Hall. It houses all the full-time faculty in three of the university's four schools. It has two conference rooms, the large Kirkendall Conference Room and the smaller Nielsen Conference Room.

DIGITAL ENTERTAINMENT STUDIO

Beginning construction in July 2012 this complex replaces Kirby Hall. It will house a sound stage, a screening theater and sound mixing room, prop storage, scene docks, plus audition and rehearsal rooms. It sits on the upper quad, next to the university's recreational courts that are the site of intramural sports in soccer and basketball.

MILLER HALL

Miller Hall houses the Business Offices, Registrar's Office, Financial Aid Office, Technology Office, computer labs and smart classrooms.

RESIDENCE HALLS

Resident halls house approximately 225 students at Woodbury's Burbank campus. North Hall, the newer of the two buildings, offers breathtaking views of the valley. South Hall, nestled behind Alumni Quad, is in the heart of the campus's activity.

GALLERIES

Nan Rae Gallery is the university's main gallery on campus. It is a modern open-plan facility in the basement of Cabrini Hall. It hosts exhibitions of student work, along with the work of visiting artists.

Powell Gallery is a two-story open gallery on the first floor in the center of the Design Building shared by all the art/design departments, including Fashion Design. Its primary function is for departmental studio reviews, which can be viewed in progress by faculty and students from all the programs. The Gallery is outfitted for multi-media projection and is available for exhibitions and lectures.

The Judith Tamkin Fashion Center in Cabrini Hall houses rotating exhibitions of items from the Fashion Study Collection, as well as student work. The Woodbury University Fashion Study Collection, consisting of over 6,000 garments and accessories that represent the clothing history of the past 200 years, is available as a hands-on resource to students and faculty. Students may intern with the curator, working on displays and management of the collection.

The Wedge Gallery in the Architecture Complex offers exhibits of student and faculty work.

ARCHITECTURE SHOP

All students have access to the Shop Facilities in the Architecture Complex. These facilities include CNC milling, 3D printing, and laser cutting machines. Students are required to take and pass the Shop Safety Course before using the equipment.

COMPUTER FACILITIES

Technology is a shared resource on campus. Each building offers students a variety of computer labs and other technological resources, from laser cutters and render farms to printers, plotters, and smart computer based classrooms.

Black & white and color printing and plotting is available in computer labs at the student's expense.

Student lab techs are present during all open lab hours and are the initial source for resolving any lab based problems experienced by students.

Internet access is available from all computer lab workstations as well as from the university's wireless network which is available from anywhere on campus (except residence halls which have their own wireless Internet access).

DIGITAL RESOURCE CENTER

The DRC is a support center, not a teaching lab, which offers expanded computer services designed to support the new laptop requirements for students in Animation and Graphic Design. It is equipped with a Render Farm with server space to speed up rendering, four stations equipped with pencil testing software, and space for setting up laptops. The Render Farm is a high-speed rendering cluster of 40 nodes with server space of

roughly 8 terabytes. This will allow the Animation seniors to produce fully CG projects in a reasonable amount of time. The Render Farm is also useful for Interior Architecture rendering of large print-size files of interior spaces for presentation. Future plans include setting up large printers and scanners to network the Digital Resource Center to the rest of the labs.

LASER CUTTER LAB IN THE DESIGN CENTER

The LCL is available to all students at the university during scheduled hours under the operational supervision of a lab tech. The lab is used by all of the art/design departments as well as architecture. Check with the lab as to cost for student use.

SOUND ROOM

D2 offers a recording room by the students. This room contains a PC computer with monitor, speakers, and a mike. The room is partially soundproofed. Students check out a key to the room and record dialogue for their films.

DESIGN CENTER INTERIOR RESOURCE LIBRARY

The resource library, located on the first floor of the Design Center, is primarily for the use of Interior Architecture students, but is available for any student needing materials for a project. Some materials can be taken permanently; others are loaned out on a time basis. The resource library has posted hours and is supervised by Interior Architecture students.

GRAPHIC DESIGN PHOTO AND SCREEN PRINTING LABS

The photography facilities include a dry-mount room and adjacent shooting lab available for product photography. The lab areas also house the necessary equipment for the silk-screen program.

LIGHTING LAB

The Lighting Lab houses track lighting fixtures that can accommodate different types of fixtures and lamps. The lab is outfitted with a control system that allows for the setting of lighting scenes.

SCHOOL OF ARCHITECTURE

A complex of dedicated studio spaces for architecture students, the complex has 24-7 access throughout the year.

SCHOOL OF BUSINESS BUILDING

The Business Building houses the Dean's office as well as the office of the associate dean, business chairs, and faculty. The building also comprises seminar rooms, electronic classrooms, computer labs, and the Fletcher Jones Foundation auditorium.

WHITTEN STUDENT CENTER

The Whitten Student Center, named after beloved former president of the university "Pop" Whitten, houses the Office of Student Development (academic support and student life), the Writing Center, the Institute for Excellence in Teaching and Learning, and the Transitional English Language Program. Central Services is also housed in "The Whit." The lounge, computer stations, tutoring areas, seminar room and meeting spaces serve as popular gathering spots for students.

OPERATION MANUAL

Admissions

Don E. St. Clair, Vice President,
Enrollment Management
and University Marketing

The information in this section applies to the daytime undergraduate program. Admission information for evening and weekend intensive programs and graduate programs are located in appropriate sections in other portions of this catalog.

UNDERGRADUATE ADMISSION POLICY

Woodbury University welcomes and encourages candidates for admission who are focused on studying in an environment emphasizing professional careers. The Admission Committee carefully considers each applicant as a unique individual with special talents, strengths and areas of challenge. Primary emphasis is placed on the applicant's prior academic record. A writing sample, evidence of artistic and creative talents, standardized test scores, recommendations, a record of extracurricular activities, work experience and personal interviews may also be considered in the admission decision. Faxed documents will not be considered official. Upon enrollment, Woodbury requires that each student has graduated from a

regionally accredited secondary school. A high school equivalency certificate or GED may be considered on an individual basis.

Applications for admission are reviewed on a rolling basis. Applicants with or without prior college experience may apply for admission to the fall or spring semesters or to the summer session.

ADMISSION INTO THE SCHOOLS OF ARCHITECTURE AND MEDIA, CULTURE & DESIGN

Students applying for one of the design majors are encouraged to send photographs or slides of their work. A portfolio is not required for students as part of the admission process.

Transfer applicants may be asked for a portfolio for placement in studio courses. Portfolios submitted as part of the application process may be picked up on campus by prior special arrangement. Otherwise, all documents submitted for review become property of the university and will not be returned to the applicant.

Students interested in the San Diego campus may make application at either the Burbank or San Diego campus. Applications submitted to the Burbank campus are forwarded to San Diego for processing. The San Diego campus maintains duplicate files of all students registered for the San Diego campus classes. If an application will be submitted directly to the Burbank campus, the student's advisor at the San Diego campus must be notified.

REQUIREMENTS FOR FRESHMAN ADMISSION

Students who are currently attending high school or who have never attended a college or university are considered freshman applicants. To receive full consideration for admission, candidates must submit all required documents on or before the priority filing date. Applications will be accepted after this date, but decisions will be made on a space-available basis. Candidates are strongly encouraged (although not required) to complete a college preparatory curriculum.

The following list outlines the recommended high school course curriculum for freshman applicants.

English	4 years
Mathematics	3 years
Science	1 year
Foreign Language	3 years
Social Studies	2 years

REQUIRED DOCUMENTATION

The applicant's qualifications are evaluated upon receipt of the completed application form, the \$35 application fee or an approved fee waiver, standardized test scores, and official high school transcripts. A personal essay and two academic references are optional. The university requires certification that the student has graduated from a regionally accredited secondary school or community college with an associate's degree. A high school equivalency certificate or GED may be considered on an individual basis. Although not required, a personal interview is highly encouraged for all applicants. In addition, students applying for a major in one of the design fields may submit photographs or slides of their work, if available. With the exception of Animation Arts portfolios and special requests, all documents submitted for evaluation for admission to the university become the property of the institution and will not be returned to the applicant.

HIGH SCHOOL TRANSCRIPTS

Applicants must request that their high school send an official secondary school transcript in a sealed envelope directly to the Office of Admission showing a complete record of all course work, including those courses in progress. A final high school transcript is required of each student before enrollment at Woodbury University.

TEST SCORES

Applicants to the freshman class are required to take either the Scholastic Assessment Test (SAT I) or the American College Test (ACT) and have their scores sent to the Office of Admission. Standardized tests scores are considered in the admission decision. Students who hold an associate's degree (but not a high school diploma) from a community college are exempt.

REQUIREMENTS FOR TRANSFER ADMISSION

Students who are currently attending or who have previously attended a college or university are considered transfer applicants. There is a minimum number of units required for transfer. To receive full consider-

ation for admission, candidates applying must submit all required documents on or before the priority filing date. Applications will be accepted after this date, but decisions will be made on a space-available basis. Applicants are expected to be in good academic standing at all previous institutions attended. Students must submit official transcripts from all colleges previously attended.

Applicants who have completed fewer than 30 transferable semester units or 45 transferable quarter units at the college level are required to provide official SAT I or ACT scores. Although not required, a personal interview is highly recommended. Transfer students applying for a major in one of the design fields may submit photographs or slides of their work, if available. With the exception of Animation Arts portfolios, all documents submitted for evaluation for admission to the university become the property of the institution and will not be returned to the applicant.

TRANSFER CREDIT INFORMATION

Woodbury University awards transfer credit earned at regionally accredited colleges and universities on a course-by-course basis. Courses are considered for transfer when a grade of “C”(2.0) or higher has been earned. Transfer credit is accepted only when the course is applicable toward major, minor, Integrative Learning and/or elective requirements for the Woodbury University degree. Credit is not granted for coursework completed at an institution that does not have regional accreditation or specialized accreditation. An official notice of transfer credit will be issued by the Registrar’s Office. The VA will be notified of all transfer credit awarded to students receiving veterans benefits.

TRANSFER CREDIT FOR VOCATIONAL COURSES AND FROM INSTITUTIONS WITH SPECIALIZED ACCREDITATION

A maximum of thirteen semester units of vocational courses from a regionally accredited institution may be accepted for transfer and applied toward a Woodbury degree. Integrative Learning requirements cannot be satisfied by the completion of vocational courses.

Based on the recommendations of the American Council on Education (ACE) or the Commission on Recognition of Postsecondary Accreditation (CORPA),

Woodbury University considers selected course transfer for credit from specialized institutions that hold accreditation status with their specialized accrediting agency, specifically Council for Interior Design Accreditation, NAAB, or NASAD. Credit will be transferred for this course work only when a grade of “C” (2.0) or higher has been earned. Integrative Learning courses will not be transferred from specialized institutions.

Final decisions on the awarding of transfer credit are made by the Registrar’s Office.

GENERAL EDUCATION TRANSFER POLICY FOR STUDENTS WITH AA, AS, OR BACHELOR DEGREE

Transfer credit is not available for those who hold a bachelor’s degree from an institution without regional accreditation.

Transfer students with an earned Associate of Arts or Associate of Science degree in an academic major from a regionally accredited college in U.S. or a degree from an international academic institution with English as the language of instruction that is equivalent to a U.S. degree have met most of Woodbury University’s lower-division general education requirements. Students still must satisfy all Academic Writing requirements and all requirements in the major program, including lower division general education courses. In addition, students must satisfy all upper-division general education requirements and meet all other admissions and graduation requirements and competencies of the university.

Degrees/credits earned more than eight years before admission or readmission will be accepted to meet Integrative Learning and university graduation requirements, as well as major requirements at the discretion of the university.

Students with a bachelor’s degree from a regionally accredited college or university in the U.S. or from an international academic institution with English as the language of instruction that is equivalent to a U.S. bachelor’s degree will be considered to have fulfilled most general education core requirements except Academic Writing. Additional specific Integrative Learning courses may be required to support the academic major selected by the student. Specific requirements for Integrative

Learning support courses, major courses and elective courses are fulfilled by transfer equivalent courses when a grade of “C”(2.0) or higher is earned. Transfer credit is not available for those who hold a bachelor’s degree from an institution without regional accreditation or from an international institution that is not accredited.

Degrees/credits earned more than eight years before admission or readmission will be accepted to meet Integrative Learning and university graduation requirements, as well as major requirements at the discretion of the university.

CREDIT BY EXAMINATION

Woodbury offers credit by examination when the examination is administered and sponsored by these recognized agencies within American higher education:

- Advanced Placement Examinations by the College Board (see below).
- Courses evaluated and listed by the American Council on Education.
- Excelsior College Exams (formerly called ACT-PEP) Credit is awarded based on the recommendations of the American Council on Education.
- College Level Examination Program (CLEP)
 - 40th percentile for general area examinations is required, excluding the English Composition examination.
 - “C” level or higher is required on the subject area examinations.
- D.A.N.T.E.S.

“C” level or higher is required on the subject examinations.

Scores must be sent directly by the agency to Woodbury University in order to be evaluated for credit.

Woodbury encourages matriculated students who believe that they have the equivalent academic knowledge required in specific subject areas to pursue the earning of credit by examination. Matriculated students must request permission to take these exams from the Registrar’s Office. Failure to obtain permission may result in denial of transfer credit.

ADVANCED PLACEMENT EXAMINATIONS

Woodbury University accepts scores of 3, 4 and 5 on Advanced Placement (AP) Examinations administered by the College Board and awards credit applicable to major, Integrative Learning and/or elective requirements within undergraduate degree programs. Credit is applied as follows:

AP Examination applicable to units:

Art History	
Two art history courses	6
Art, Studio: Drawing	
Two general education electives	6
Art, Studio: General	
Two general education electives	6
Biology	
Two natural science courses	6
Chemistry	
Two natural science courses	6
Chinese Language and Culture	
Two general education electives	6
Computer Science, A	
Elective	3
Computer Science, AB	
Elective	6
English, Language & Composition	
WRIT 111 Academic Writing I	3
English, Literature & Composition	
One general education elective	3
Environmental Science	
One natural science course	3
French, Language	
Two general education electives	6
German, Language	
Two general education electives	6
Government & Politics, U.S.	
One general education elective	3
Government & Politics, Comparative	
One general education elective	3
History, U.S.	
Two history courses	6
History, European	
Two history courses	6
Human Geography	
One Integrative Learning elective	3
Italian Language and Culture	
Two Integrative Learning electives	6
Japanese Language and Culture	

Two Integrative Learning electives	6
Latin, Virgil	
One literature course	3
Macroeconomics	
ECON 203 Macroeconomics	3
Mathematics, Calculus AB	
Two mathematics courses	6
Mathematics, Calculus BC	
Two mathematics courses	6
Microeconomics	
ECON 204 Microeconomics	3
Music Theory	
Unrestricted elective	3
Physics	
BPHYS 240 Physics I	3
Physics C Mechanics	
PHYS 241 Physics II	3
Physics C, Electricity & Magnetism	
One natural science course (no lab)	3
Psychology	
PSYC 200 Psychology	3
Spanish, Language	
Two Integrative Learning electives	6
Spanish, Literature	
Two literature courses	6
Statistics	
MATH 221 Statistics	3

PLACEMENT EXAMINATIONS

Information about Placement exams can be found under “Integrative Learning” in the section entitled “Academic Proficiencies and Placement.”

REQUIREMENTS FOR INTERNATIONAL STUDENT ADMISSION

Students who are neither citizens nor permanent residents of the United States are considered international students. International students who have completed a formal secondary course of study outside the United States are considered for admission on an individual basis. Information concerning the admission standards for individual countries is available upon request from the Office of Admission.

REQUIRED DOCUMENTATION

Application priority filing dates for international students are: March 1 for international freshmen and April 15 for international transfers when applying for the fall term.

All international students, except those whose native language is English, are required to take the Test of English as a Foreign Language (TOEFL) and have their official results sent directly to the Office of Admission. A TOEFL score of 500 (173 on the computer based test) or higher is required for the undergraduate level and 550 (213 on the computer based test) or higher is required for graduate level in order to be considered for admission to the university. Applicants who have completed a course equivalent to Academic Writing I with a grade of “C”(2.0) or higher at an institution from which Woodbury University accepts English transfer credit are not required to submit a TOEFL score. Students whose native language is English or who have graduated from a U.S. high school may be required to submit SAT I scores rather than TOEFL scores.

The International English Language Test System (IELTS) exams will be taken in lieu of TOEFL. Students must have a minimum score of 6 for undergraduate study or 7 for graduate study.

In addition to the TOEFL score, applicants must provide a completed application form, a \$50 application fee, official transcripts of academic records from secondary schools and all postsecondary course work (if transcripts are issued in a language other than English, a certified English translation will be required), a statement of financial support with bank certification, a personal essay, and two academic references. Students applying for a major in one of the design fields may submit photographs or slides of their work, if available. (NOTE: A portfolio is required for students applying for the Animation Arts major.) With the exception of Animation Arts portfolios, all documents submitted for evaluation for admission to the university become the property of the institution and will not be returned to the applicant.

Whenever possible, official transcripts of academic records must be sent directly from each school attended, whether inside or outside the United States. If it is not possible for a school or university to issue official documents directly to Woodbury University, the applicant should contact the Office of Admission for special instruction. Certified true copies of original academic records may be accepted if an appropriate school or government official has prepared them. In cases where

official records are not issued in English, an official transcript or certified copy in the native language must be accompanied by an official English translation. All copies of records in the native language and in translation must bear the original signature and seal of the certifying officer.

Applicants must provide verification of financial status indicating their ability to meet their financial obligations to the university and to support themselves during their stay in the United States without resorting to unauthorized employment or becoming a burden to the State.

If admitted, the student must submit a tuition deposit of \$355. The Office of Admission will send out the I-20 form needed to obtain a U.S. visa at the time of admission. At the time of registration, the student must present his/her passport with the visa stamp, the I-94 (entry-departure card) and the I-20 form.

TRANSFER CREDIT FROM FOREIGN COLLEGES AND UNIVERSITIES

In order to determine transfer credit from foreign colleges and universities, official transcripts and an English translation, if needed, must be submitted to the Office of Admission. The Office of Admission will submit the official transcripts to a University-approved international credentials evaluation service upon receipt of the student's tuition deposit. The credentials evaluation service's recommendation will be regarded as advisory only. The Registrar's Office of Woodbury University will make final decisions on the awarding of credit.

ADMISSION OF PERMANENT RESIDENTS

The admission policy and requirements for persons who are permanent residents of the United States are the same as those for United States citizens.

ADMISSION OF NON-DEGREE STUDENTS

Students who wish to enroll in a course or courses without seeking a Woodbury University degree are considered non-degree applicants. A non-degree applicant is required to show proof that prerequisite coursework and other academic requirements have been fulfilled.

PROVISIONAL ADMISSION

Applicants who do not qualify for regular admission but who demonstrate potential to perform successfully at the

university level may be granted provisional admission. Full-time undergraduate students admitted with provisional admission are limited to 12 units and are to complete 12 units with a grade point average of 2.00 ("C") or better in their first semester or be subject to academic disqualification.

DEFERMENT OF APPLICATION

Students may defer their application for admission for up to one year from the original term for which they applied. Requests for deferment must be in writing. The student must either complete Woodbury's "Request for Deferment" form (from the Office of Admission) or submit a letter requesting admission for the new semester in which the student is interested and the reason for the deferment. During the deferment period, the Office of Admission will retain all documents and fees submitted to date. If the applicant has not enrolled at Woodbury University within one year after submitting an original application, then all documentation and fees for that applicant will become invalid. The applicant will be required to submit new documentation and fees in order to be considered for future terms.

APPLICATION

- Send your completed application, indicating all high schools and colleges attended.
- Include the \$50.00 application fee (the fee is waived for students who attended an Information Session).
- Request official transcripts from all colleges and universities you have attended. Send transcripts directly to Woodbury University.
- Request an official transcript from the high school from which you graduated. A high school equivalency certificate, GED, or associate's degree from a community college is also acceptable.
- Schedule an advising interview with a counselor.
- Attend the Orientation and Registration session required of all new students.

CRITERIA FOR ADMISSION

An applicant's maturity, sincerity of purpose and motivation are the prime ingredients for success in these programs. The high school diploma or its equivalent, such as the successful completion of the GED or the California High School Proficiency test, or an associate's degree from a community college is the minimum academic criterion.

ACADEMIC CALENDAR 2012/2013

TRADITIONAL UNDERGRADUATE

The academic calendar at Woodbury University includes three academic terms:
Fall Semester, Spring Semester and Summer Session.

	FALL 2012	SPRING 2013	SUMMER 2013
Semester classes begin	Aug. 27	Jan. 14	May 13
Late Registration ((\$35 Late Registration Fee added)	Jul. 30-Sept. 10	Dec. 17-Jan. 28	Apr. 22-May 17
Course Add/Drop period	Jul. 30-Sept. 10	Jan. 14-Jan. 28	May 13-17
Last date to withdraw from courses	Oct. 26	Mar. 15	6-wk Lecture: May 31 10-wk Lecture & Studio: June 21
Last regular class session	Dec. 4	Apr. 23	6-wk Lecture: June 21 10-wk Lecture & Studio: Jul 19
Studio Finals	Dec. 5-Dec. 9	Apr. 24-Apr. 28	Jul 22-26
Final examinations	Dec. 10-14	Apr. 29-May 3	6-wk Lecture: Jun. 24-Jun. 28 10-wk Lecture & Studio: July 22-July 26
Spring Break		Mar. 18-22 (Traditional classes only)	
Faculty Development Days (No Traditional Day/Evening Classes – Intensive Classes meet on these days)	Oct. 15-16	Feb. 19 & Mar. 7	
Semester recess	Dec. 17-Jan. 13	May 6 -12	Jul. 22-Aug. 25

7-WEEK INTENSIVE FORMAT

Undergraduate and Graduate (MBA) programs offered in
7-week modules are conducted during day, evenings and weekends.

	FALL 2012	SPRING 2013	SUMMER SESSION 2013
Module Classes Begin			
Session 1	Aug. 27	Jan. 14	May 6
Session 2	Oct. 22	Mar. 11	July 1
Registration Deadlines			
Session 1	Aug. 31	Jan. 18	May 10
Session 2	Oct. 26	Mar. 15	July 5

Note: Registration in intensive courses is permitted through the first week of each session

Payment: Payment due at time of registration or no later than the Friday of the 1st week of class.

Add/Drop period

Session 1	Aug. 27-31	Jan.14-18	May 6-10
Session 2	Oct. 22-26	Mar. 11-15	July 1-5

Note: Classes beginning the first teaching weekend have an add/drop period which ends the Friday prior to the 1st class meeting.

Last date to withdraw from courses

Session 1	Sept. 14	Feb. 1	May 24
Session 2	Nov. 9	Mar. 29	July 19

Last regular class

Session 1	Oct. 14	Mar. 3	June 23
Session 2	Dec. 9	Apr. 28	Aug. 18

Semester recess

Dec. 10-Jan. 13	Apr. 29-May 5	Aug. 19-25
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MASTERS IN ORGANIZATIONAL LEADERSHIP CALENDAR

5-week intensive format

Module Classes Begin	FALL 2012	SPRING 2013	SUMMER SESSION 2013
Session 1	Aug. 27	Jan.14	May 6
Session 2	Oct. 1	Feb.18	June 10
Session 3	Nov. 5	Mar. 25	July 15

Registration Deadlines:

Session 1	Aug. 27-31	Jan. 14-18	May 6-10
Session 2	Oct. 1-Oct. 5	Feb. 18-22	Jun. 10-14
Session 3	Nov. 5-Nov. 9	Mar. 25-29	Jul. 15-19

Course Add/Drop period:

Session 1	Aug.27-31	Jan.14-18	May 6-10
Session 2	Oct. 1-5	Feb. 18-22	Jun. 10-14
Session 3	Nov. 5-9	Mar. 25-29	Jul. 15-19

Last date to withdraw from courses:

Session 1	Sept. 14	Feb. 1	May 24
Session 2	Oct. 19	Mar. 8	June 28
Session 3	Nov. 23	Apr. 12	Aug 2

Last regular class:

Session 1	Sept. 28	Feb. 15	June 7
Session 2	Nov. 2	Mar. 22	July 12
Session 3	Dec. 7	Apr. 26	Aug. 16

Graduate Commencement May 3
Undergraduate Commencement May 4

**UNIVERSITY BREAKS AND HOLIDAYS
 2012/2013**

All offices are closed BUT Intensive classes may be in session

Fall Semester 2012

Sept. 3 Monday, Labor Day
 Nov. 22-23 Thurs.-Fri., Thanksgiving
 Dec. 17-Jan. 13 Winter Break
 Dec. 24-Jan. 2 Campus Holiday Closure

Spring Semester 2013

Jan. 21, Monday Martin Luther King Day
 Feb. 18, Monday President's Day
 March 18 - 22 Mon.-Fri., Spring Break
 March 29 Friday, Good Friday

Summer Session 2013

May 27 Monday, Memorial Day
 July 4 Independence Day

UNIVERSITY EVENTS

Founder's Week 2013 To be announced
Fashion Show Benefit April 29, 2013 (Tentative)
Awards Convocation and Senior Dinner May 3, 2013

**REGISTRATION FOR SPRING 2013
 & SUMMER 2013/FALL 2013**

The registration periods for the 2012/2013 Academic year is tentatively scheduled, as a result the actual date registration begins is subject to change. Information will be provided through email to all students regarding advising and registration periods and will also be posted on the university portal.

**Academic Advising and Course Selection Period
 for Returning students begins:**

Spring 2013	Summer 2013/ Fall 2013 Semesters
Nov. 5, 2012	March 25, 2013

**General (Open) Registration
 Returning Students**

Spring 2013	Summer 2013/ Fall 2013 Semesters
Nov. 26, 2012 – Jan. 28, 2013	Summer Apr. 22, 2013 – May 17, 2013 Fall Apr. 22, 2013 – Sept. 9, 2013

FINANCIAL AID CALENDAR 2013/2014

Students reapplying for financial aid assistance for 2013/2014 should complete their applications by the priority dates listed below. If applying for the full year only the 1st priority filing date needs to be met. Priority dates for spring 2013 or summer 2013 are for students returning mid-year or for summer only.

Priority filing date for returning students

Fall 2013	Spring 2014	Summer Session 2014
April 3, 2013	Nov. 1, 2013	March 15, 2014

2013/2014 Cal Grant filing deadline:

March 2, 2013

Financial Information

FINANCIAL AID

Celeastia Williams,
Director of Enrollment Services

Students beginning the process of selecting a college find that the cost of an education is likely to be a major concern. Woodbury University is committed to assisting students with these costs through a variety of financial aid programs. Many students need help with the educational expenses incurred while attending Woodbury. There are scholarships available that may be awarded based on academic merit.

Financial aid includes grants, scholarships, loans and part-time employment. The university offers a combination of these types of aid from various sources in an award package. Financial aid is awarded on the basis of financial need. Eligibility for financial aid is established through the Free Application for Federal Student Aid (FAFSA). Continued financial aid eligibility is based on financial need and satisfactory academic progress.

An application for financial aid does not affect the student's chances of admission.

HOW TO APPLY FOR FINANCIAL AID

Students who wish to be considered for assistance from Woodbury University are required to complete a Free Application for Federal Student Aid (FAFSA) and a Woodbury University Financial Aid Information Request Form. To complete a FAFSA go to FAFSA on the web at fafsa.gov. A limited number of FAFSAs may be available through high school guidance counselors, local college financial aid offices or from Woodbury University. New students must be accepted for admission to Woodbury before an offer of financial assistance is given.

California residents will meet the Cal Grant program deadline by filing their FAFSA on or before March 2. The Cal Grant program also requires that students who have not previously been recipients of a Cal Grant file a GPA Verification Form with the California Student Aid Commission no later than March 2. The GPA Verification Form is available through high school guidance

counselors, local college financial aid offices and Woodbury University.

Financial aid is awarded on a yearly basis for the traditional academic year of fall and spring semesters. Students interested in summer funding should inquire in the preceding semester about the availability of aid.

Financial aid is not automatically renewed each year. Students must remember to reapply each year by filling out a new FAFSA.

WHO IS ELIGIBLE?

In order to receive financial assistance from Woodbury, a student must meet the following criteria:

- The student must be enrolled or accepted for enrollment as a matriculated student in an eligible program as an undergraduate or graduate;
- The student must be a U.S. citizen or national or:
 - A. be a permanent resident of the United States;
 - B. provide evidence from the U.S. Citizenship and Immigration Services (USCIS) that he/she is in the United States for other than a temporary purpose with the intention of becoming a citizen or permanent resident;
 - C. is a citizen of the Federated States of Micronesia, the Marshall Islands or a permanent resident of the Trust Territory of the Pacific Islands (Palau);
 - D. is a graduate of an accredited high school, hold a GED certificate, or an associate's degree from a community college.
- The student must maintain satisfactory academic progress standards.
- The student must not be in default on any Federal Student Loan, to include Federal Stafford Loans, Federal Perkins Loans (formerly called NDSL), Federal Direct Loans, nor owe a refund to any institution for funds received under the Pell Grant, SEOG or SSIG programs. Further, for parents to receive a Plus Loan, neither parent nor the student may be in default or owe an overpayment to any Financial Aid grant program.
- The student must be in compliance with Selective Service Registration laws and sign a statement certifying compliance.

- The student must certify that he/she has not engaged in the unlawful manufacture, distribution, dispensing or use of a controlled substance.

WHAT KIND OF FINANCIAL AID IS AVAILABLE?

Financial aid available at Woodbury comes from the federal and state governments, the university and private donors. The following list provides an idea of the resources available to our students:

GRANTS

Grants are based upon need and do not require repayment. The following grants are available at Woodbury University:

Pell Grants are funds made available from the federal government and are designed to help needy undergraduate students meet educational costs. These grants are based on demonstrated need as determined by the federal government. Awards currently range from \$659 to \$5,550 per award year.

Supplemental Educational Opportunity Grant (SEOG) is also funded through the federal government. These funds are earmarked for exceptionally needy undergraduate students and may range from \$200 to \$2,000 per year here at Woodbury.

Cal Grant A awards are from the State of California; this award provides assistance to California residents who come from low- and middle-income families. A student's grade point average as well as demonstrated financial need is taken into consideration when making these awards.

Cal Grant B, also from the State of California, is designed for California high school graduates with high academic potential who come from minority, disadvantaged or low-income families, and who have little or no previous college work (less than one semester or 16 quarter units). Awards include semester allowance checks to students for living expenses, plus beginning in the student's second year of study, tuition and fee grants are provided.

Applicants are notified by the California Student Aid Commission if selected to receive a Cal A or Cal B state award.

EMPLOYMENT

On-campus employment opportunities are available and may be included in a financial aid award package to assist students in meeting their educational expenses.

Federal Work Study (FWS) is a program funded by the federal government and Woodbury University to provide part-time employment for students who demonstrate financial need. Students employed through this program are assisted in finding jobs on campus through the Work Study Program Coordinator. Most students work between 8 and 12 hours per week while classes are in session and earn no less than minimum wage.

LOANS

Loans provide students with the opportunity to defer a portion of their educational costs and often form part of a financial aid award package. Woodbury offers the following loan programs:

Federal Perkins Loan Program is one of the oldest federally funded loan programs that make low-interest loans available to needy students enrolled at least half-time. The interest rate is currently 5%. No payments are made nor does interest accrue until nine months after a student ceases to be enrolled at least half-time. Awards are made by Woodbury University and generally range from \$300 to \$5,500 per year based upon available fund allocations.

William D. Ford Federal Direct Educational Loan Programs

- Federal Direct PLUS Loans (Parent Loans)
- Federal Direct Stafford Loans (Subsidized and Unsubsidized)

Woodbury University participates in the William D. Ford Federal Direct Loan programs. As with all federal student aid, you apply for Direct Loans by filling out the Free Application for Federal Student Aid (FAFSA). Most students use FAFSA on the Web to complete their applications. The information on your FAFSA is transmitted to the schools that you list on the application, and those schools use the information to assess your financial need for student aid. Your Financial Aid Letter of Offer will tell you how much you may borrow and the types of loans you are eligible to receive.

Your financial aid package may identify eligibility for the William D. Ford Federal Direct Education Loan Programs (FDELDP). These loan programs are made available by the U.S. Department of Education. Direct Loans are low-interest loans for students and parents to help pay for the cost of a student's education after high school. The lender is the U.S. Department of Education (the Department) rather than a bank or other financial institution.

With Direct Loans, you:

- Borrow directly from the federal government and have a single contact—the Direct Loan Servicing Center—for everything related to the repayment of your loans, even if you receive Direct Loans at different schools.
- Have online access to your Direct Loan account information 24 hours a day, 7 days a week at Direct Loans on the Web at: www.dl.ed.gov.
- Can choose from several repayment plans that are designed to meet the needs of almost any borrower, and you can switch repayment plans if your needs change.

To get an idea of your monthly loan payments after you graduate, take a look at the Department of Education's

repayment calculator at <http://www.direct.ed.gov/calc.html>.

- Federal Direct PLUS Loans (Parent Loans for Undergraduate Students): The PLUS program is for parents who need to borrow to help meet their dependent student's educational costs. Eligibility is based on the parent's passing a credit check. The amount of a PLUS loan may not exceed the cost of education, minus any other financial aid received by the student. Loans made on or after 7/01/2006 now have an annual fixed interest rate of 7.9%. New PLUS borrowers begin repayment of principal and interest within 60 days of the disbursement of the new loan.
- The Federal Direct Loan Program (FDELDP) Student loans are either subsidized or unsubsidized. Subsidized loans are awarded on the basis of financial need. Unsubsidized loans are not awarded on the basis of need; they are available to students who do not qualify for subsidized loan funds. Subsidized loans first disbursed after 7/1/2012 will have an annual interest rate of 6.8%. For unsubsidized loans the interest rate is 6.8%. Maximum amounts that may be borrowed during an academic year as well as aggregate maximum amounts are outlined in the following chart.

FEDERAL DIRECT LOAN BORROWER LIMITS

Academic Level	A.	B. *(see Note)
	Dependent/Independent Student Status: Sub/Unsubsidized Federal Direct Loan Limit:	Additional Unsubsidized Federal Direct Loan Limit
FIRST YEAR	\$3,500/\$2000 (two semesters)	\$4,000 (two semesters)
Freshman (0-29 semester units)	\$1,750/\$1000 (one semester)	\$2,000 (one semester)
SECOND YEAR	\$4,500/\$2000 (two semesters)	\$4,000 (two semesters)
Sophomore (30-59 semester units)	\$2,250/\$1000 (two semester)	\$2,000 (one semester)
THIRD YEAR AND BEYOND	\$5,500/\$2000 (two semesters)	\$5,000 (two semesters)
Junior-completion of degree (60 or more semester units)	\$2,750/\$1000 (one semester)	\$2,500 (one semester)
GRADUATE AND PROFESSIONAL	\$8,500 (two semesters)	\$10,000 (two semesters)
	\$4,250 (one semester)	\$6,000 (one semester)

AGGREGATE LOAN LIMITS

Undergraduate study:	\$31,000 (\$23,000 subsidized & \$8000 unsubsidized)	\$34,500 (additional unsubsidized loans)
.....		
Independent Students & Dependents whose (\$23,000 subsidized + 34,500 unsubsidized) parents cannot get a PLUS	\$57,500	
.....		
Combined undergrad and graduate study:	\$65,500	\$73,000 (additional unsubsidized loans)
.....		

Note: The “Additional Unsubsidized Stafford Loan Eligibility” (up to \$4,000 during the first and second years and up to \$5,000 during the third year and beyond) may be available to independent students or dependent students whose parents cannot borrow under the PLUS program. Each academic year, qualified undergraduates may borrow up to the loan limit specified under column A and then, if eligible, may borrow an additional sum, up to the amount specified under column B.

Alternative Educational Loan Programs: A non-federal credit-based student loan program administered by a network of lenders. These are private loan programs, which offer families alternative financing options to cover college costs and although they are designed to meet educational expenses, students and parents are strongly encouraged to first apply for available loans under the William D. Ford Federal Direct Educational Loan Programs (FDELDP). Should you not qualify for assistance under FDELDP or need additional assistance beyond what can be funded through the federal programs, alternative loans are available to meet those college costs. Application procedures and loan terms vary by lender so it is strongly advised that you research the various options and choose what fits your particular situation the best. Woodbury University will be requested to certify student enrollment and, in many cases, cost of attendance for these loans.

UNIVERSITY-SPONSORED GRANTS AND SCHOLARSHIPS

Applying for financial aid automatically places you in consideration for University-sponsored grants and scholarships. University-sponsored grants and scholarships are available to returning students who have completed at least one semester at Woodbury. Funds are provided from available institutional resources and are therefore not transferable upon withdrawal from the university. Unless otherwise noted, students must maintain full-time status to remain eligible for these funds. University grants and scholarships are for tuition charges only. They are not applied to housing costs. Recipients must meet the standards for satisfactory academic progress and other academic criteria as described within each award category.

need. To qualify for the grant, students must enroll at least half time. Woodbury grant is prorated if less than full time. These awards are distributed during the fall and spring semesters and are applied towards tuition only. Recipients must meet the standards for satisfactory academic progress and maintain a cumulative grade point average of 2.0 or better.

Woodbury University Academic Scholarship is awarded to entering freshmen on the basis of academic standing and personal qualifications. The awards range from \$10,000 to \$12,500 a year for tuition only. These awards are renewable for up to three or four additional years depending upon the student’s academic program. Criteria for renewal include full-time status and maintenance of the required cumulative grade point average.

The Woodbury University Grant is awarded to undergraduate students based upon demonstrated financial

Woodbury University Transfer Scholarship is awarded to entering transfer students on the basis of academic

criteria and personal qualifications. The award ranges from \$7,500 to \$9,000 a year for tuition only. The award is renewable for up to three or four additional years depending on the student's academic program. Criteria for renewal include full-time status and maintenance of the required cumulative grade point average.

The Community College Scholarship, in the amount of \$1,000, is an institutional award that recognizes the relationship between community, college and students who select Woodbury for their baccalaureate study. The award is renewable for tuition charges only and recipients must enroll in a full-time academic load, achieve satisfactory academic progress and maintain a cumulative grade point average of 3.0 or better.

The High School Counselor Scholarship, in the amount of \$1,000, is an institutional award that recognizes the relationship between high school guidance counselors and students who plan to attend Woodbury University. The scholarship is renewable for tuition charges only and recipients must enroll in a full-time academic load, achieve satisfactory academic progress and maintain a cumulative grade point average of 3.0 or better.

SCHOLARSHIPS-DONOR SPONSORED

Woodbury University has several donor-sponsored scholarships. Scholarships, like grants, do not need to be paid back. They are usually awarded to students who meet a combination of eligibility requirements, such as high academic achievement, financial need, class standing or other criteria specified by the donor. Students who have completed one semester or more at Woodbury are automatically considered based on their profiles. Awards are made annually based on available funds.

SATISFACTORY ACADEMIC PROGRESS

Criteria for satisfactory academic progress include both qualitative and quantitative standards. These satisfactory academic policies apply equally to those who receive financial aid.

Qualitative Standards: Cumulative Grade Point Average (GPA) - All students, including recipients of financial aid, are subject to the academic regulations governing scholastic status as outlined in this catalog. To maintain academic progress, undergraduate students must earn a GPA of 2.0 or better, graduate students must

earn a cumulative GPA of 3.0 or better. Recipients of financial aid who fail to maintain the prerequisite GPA place themselves in jeopardy of becoming ineligible for continued financial aid. Failure at the undergraduate level to achieve a cumulative 2.0 GPA by the end of the second year of enrollment at Woodbury University will result in loss of eligibility for financial aid.

Quantitative Standards (Units) - Each academic year, recipients of financial aid are expected to achieve a minimum number of units based on their enrollment status. When the minimum units are not achieved, students place themselves on financial aid probation and may become ineligible for financial aid.

SATISFACTORY ACADEMIC PROGRESS REQUIREMENTS

Satisfactory Academic Progress Requirement

Satisfactory Academic Progress for all undergraduate students is defined in the following chart which indicates the minimum number of semester units which need to be completed each academic year, based on full-time and part-time enrollment status. Fulfillment of the university's minimum satisfactory academic progress requirement does not guarantee degree completion in four years. Please see the section below entitled Academic Load regarding the average unit completion per academic year necessary to accomplish this goal.

ACADEMIC LOAD

Example Of Minimum Satisfactory Academic Progress Standards Within The Time Restriction For Full- And Part-Time Students

	Part Time ** (Entered with Freshman Status) Min. per Sem. Units	Cumulative Units
Year #1	6	12
Year #2	6	24
Year #3	6	36
Year #4	6	48
Year #5	6	60
Year #6	6	72
Year #7	6	84
Year #8	6	96

(Maximum 8 yrs. to complete the B.S. Degree, minimum 126 units)

Year #9	6	108
Year #10	6	120

(Maximum 10 yrs. to complete the B.Arch Degree, minimum 160 units)

	Full Time * (Entered with Freshman Status) Min. per Sem. Units	Cumulative Units
Year #1	12	24
Year #2	12	48
Year #3	12	72
Year #4	12	96
Year #5	12	120
Year #6	12	144

(Maximum 6 yrs. to complete the B.S. Degree, minimum 126 units)

Year #7	12	168
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(Maximum 7 yrs. to complete the B.Arch Degree, minimum 160 units)

Part-time students receive an additional two years to complete their degree objective. If a student is only part-time throughout their academic career, they will find it difficult to complete their degree objectives within acceptable time frames.

*Full-time Enrollment Status: Students are expected to pass a minimum 24 semester hour units each academic year, an average of 12 units each semester, fall and spring.

**Part-time Enrollment Status: Students are expected to pass a minimum 12 semester hour units each academic year, an average of six (6) units each semester, fall and spring.

Note: Summer session at Woodbury University allows students to accelerate or remediate unit or grade point deficiencies from the previous academic semester through full-time or part-time enrollment.

FULL-TIME ENROLLMENT STATUS

Undergraduate: Full-time undergraduates enroll in 12 to 18 units per semester, fall and spring semesters. Summer session enrollments, full-time or part-time, may be used to accelerate a study program or remediate academic progress.

COMPLETION TIME LIMITS FOR UNDERGRADUATE STUDENTS

- Full-time Bachelor of Science and Bachelor of Fine Arts degree candidates who entered with freshman status and without transferable credit must complete their degree requirements within six academic years after matriculation. For transfer students, the time limit for completion of the degree and continued eligibility for financial aid is reduced when transferable units are applied upon matriculation. Eligibility for financial aid ceases six years after matriculation or earlier when the time limit for completion is reduced.
- Full-time Bachelor of Architecture degree candidates who entered with freshman status and without transferable credit must complete their degree requirements within seven academic years after matriculation. For transfer students, the time limit for completion of the degree and continued eligibility for financial aid is reduced when transferable units are applied upon matriculation or extended when the enrollment status varies from full-time to part-time. Eligibility for financial aid ceases seven years after matriculation or earlier when the time limit for completion is reduced.
- When enrolled full-time, undergraduate students must complete an average of 12 units per semester, 24 units during each academic year (fall and spring semesters) and maintain a GPA of 2.0 or better. Failure to meet these quantitative and qualitative standards each academic term will result in the loss of eligibility for financial aid.
- At the conclusion of the second academic year at Woodbury, all undergraduate students must achieve a cumulative GPA of 2.0 or better in order to avoid financial aid probation and possible loss of eligibility for financial aid.

Part-Time Enrollment Status - During each semester with part-time enrollment, students are expected to complete all units attempted.

Undergraduate: Part-time undergraduates enroll in less than 12 units per academic semester during the fall and spring semesters. Summer session enrollments, full-time or part-time, may be used to accelerate a study program or remediate academic progress.

Completion time limits:

- Part-time Bachelor of Science degree candidates who entered with freshman status and without transferable credit must complete their degree requirements within eight academic years after matriculation. For transfer students, the time limit for completion of the degree and continued eligibility for financial aid is reduced when transferable units are applied upon matriculation. Eligibility for financial aid ceases eight years after matriculation or earlier when the time limit for completion is reduced.
- Part-time Bachelor of Architecture degree candidates who entered with freshman status and without transferable credit must complete their degree requirements within ten academic years after matriculation. For transfer students, the time limit for completion of the degree and continued eligibility for financial aid is reduced when transferable units are applied upon matriculation or extended when the enrollment status varies from full-time to part-time. Eligibility for financial aid ceases seven years after matriculation or earlier when the time limit for completion is reduced.
- When enrolled part-time, undergraduate students must complete all units attempted per semester (fall and spring semesters) and maintain a GPA of 2.0 or better. Failure to meet these quantitative and qualitative standards each academic term will result in placement on financial aid probation and possible loss of eligibility for financial aid.
- At the conclusion of the second academic year at Woodbury, all undergraduate students must achieve a cumulative GPA of 2.0 or better in order to qualify for financial aid during a third year of study.

DEFINITIONS AND CLARIFICATIONS APPLICABLE TO REQUIREMENTS FOR SATISFACTORY ACADEMIC PROGRESS (SAP):

Satisfactory academic progress: based on both qualitative (GPA) and quantitative (units) criteria.

- When a student's semester enrollment status varies between full-time and part-time he/she is expected to complete at least twelve units during each semester of full-time enrollment; during each semester of part-time enrollment, he/she is expected to complete all units attempted.

- Failure and No Pass Grades: Courses for which a grade of "F" or "NP" is recorded cannot be counted as units completed toward SAP requirements.
- Withdrawal: Courses for which grades of "W", WU or WW are recorded cannot be counted as units completed toward SAP requirements.
- Audit Courses: Audit course units do not apply as units of progress during an academic semester, and the units graded "AU" are not applied as units completed toward SAP requirements.
- Incomplete: Courses for which a grade of "I" is recorded cannot count as units toward SAP requirements. When the final grade is recorded, then the units and letter grade will be applied toward the quantitative and qualitative SAP requirements.
- In Progress: Courses for which an interim mark of "IP" is assigned do not count as units completed toward the requirement until the course is completed and a final grade is recorded.
- Repeated Courses: A student may remediate a course for the purpose of improving their grade. However, the student only has one chance to repeat a course in which they received a passing grade. If no passing grade is achieved, then a student may repeat the course until they do achieve a passing grade.
- Non-credit Prerequisite of Remedial Courses: Units of enrollment for prerequisite and non-credit prerequisite or remedial courses do not earn credit toward the degree but are counted as units completed toward meeting SAP requirements.

FINANCIAL AID DISQUALIFICATION AND PROBATION STATUS AND PROVISIONS FOR REGAINING ELIGIBILITY FOR FINANCIAL AID

Financial Aid Disqualification Status:

Financial aid recipients who are unable to meet the qualitative and quantitative standards outlined under the policy on Satisfactory Academic Progress (SAP) place themselves on financial aid disqualification. An appeal must be filed with Financial Aid to be considered for probation status. Warning notices of pending disqualification status are mailed to students after the conclusion of the fall semester. Official notices of financial aid disqualification status are mailed to students after the conclusion of each academic year.

For purposes of financial aid, summer session enrollments may be used to remediate units from the previous academic year (Fall and Spring semesters). To remediate GPA deficiencies, courses must be completed at Woodbury as GPA quality points are only applied to units completed in residency. When probation status is not removed within the time limit, students lose their eligibility to qualify for financial aid.

Loss of Eligibility for Financial Aid:

When the terms of the policies on Satisfactory Academic Progress and Financial Aid Probation Status are not met, students experience a loss of eligibility for financial aid. Students who are disqualified for financial aid may continue their study at the university if they are not academically disqualified as well. Academic achievements during this period may assist students in regaining eligibility for financial aid during future terms of enrollment.

Provisions for Regaining Eligibility for Financial Aid:

Students who have lost their eligibility for financial aid may regain their eligibility by remediating the factors, which caused the disqualification, including the following:

- Unit deficiencies may be remediated through completion of credit through approved transfer credit procedures or, under special provisions; the student may complete additional residency course work, which remediates unit and GPA deficiencies.
- Re-admission to the university after a two year period of absence from the university.
- The Second-Year Rule: When eligibility for financial aid is lost due to failure to end the second academic year at Woodbury with a minimum cumulative GPA of 2.0 or better, eligibility may only be reinstated following a financial aid appeal. If the appeal is granted, the student must meet the minimum GPA in the semester immediately following the semester during which the minimum GPA was not achieved.
- An appeal for Financial Aid Probation Status, through a successful appeal of policies on Satisfactory Academic Progress.
- Remediation through summer enrollment at Woodbury or an approved concurrent enrollment at another institution. Summer sessions may be used to remediate deficiencies from the previous academic year.

Financial Aid Probation Status:

Official notices of financial aid probation status are mailed to students following a successful appeal of loss of eligibility for financial aid. During semesters with an approved financial aid probation status, students remain eligible for financial aid and must meet the conditions of their probation to continue their eligibility during future semesters. The conditions of an approved financial aid probation status are defined based upon the deficiencies of the student and must be met within the specified time frames. When probation status is not removed within the specified time limit, students lose their eligibility to qualify for financial aid programs.

Procedures for Appeals to the Policies on Satisfactory Progress:

Students who have not made satisfactory academic progress have the right to appeal their “loss of eligibility for financial aid.” Students who believe they have an extenuating circumstance may submit a written letter of appeal and provide full documentation of the circumstances for review by the Director of Enrollment Services or the Director’s designee. Each appeal will be considered on the merits of the circumstances and on an individual basis. Decisions on appeals are final and are documented in writing.

Petitions to the Financial Aid Appeals Committee

Written petitions for exceptions to financial aid policy are filed at the Financial Aid Office and directed to the attention of the Director of Enrollment Services. Each petition is evaluated on its own merit based on the special circumstances presented by the student. Students are notified in writing regarding the decision.

Disabled Students

Woodbury University is sensitive to the needs of disabled students and makes reasonable accommodations to create an accessible campus. In addition, when determining financial need, the Financial Aid Office takes into consideration extra costs that disabled students may incur while pursuing higher education. Resources available to the student through federal and state programs are considered when evaluating those special needs.

REFUND POLICY FOR STUDENTS RECEIVING STUDENT FINANCIAL ASSISTANCE (TITLE IV FUNDS)

Woodbury University complies with the Higher Education Amendments of 1998, Public Law 105-244, for students who completely withdraw from the university. Accordingly, a refund if applicable will be calculated based upon the Federal refund methodology. Calculated refunds to Federal Title IV programs are based on the amount of aid unearned at the time of withdrawal and have no relationship to the student's incurred institutional charges for the same period. Consequently, financial aid refunds and tuition charged can represent two independent sources of debt a student may incur.

Financial aid refunds are calculated on a per diem basis (days attended at time of withdrawal) for withdrawals up through the 60% point in time for each semester. After 60% of the semester has elapsed there is no refund calculation for federal aid programs. Non-institutional charges and non-refundable fees are excluded from the refund calculation. Calculated refunds are returned to the appropriate aid programs.

CAUTION: You should contact your financial aid counselor to discuss the impact of withdrawing from courses before you withdraw because you could end up owing a repayment to federal aid programs if you have received more aid than you have earned for the payment period and owe money to the university for tuition not covered by aid as a result of the refund.

Students withdrawing from the university must follow the procedures for official withdrawal from courses as indicated in this catalog (see 'Withdrawal from Courses'). It is the student's responsibility to indicate the last date of attendance. In the event a student does not comply with the procedures for withdrawal, the last date of attendance will be the later of the withdrawal date recorded by the Registrar or the date recorded by the Office of Residence Life. A student completely withdrawing from the university will be assessed a \$100 administrative fee.

Registration, Tuition, Fees, and Charge Policies

Registration at Woodbury

Registration at Woodbury University follows an important planning sequence. Students are encouraged to follow carefully the steps of the registration process in order to attain their academic goals with the greatest ease and efficiency.

The process begins either the previous semester for the returning Woodbury student or before coming to the university for the entering student. The steps are outlined in the sequence below, from course selection to registration, which is concluded with verification of payment of tuition and fees. The university encourages students to complete the registration process by the last day of General Registration. However registration continues through the add/drop periods for each semester.

Registration in courses and changes in program (add and/or drop) are the responsibility of the student and must be initiated by the student.

UNDERGRADUATE REGISTRATION

School of Architecture, School of Business, School of Media, Culture & Design, and the Institute of Transdisciplinary Studies.

- **Course Selection Period** (See Academic Calendar). Students select and reserve their classes in advance of the General Registration period. They consult with their academic advisors.
- **General Registration** (See Academic Calendar) The General Registration period will vary depending on the semester. Registration for the next semester in the year, typically spring will begin approximately eight weeks before the start of that semester and ends approximately three weeks before the start of the semester. Registrations for summer or the subsequent academic year's fall semester occur two to five months before the start of those semesters. During this period students register and pay tuition and all other charges for the semester.

• **Late Registration** (See Academic Calendar)

This period begins several weeks before the start of the semester and ends on the last day to add/drop for the semester.

Beginning on the first day of classes, a late registration fee of \$35 is assessed during this period. Students follow the same steps as those during General Registration.

- Registration is completed when all financial obligations are satisfied.

Returning students who register after the regular registration period will be assessed a late registration fee of \$35.

Returning students may register for upcoming 7 week modules in any 15-week period (Fall, Spring, or Summer sessions) up to the Friday prior to the start of the module. Returning students who register after the regular registration period will be assessed a late registration fee of \$35.

Tuition, Fees, and Charges (2012-2013)

UNDERGRADUATE PROGRAM

	B.A., B.S. and B.F.A. Degree (majors other than IA)	B.F.A. Degree (Interior Architecture)	B.Arch. Degree
Tuition- per semester			
12 through 18 units	\$ 15,527	\$ 16,018	\$ 16,342
11 units or less - per unit	\$ 1,012	\$ 1,036	\$ 1,052
Over 18 units (overload) - per unit	\$ 1,012	\$ 1,036	\$ 1,052
Course Audit	50% of the tuition for a credit registration		

FEES

Associated Student Government Fee- per semester (mandatory for Burbank).....	\$ 70
Parking Fee - per semester (for those who park on campus).....	\$ 70
Health Insurance Fee - per semester (mandatory for all traditional undergrad students) Fall semester.....	\$ 408

Spring/Summer semesters	\$ 567
Summer semester only.....	\$ 249

Technology Fee- per semester (traditional undergraduate students only).....	\$125
Course Audit Fee	\$ 55

Note: Students will be charged per page for printing on campus

Weekend College & Intensive Degree Program

Tuition.....	\$ 652 per unit
Associated Student Government Fee - each semester (mandatory)	\$ 35
Parking Fee- each semester (for those who park on the Burbank campus).....	\$ 70
Technology Fee- per unit.....	\$ 8

Application Fees And Tuition Deposits

Application for admission (non-refundable):	
U.S. citizen and permanent resident	\$ 50
International Student	\$ 75
Re-admission Fee	\$ 50

Tuition deposit (non-refundable)

Upon admission to the university, all new students are required to pay a non-refundable tuition deposit. If the student fails to enroll for the semester for which he/she was originally admitted, the entire deposit will be forfeited. Specific information on the payment due date is contained in the official letter of acceptance. The deposits are as follows:

U.S. citizen and permanent resident.....	\$ 110
International Student.....	\$ 355
Housing deposit	
U.S. citizen and permanent resident.....	\$ 250
International Student	\$ 250

Miscellaneous Fees

Deferred Payment Contract Processing Fee	\$ 50
Late Payment Fee	\$50
Withdrawal Fee	\$100
Administrative Drop Fee	\$ 150
Graduation Fee.....	\$ 110
SOAR Fee	\$ 100
Identification Card Replacement Fee	\$5
Late Registration Fee.....	\$ 35
Returned Check Fee	\$ 100
Transcript Fee	no charge

COURSE MATERIALS FEES

ANIM 100 Animation Principles	\$ 20	ARCH 383 Design Studio 3A	\$ 25
ANIM 102 Beginning Figure Drawing	\$ 20	ARCH 384 Design Studio 3B.....	\$ 25
ANIM 193 Open Studio: Animation Principals	\$20	ARCH 468 Digital Media	\$ 15
ANIM 1931 Open Studio: Storyboarding.....	\$30	ARCH 487 Design Studio 4A	\$ 25
ANIM 203 Sophomore Studio I: Animation.....	\$30	ARCH 489 Design Studio 4B.....	\$ 25
ANIM 204 Sophomore Studio II: Layout	\$30	ARCH 491 Design Studio 5A	\$ 25
ANIM 211 Storyboarding	\$30	ARCH 492 Degree Project	\$ 25
ANIM 221 Animation Drawing	\$25	COMM 233 Media Production.....	\$ 50
ANIM 222 Beginning Painting	\$30	COMM 418 Advanced Media Production	\$ 50
ANIM 223 The Costumed Figure.....	\$25	FDES 125 Technical Studio 1	\$ 45
ANIM 231 Painting: Traditional and Digital Explorations	\$25	FDES 225 Technical Studio 2	\$ 45
ANIM 293 Open Studio: Sophomore Studio I: Animation	\$30	FDES 226 Advanced Technical Studio	\$ 45
ANIM 2931 Open Studio: Sophomore Studio II: Layout.....	\$30	FDES 231 Children's Wear.....	\$ 40
ANIM 305 Junior Studio I	\$25	FDES232 Knitwear & Swimwear.....	\$ 45
ANIM 306 Junior Studio II	\$25	FDES 235 Textile Design	\$ 40
ANIM 316 Intermediate Animation	\$30	FDES 331 Young Careerwear	\$ 45
ANIM 335 Experimental Figure Drawing	\$25	FDES 332 Soft Tailoring	\$ 45
ANIM 325 Introduction to Acting and Improvisation.....	\$15	FDES 336 Leather Goods	\$ 40
ANIM 330 Animal Drawing	\$25	FDES 343 Millinery	\$ 40
ANIM 340 Visual Development	\$25	FDES 401 Shoe Design.....	\$ 40
ANIM 365 Stop Motion/Experimental Animation ...	\$30	FDES 407 Advanced Shoe Design.....	\$ 40
ANIM 393 Open Studio: Junior Studio I	\$30	FDES 431 Contemporary.....	\$ 45
ANIM 3931 Open Studio: Junior Studio II	\$30	FDES 432 Evening & Couture.....	\$ 45
ANIM 405 Background Painting.....	\$25	FDES 455 Costuming for Motion Picture/Television.....	\$ 45
ANIM 410 Advanced Figure Drawing.....	\$25	FMRK 375 Field Experience	\$ 25
ANIM 416 Character Animation Workshop.....	\$30	ARTH 105 Watercolor Painting	\$ 20
ANIM 420 Effects Animation.....	\$25	FOUN 101 Beginning Drawing	\$ 15
ANIM 485 Senior Studio I	\$35	FOUN 102 Design and Color I	\$ 15
ANIM 486 Senior Studio II.....	\$35	FOUN 103 Design and Color II	\$ 15
ANIM 493 Open Studio: Senior Studio I	\$35	FOUN 104 Drawing Concepts.....	\$ 15
ANIM 4931 Open Studio: Senior Studio II	\$35	GDES 106 Intro to Graphic Design	\$25
ANIM 495 Animation Portfolio	\$35	GDES 107 Digital Practice.....	\$15
ARCH 182 Design Studio 1A	\$ 25	GDES 207 Design Production.....	\$15
ARCH 183 Design Studio 1B.....	\$ 25	GDES 215 Typography 1.....	\$25
ARCH 211 Design Communication 2.....	\$ 15	GDES 216 Typography 2.....	\$25
ARCH 269 Object Making	\$ 15	GDES 217 Typography 3.....	\$25
ARCH 281 Design Studio 2A	\$ 25	GDES 240 Photography 1	\$50
ARCH 283 Design Studio 2B.....	\$ 25	GDES 250 Screen Printing 1	\$30
ARCH 351 Design Animation and Simulation in the Digital Environment	\$ 15	GDES 256 Web Production.....	\$15
		GDES 288 Graphic Design 2.....	\$30
		GDES 310 Communication Design.....	\$25
		GDES 315 Package Design	\$25
		GDES 340 Photography 2: Photographic Praticce	\$50

GDES 342 Photographic Studio & Alternative Practice.....	\$50
GDES 360 Screen Printing 2	\$30
GDES 344 Logo & Identity Design.....	\$25
GDES 356 Web Design.....	\$15
GDES 388 Graphic Design 3.....	\$50
GDES 391 Design Symposia	\$15
GDES 414 Environmental Graphics.....	\$25
GDES 415 Exhibit Design.....	\$25
GDES 430 Advertising Design	\$25
GDES 432 Publication Design	\$25
GDES 446 Entertainment Design.....	\$25
GDES 447 Motion Graphics	\$15
GDES 492 Degree Project	\$50
GDES 485 Portfolio Presentation.....	\$50
INAR 105 Design Studio 1	\$ 25
INAR 106 Design Studio 2	\$ 25
INAR 206 Design Studio 3	\$ 25
INAR 282 Design Studio 4	\$ 25
INAR 362 Design Studio 5	\$ 25
INAR 381 Design Studio 6	\$ 25
INAR 480 Design Studio 7	\$ 25
INAR 483 Senior Project.....	\$ 25
INAR 188 First Year Open Studio.....	\$ 25
INAR 288 Second Year Open Studio	\$ 25
INAR 388 Third Year Open Studio	\$ 25
PHYS 200 Physical Science	\$ 25
BIOL 201 Life Science.....	\$ 25
PHYS 202 Astronomy.....	\$ 25
ENVT 220 Environmental Studies	\$ 25
BIOL 230 Biology.....	\$ 50
BIOL 231 Human Biology	\$ 50
BIOL 232 Botany	\$ 50
PHYS 240 Physics I	\$ 50
PHYS 241 Physics II.....	\$ 50
BIOL 27X.X Special Topics	\$ 25
BIOL 300 Evolution.....	\$ 25
BIOL 301 Field Botany.....	\$ 25
BIOL 37X.X Special Topics	\$ 25
Elective Computer Classes	\$ 15

NOTE: Other courses may carry a materials fee as announced in the Self Service list of courses for each academic semester.

COPYING AND PRINTING/PLOTTING FEES

On-campus copying and printing/plotting is on a cost per page basis. Fees will be posted at each copier and printer.

HOUSING FEES

Residence Halls — room per semester (based on a nine-month contract)

South Residence Hall, quad	\$ 2,822
South Residence Hall, double	\$3,658
South Residence Hall, single	\$ 4,215
North Residence Hall, triple	\$ 2,822
North Residence Hall, double	\$ 3,100
North Residence Hall, single	\$ 4,215

MEAL PLANS

Students may choose from four meal plan options at two price levels, \$2,034 and \$1,876 per semester (mandatory for resident students; optional for non-resident students):

Plan A

14 meals per week plus \$ 150 flex dollars \$ 2,034

Plan B

12 meals per week plus \$ 200 flex dollars \$ 2,034

Plan C

10 meals per week plus \$ 150 flex dollars \$ 1,876

Plan D

8 meals per week plus \$ 200 flex dollars \$ 1,876

PAYMENT OPTIONS

Financial arrangements are the responsibility of the student. While the Business Office will send general student statements to students showing their balances due, it is not a prerequisite for payment of any outstanding balance, as students at any time may view their outstanding balances through Self Service. Students are responsible for keeping their addresses current with the university. Payments can be made online through Self Service, in person, over the telephone (for credit card payments), or mailed in advance of their respective due dates.

The university offers three payment options for students to pay their tuition, fees, and room and board

charges. All Intensive Degree Program students are required to elect Option 1 or Option 3.

Option 1: Semester Payment Plan:

The balance of the student's account, less financial aid administered by the university, is due in full by the first payment date of the semester.

Option 2: Deferred Payment Plan:

Students in good financial standing are permitted to pay the charges for tuition, fees, and room and board, less financial aid administered by the university, in installments as described below. A payment contract must be completed and signed by the student in the Business Office. A \$50 non-refundable fee will be charged for this service.

Option 3: Employer Payment Plan:

Students are required to pay 25% of the charges for tuition plus all fees and room and board, less financial aid administered by the university, by the last day of the General Registration period. The remaining student balances are due in full by the 4th week after the end of the respective semester. To qualify for this plan, the Business Office must receive a letter from the student's employer (on the company's letterhead) specifying the conditions under which the employer will pay for the student's tuition charges. Any unpaid balances are the responsibility of the student.

PAYMENT DUE DATES

Undergraduate Program

Fall Semester 2012

July 27 (20% due)
August 24 (30% due)
September 21 (25% due)
October 19 (25% due)

Spring Semester 2013

December 7 (20% due)
January 4 (30% due)
February 1 (25% due)
March 1 (25% due)

Summer Session 2013

April 19 (33 1/3% due)
May 17 (33 1/3% due)
June 14 (33 1/3% due)

Note: Students who have not signed a deferred payment contract and have unpaid tuition and fee balances will incur late payment charges based on the above schedules.

Intensive 5- and 7-week Program

There is no deferred payment option for students enrolled in Intensive 5- and 7-week courses. Payment must be made at the time of registration or no later than Friday of the first week of each enrolled session.

REFUND POLICY

Students wishing to withdraw from or drop classes must give official notice to the university. Refunds are not made if the student fails to give formal notice of their Withdrawal and/or Drop from classes. Official Notice to the Registrar's Office is as follows:

- Complete withdrawal from the university – Application for Withdrawal and the Program Change Form must be filed.
- Drop/Withdrawal from all classes but not the university – Application for Leave of Absence and the Program Change Form must be filed.
- Drop/Withdrawal from one or more classes but not all classes – Program Change Form must be filed.

Failure to attend class or merely giving notice to an instructor/s is not regarded as official notice of drops or withdrawals.

Students who properly withdraw from the university prior to the first day of class for any semester will not be assessed any tuition charges – 100% refund.

Students may add or drop classes during the Add/Drop periods for their programs without financial penalty - 100% refund. Check the academic calendar for add/drop dates. However, if students drop all classes during the Add/Drop period they are assessed a \$100 administrative fee – 100% refund minus \$100.

Please note: Program adjustments involving a change in the numbers of units you are taking must be done during add/drop period in order to receive any adjustment of your tuition charges.

Example: Unit overload (more than 18 units)
to full-time (12 units)
Or
Full-time (at least 12 units) to part-time
(11 units or less)

You may still withdraw from a class or classes after the add/drop period has ended; however, you will receive a grade of “W” and will receive no refund.

Withdrawals from all classes after the Add/Drop periods will result in the following financial consequences, less \$100 administrative fee, based on the following schedules:

TUITION CREDIT

Undergraduate Programs:

Within First Two Weeks

100 % (less \$100 Admin. Fee)

Within Week Three

50% (less \$100 Admin. Fee)

Within Week Four

25% (less \$100 Admin. Fee)

Week Five and after

NO REFUND

NOTE: During the summer session add/drop period may only be one week.

Intensive Degree Program:

Within Week One

100% (less \$100 Admin. Fee)

Within Week Two

25% (less \$100 Admin. Fee)

Week Three and after

NO REFUND

Whether any refund will result from the tuition credit received as stated above will depend on the payments that have been made on the student’s account less any pro-rata refunds to Federal Student Aid programs used to pay tuition for students receiving aid.

POLICY ON HOUSING AND FOOD SERVICE ADJUSTMENTS

Complete Withdrawal from the university

As indicated under Tuition and Fees, the university

complies with the Higher Education Amendments of 1992 for students who completely withdraw from the university. Accordingly, a pro-rated refund, if applicable, will be calculated based on the Federal refund schedule. Non-institutional and non-refundable fees may be excluded from the pro rata refund calculation depending upon whether they are required to be considered under a repayment calculation from the student. Students withdrawing from the university should follow the procedures for official withdrawal as indicated in this catalog. As part of this procedure, it is the student’s responsibility to indicate the last date of attendance. In the event the student does not comply with the official withdrawal procedure, the last date of attendance will be the later of the withdrawal date recorded by the Registrar or the date recorded by the Housing Office. Unused cash cards for food must be turned in to be included in the pro rata refund calculation.

NON-WITHDRAWAL ADJUSTMENTS

Housing

The university Housing License Agreement is for the entire academic year. Termination of the university Housing License Agreement will be limited to extreme situations and only with the written approval of the Vice President of Student Development or designee. A \$500 cancellation fee will be charged in addition to the pro-rated cost in the case of a termination.

Prior to entering into the university Housing License Agreement a \$250 housing deposit will be due. This housing deposit is refundable if it is not used to offset community or individual damages in the residential community. The housing deposit will be forfeited for early cancellation of this agreement or for improper checkout.

Food

Students petitioning to terminate their university Housing License Agreement but not completely withdrawing from the university may elect to cancel their food service agreement. However, a 15% penalty of the total semester meal plan fee will be assessed and a pro rata refund will be given on the unused portion of the meal plan excluding cash cards. Cash cards will not be refundable and will be retained by the student.

TUITION REFUND POLICY - ADMINISTRATIVE WITHDRAWAL

Students who are administratively withdrawn from class(es) by the university forfeit all tuition when:

- The student is suspended for unacceptable behavior, or
- The student is withdrawn for financial delinquency

NOTE: Students who are administratively withdrawn from class(es) for any one of the above circumstances may not be reinstated into class(es) for the semester.

BOOKS AND SUPPLIES

The cost of books and supplies is dependent upon the courses or seminars taken by the individual student. The university Bookstore does not carry charge accounts. To pay for books and supplies, students may use cash, check, credit cards, and university bookstore vouchers. University bookstore vouchers are available to students with excess financial aid on their accounts.

Academic Policy, Regulations, and Standards

Overview of Academic Year and Program

ACADEMIC YEAR

The academic year includes two semesters: fall and spring. The academic year is at least 30 weeks in length, during which time full-time students are expected to complete a minimum of 24 semester hours. The Summer Session is scheduled between academic years and allows students to accelerate or remediate their academic progress through full-time or part-time enrollment.

UNDERGRADUATE PROGRAM COURSES

Regular semester-length morning and afternoon courses are scheduled Monday through Friday; evening courses are generally scheduled Monday through Thursday.

INTENSIVE DEGREE PROGRAM COURSES

In the Intensive Degree Program, the student has an opportunity for in-depth concentration on the subject.

Most traditional three semester credit courses require 45 classroom hours of instruction; courses from the Intensive Degree Program require 20 to 28 classroom hours. While this intensive model is designed to allow degree completion in a shorter period of time, there is an increased expectation for independent learning outside of the classroom. Students should anticipate a minimum commitment of 14 to 21 hours per week for each course, in addition to class time. Every course requires an assignment to be prepared prior to the first class session. Attendance is mandatory.

Academic Policies

CLASSIFICATION OF STUDENTS

Students who have completed 0-29 units of credit (applicable toward the degree) are classified as freshmen, 30-59 units as sophomores, 60-89 units as juniors, 90-126 units or more as seniors, and 127+ as senior plus. All students are subject to the rules governing academic load and prerequisites, regardless of the program in which they are enrolled.

ACADEMIC LOAD

A full-time academic load for undergraduates is defined as 12-18 units per semester. Those who enter the university as freshmen and who intend to complete their four-year degrees with their class will need to complete an average of 30-32 units per academic year; those pursuing a five-year program will need to complete an average of 32 units per academic year.

Students achieving a grade point average of 3.0 or higher in the preceding semester and a cumulative grade point average of 3.0 or higher, or entering the university with a 3.0 cumulative grade point average from a United States college, may register for a maximum of 21 units during the succeeding semester. As long as the requisite average of 3.0 is maintained, acceleration is permitted.

CLASS ATTENDANCE POLICY

Regular and prompt attendance at all University classes is required. The instructor is not obligated to assign extra work or to prepare additional examinations for classes missed. It is understood that when 15% of the class time has been missed, the student's absence rate is excessive. Each instructor will announce his/her attendance policy in the course syllabus.

INTENSIVE PROGRAM ATTENDANCE POLICY

Intensive program students are expected to attend every class meeting. Because of the pace of intensive program courses, absence from a single class meeting causes students to miss a substantial portion of class content and participation. Students are expected to be present for the entire class period each meeting.

UNIT REQUIREMENT - UNDERGRADUATE

A minimum of 120 semester units of degree credit is required for the Bachelor of Arts (B.A.) degree. A minimum of 126 semester units of degree credit is required for Bachelor of Business Administration (BBA) or Bachelor of Science (B.S.) degrees. A minimum of 128 semester units is required for Bachelor of Fine Arts (B.F.A.) degrees. The minimum for the Bachelor of Architecture (B.Arch.) degree is 160 units. The number of elective units may vary depending on circumstances; however, there are no exceptions to this minimum unit policy for graduation.

RESIDENCE REQUIREMENT

The university requires undergraduate students to earn a minimum of 45 semester units of course work at Woodbury University. Also, students must complete a minimum of 32 out of their final 40 semester units at Woodbury. Credit for prior learning of a non-traditional nature (such as the CLEP program) is not applicable to the fulfillment of the university residence requirement.

REGISTERING

Registering for Classes. Registration is rolling.

Auditing Courses. The auditing of courses constitutes a serious commitment on the part of a student. A decision to audit a course rather than take it for academic credit should be made in consultation with a student's academic advisor. A student should realize that enrollment in a course for audit may not be the basis for a course waiver or serve as a prerequisite for subsequent courses. The policy on academic load applies equally to credit and audit registrations.

The matriculated undergraduate student may elect to audit a course within the 18-unit maximum for the comprehensive unit cost of the semester's tuition. For approved units in excess of 18, the charge is 50% of the tuition per unit as stated in the current catalog.

When a course is audited, there are no examinations or grades recorded. Regular attendance, however, is expected so that the student's presence is not disruptive to the progress of the class. An audit registration may not be changed to a credit registration after the first week of the semester. The policy on academic load will prevail for matriculated students who enroll in courses for audit.

A credit registration may not be changed to an audit registration after the first week of the semester.

Occasionally, members of the public may want to audit courses. The university particularly welcomes alumni, who may wish to update their skills and knowledge, and senior citizens who want to enhance their learning. Admission to classes is dependent upon space availability once the needs of matriculated students have been met. The audit charge is 50% of the regular tuition plus a Services Fee of \$55.

Non-Matriculated Student Registration. The university welcomes limited registration of students who have not applied for admission. Prior to official admission, students are permitted to complete up to 18 units, with no more than 11 units being completed in any one semester. Upon completion of 18 units, further registration will be authorized only after acceptance for admission to the university has been approved. Academic requirements, including those for prerequisite course(s), apply to non-matriculated students in the same manner as they do to matriculated students.

Prospective non-matriculated students must provide the Office of Admission with proof that prerequisite coursework and other academic requirements have been fulfilled prior to registration. In addition, approval of the department chair or the Dean of Business is required.

Non-Matriculated High School Student Registration. Woodbury University invites eligible high school students to take one only course for college credit at Woodbury University per semester. The students will be offered seats in under-filled courses at the 100- and 200-level that do not have prerequisites. These students will earn college credit from Woodbury University at no charge - credit that is not otherwise readily available to

them. This credit would typically transfer to other colleges should the students, upon graduation from high school, choose not to attend Woodbury University.

Criteria for eligibility:

- Be a true junior;
- Have a minimum cumulative GPA of 3.0;
- Obtain a letter of recommendation from at least one teacher or program administrator;
- Comply fully with Woodbury University's policies (e.g., use of library materials within the library, registration deadlines);
- Complete the course requirements as defined by the syllabus with no exceptions;
- Approval of the instructor-of-record is required;
- Admissions procedures will be handled by the Admissions Office at Woodbury University

Students participating in this program are eligible for academic services at Woodbury University (e.g., library, computer labs, writing center), but are not eligible for non-academic services (e.g., transportation, health care except emergency medical needs, financial aid, room and board).

ADDING, DROPPING, WITHDRAWING

Add and Drop Period - Undergraduate Program

Students are encouraged to add and/or drop classes on-line. If this is not possible, registration changes (course adds and/or drops) are accepted at the Registrar's Office beginning the day after the initial registration block closes (exact dates announced each semester). Add/Drop ends on the last day of week two of the semester. Adding Intensive Program Courses (7 week School of Business Courses) ends the Friday before the session begins. Students may drop these classes through the Friday of the first week of the session but may not add an Intensive course once the session begins. The exact dates are announced and posted outside the Registrar's Office each semester.

Withdrawal from Courses

It is the student's responsibility to withdraw from courses. Beginning with the close of the program change period through the ninth week for Undergraduate Program students may withdraw from courses and receive a "W" grade. Intensive Degree Program students

may withdraw through the third week of a session. All withdrawals from courses must be submitted by the student on the official Program Change Form.

In the case of international students, clearance by the International Student Advisor is expected.

Students who voluntarily discontinue attending class but who fail to withdraw officially before the established deadline may be issued a "WU" grade by their instructor. However, instructors may issue an "F" grade instead. "W" or "I" grading symbols that indicate a withdrawal or incomplete grade will not be issued to students who have failed to follow the withdrawal procedure.

If withdrawal from all courses is requested, the above procedures must be followed and the last date of attendance in class must be indicated on the withdrawal form. A leave of absence application or a withdrawal from the university should be submitted at this time. (See section on Administrative Withdrawal.

Withdrawals due to U.S. Armed Forces military mobilization

Any current student who has been ordered to service due to emergency or other declared U.S. Armed Forces military mobilizations and must withdraw from the university will be given special consideration as follows:

Registration

- a) Complete withdrawal from the term/s without penalty. A letter grade of 'WM' indicating withdrawal due to military service will be assigned.
- b) The student can petition course credit based on work completed. The decision to grant credit will be at the discretion of the instructor and chair.
- c) Degrees will be awarded if credit is granted in those courses that meet the completion (graduation) requirements for the program.

Refunds

Students will receive full refunds of tuition and pro-rated refunds of room and board, without any penalty charges, in those circumstances in which course credit is not awarded.

Re-entry

The two-year leave of absence for persons on active duty will be extended by up to six months following return to inactive service.

Intensive Program Add/Drop/Withdrawal

Intensive Program students are expected to attend every class meeting. Because of the pace of Intensive Program courses, absence from a single class meeting causes students to miss a substantial portion of class content and participation. Students are expected to be present for the entire class period each meeting.

It is the responsibility of the student to withdraw from any class they choose not to complete. Students are not automatically withdrawn for non-attendance and are responsible for initiating the withdrawal process. The following tuition refund schedule will be followed:

Intensive Degree Program seven-week classes which meet once per week:

- Complete drop during week 1, 100% refund, no grade
- Withdraw during week 2, 25% refund, “W” grade
- Withdraw prior to 3rd class meeting, no refund, “W” grade
- No withdrawals will be processed after Week 3.

Students who find it necessary to withdraw from courses may begin the withdrawal process by calling an advisor or by contacting the Registrar’s Office prior to the deadline.

Administrative Drop

Faculty reserve the right to request the Registrar to have students dropped administratively from a course when the necessary prerequisite course(s) have not been completed. Prerequisites are regularly monitored by the Registrar’s Office and students who are dropped from a class are notified in writing that they have been dropped.

Students who do not attend scheduled classes during the first week of the semester are subject to the university’s administrative drop policy. Under this policy, instructors can “administratively drop” students who do not attend class sessions during the Add/Drop period. A student’s non-attendance can be reported to the Registrar’s office, which will in turn drop the class

or classes from those students’ schedules. Students will receive notification from the Registrar’s office when this action occurs. The Business Office and the Financial Aid Office are also notified of this action. Based upon the student’s enrollment status, adjustments may be made that affect the amount of tuition charged, as well as affect the amount of financial aid received. The student will be charged an administrative fee of \$150 if administratively dropped from a class or classes.

Administrative Withdrawal

The university reserves the right to suspend or withdraw a student from courses and/or the university when disciplinary action is justified due to:

- Unacceptable behavior
- Financial circumstances
- Failure to meet course prerequisite(s)
- Non-attendance in all courses

When the university takes such action, the university notifies the student of the action in writing. When a student is withdrawn administratively from the university and all courses for unacceptable behavior, financial circumstances or non-attendance, no tuition and fees are credited or refunded.

Students who are administratively withdrawn are not eligible to continue class attendance or receive grades. The courses may be repeated during a future semester with normal tuition and fees assessed, provided there is authorization to return to the university.

Withdrawal from the university

Students withdrawing from the university must complete the formal withdrawal process. A petition form must be obtained from the Registrar’s Office and the process completed before leaving the university. Students who withdraw from the university and decide to return at a later date must reapply for admission under the degree requirements in effect at the time of readmission.

Leave of Absence

Students taking a leave of absence from the university for one or more semesters to a maximum of three semesters must complete the formal approval process. An application should be obtained from the Registrar’s Office and the process completed before leaving

the university.

Purpose: In granting a leave of absence Woodbury University recognizes the need of our students to interrupt their academic work for a period of time. A leave of absence will allow a Woodbury student to return to his or her studies after the leave without reapplying to the university. The particular reasons for a leave of absence vary, as does the length of time granted for a leave. Woodbury University policy is designed to meet these varying needs and to provide the opportunity for the student to discuss with a representative of the university the implications and responsibilities of a leave of absence.

Application Procedure: All students interested in applying for a leave of absence should complete an application form available from the Office of Student Development, the Registrar's Office or from OASIS. The form asks for the duration of the leave, the plans for the period of the leave, and a written statement on why the leave is requested. Final approval for the leave is given only when the completed application is submitted to the Registrar's Office. The application form and the written statement will be kept as part of the student's record. It is strongly recommended that the student consult with an academic advisor to be sure that the leave will not create any serious complications to the academic program.

Time of Absence: A leave of absence may be up to three semesters, excluding summer. Requests for a leave of absence (or for an extension of a leave) should normally be made before the end of the preceding semester. Requests for an immediate leave of absence (starting while classes are still in session) may be requested under exceptional circumstances.

University Fees: A student taking a leave of absence from the university shall be subject to the same refund policy as a student withdrawing from the university. A student planning a leave of absence has the responsibility for making all arrangements in regard to financial aid directly with the Financial Aid Office and for meeting all necessary financial aid deadlines. It is essential that the student meet with a representative from that office to preserve financial aid while on leave. In addition, a student planning a leave of absence has the responsibility of meeting all financial obligations and

deadlines with the university. The student should plan to meet with a representative of the Business Office to discuss all financial aspects of the leave.

Extensions of Leave: Woodbury University does not usually approve a leave for more than three semesters, and a request to extend the leave beyond the third semester will only be approved under exceptional circumstances. Requests for extension of a leave must be made in writing to the Registrar's Office for consideration by the Faculty Academic Policy Appeals Committee.

Return to the university: If no restrictions have been placed on the leave of absence, a student may return to the university after the period of leave without applying for readmission. Most leaves of absence have no restrictions but in certain special cases, restrictions may exist. If a student takes a leave and is later deemed by the appropriate academic body to have unsatisfactory work before the leave, a return to Woodbury University may be subject to approval by that body, or the leave may be revoked. The Vice President of Student Development may designate a leave as "medical" and may require a doctor's recommendation before the student's return is approved. A student on leave is accountable to the behavior standards outlined in the catalog as well as in the student handbook.

Failure to Return after a Leave: A student who does not return at the end of a leave, and who has not requested an extension, is considered withdrawn from the university and out of status. Withdrawal papers will be completed by the university. If a student later wishes to return to the university, an application for readmission must be presented to the Office of Admission. At that time the student will be admitted under the most recent catalog, not the catalog of original matriculation.

Leave of Absence and Re-admission: Students remain in active status for three semesters on a leave of absence. If not enrolled by the fourth semester (excluding summer sessions), a student must apply for re-admission. NOTE: Former students who are re-admitted after falling out of status matriculate under the degree requirements in effect at the time of re-admission.

INVOLUNTARY LEAVE OF ABSENCE POLICY

Woodbury University provides a range of services to support and address the mental and/or physical health needs of students including assessment, short-term care as appropriate, and referrals. Our first concern is for the health and welfare of each individual in our community. Our goal is to enable all of our students to participate fully as members of Woodbury's academic community.

However, the university may require a student to take a leave of absence if, in the judgment of the Dean of Students (or designee), the student: (a) poses a threat to the lives or safety of himself or herself or other members of the Woodbury University community, or (b) has evidenced a medical condition or behavior that seriously interferes with the student's ability to function and/or seriously interferes with the educational pursuits of other members of the Woodbury University community.

When a student exhibits any of the behaviors described above, an assessment by either the Counseling Center or a designated licensed mental health professional may be required. Based on the assessment, the Dean of Students will determine which of the following courses of action is appropriate:

- That the student remain enrolled with no conditions;
- That the student remain enrolled subject to certain conditions; or
- That the student be placed on an involuntary leave of absence.

If the Dean of Students' decision is to place the student on an involuntary leave of absence, the decision will also indicate the length of the leave and describe the conditions under which the student may seek re-enrollment. The student will be informed, in writing, of the involuntary leave, the effective date of that leave, and conditions for return. If the student is permitted to remain enrolled subject to certain conditions, the student will be informed of the effective date and the duration of the conditions.

Students seeking re-enrollment after an involuntary leave of absence must petition in writing to the Dean of Students. Re-enrollment will be contingent upon requirements outlined by the Dean of Students at the

time of the leave. The leave of absence may not exceed three semesters, excluding summer. If a student does not re-enroll by the fourth semester he or she must apply for re-admission to the university.

Students have the right to appeal the decision of the Dean of Students within five business days of its receipt.

The appeal must be submitted in writing to the Vice President for Student Development and include the basis for the appeal.

As with all other types of leaves, the policy on refunds contained in this catalog will apply.

TRANSFER CREDITS, CREDIT BY EXAMINATION, AND CONCURRENT REGISTRATION

Transfer credits are accepted when applicable toward major, minor, Integrative Learning and elective requirements for the Woodbury University degree.

Petitions for registration at another institution, concurrent with Woodbury courses, are available at the Registrar's Office. Petitions for concurrent enrollment are evaluated by the Registrar or designee, subject to the university transfer, residency, and academic load policies. Students who register at other institutions and who have not obtained advance approval from the Registrar are ineligible to receive transfer credit for the concurrent registration.

The same procedure is required prior to CLEP, DAN- TES, and Excelsior College Examinations (formerly ACT-PEP) in order to receive transfer credit. Also see the section titled "Credit by Examination" under "Admission Requirements."

OWNERSHIP OF DESIGN PROJECTS

The university may retain all student projects in perpetuity for archival purposes. If the project is retained for a designated period of time, the university may dispose of the project or program as it sees fit if the project is not claimed. Reasonable care will be taken to ensure the safety of the project; however, the university will not be responsible for loss or damage. In any display of the project, the originator will be acknowledged.

Academic Standards

COURSE NUMBERING

001-049 Pre-college and remedial/Non-degree

050-099 Activity courses/Non-theory/Lower Division

100-199 Introductory courses/Lower Division

200-299 Intermediate courses/Lower Division

300-399 Intermediate courses/Upper Division

400-499 Advanced courses/Upper Division

500-699 Applicable to advanced degree–Graduate level (500–600 level courses are not available to undergraduate students).

UNIT VALUE

Academic credit is measured on the Carnegie Semester Hour (Unit) System. One Carnegie unit of credit is earned as follows:

- **Lecture Courses:** During an academic semester, one unit of credit is awarded for one hour (50 minutes) of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks.

Seminar Courses: During an academic semester, one unit of credit is awarded for one hour (50 minutes) of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks.

Laboratory Courses: During an academic semester, one unit of credit is awarded for two hours (100 minutes) of classroom or direct faculty instruction and a minimum of four hours of out-of-class student work each week for approximately 15 weeks.

- **Studio Courses:** During an academic semester, one unit of credit is awarded for two hours (100 minutes) of classroom or direct faculty instruction and a minimum of four hours of out-of-class student work each week for approximately 15 weeks.
- **Independent Study:** During an academic semester, one unit of credit is awarded for a minimum of

three hours (150 minutes) of work per week for approximately 15 weeks. An independent study must be approved by the Department Chair, and designed based on specific learning outcomes that are verifiable through the assessment of student achievement. The student will define the research topic and with the assistance of the faculty sponsor, develop the syllabus, including a course description, learning outcomes, research criteria, assignments and weekly schedule. Regular, periodic meetings with sponsoring faculty are required.

- **Directed Study:** During an academic semester, one unit of credit is awarded for a minimum of three hours (150 minutes) of work per week for approximately 15 weeks. Students are permitted to individually study an existing course's content, through a directed experience that is supervised and controlled by faculty, and approved by the Department Chair. Regular, periodic meetings with sponsoring faculty are required, and the work must be focused on learning outcomes and verifiable through the assessment of student achievement.
- **Internship:** A minimum of forty hours per unit of credit is required. Host companies must be approved by the Department Chair, and company supervisors must agree to place the student in a position that will benefit not only their organization, but will add to the student's education in a meaningful manner.

Hybrid Courses: During an academic semester, one unit of credit is awarded for a minimum of three hours (150 minutes) of work per week for approximately 15 weeks. All courses offered in this format shall include regular effective contact between instructor and students, through group and individual meetings, orientation and review sessions, supplemental seminar or study sessions, field trips, library workshops, telephone contact, correspondence, voice mail, e-mail, or other activities.

On Line Courses: During an academic semester, one unit of credit is awarded for a minimum of three hours (150 minutes) of work per week for approximately 15 weeks. All courses offered in this format shall include regular effective contact between instructor and students, through group and individual meetings, orientation and review sessions, supplemental seminar or study sessions, field trips, library workshops, telephone

contact, correspondence, voice mail, e-mail, or other activities.

INTENSIVE PROGRAM COURSES UNIT VALUE

5 Week Courses: One unit of credit is awarded for a minimum of four hours in class per week for five weeks and three hours of preparation per day for five weeks.

7 Week Courses: One unit of credit is awarded for a minimum of 4 hours in class per week for seven weeks and two hours of preparation per day for seven weeks.

CHANGE IN COURSE UNIT VALUE

Woodbury reserves the right to adjust the unit value of a course due to curriculum changes. The change in unit value of a course does not affect the minimum units required for graduation.

EXAMINATIONS AND EVALUATION

The final grades for courses should be based on a minimum of three significant evaluations. Most courses will have mid-semester and final examinations as part of this evaluation. In studio and laboratory courses, evaluation is often carried out in the form of projects, special critiques and other approved methods. The final examination schedule is shown in the university Academic and Administrative Calendar as well as the schedule of classes. The specific final examination schedule is published by the Academic Support Services near the beginning of each semester and is available in the Registrar's Office.

GRADES

Grades and Quality Points

Woodbury primarily uses a letter grade evaluation reporting system based on a 4.0 quality point formula. Earned grades and quality points are awarded according to the following schedule:

Superior Grades: A, A-

- A** 4.00 quality points per semester hour
- A-** 3.67 quality points per semester hour

Above Average Grades: B+, B, B-

- B+** 3.33 quality points per semester hour
- B** 3.00 quality points per semester hour
- B-** 2.67 quality points per semester hour

Average Grades: C+, C

- C+** 2.33 quality points per semester hour
- C** 2.00 quality points per semester hour

Below Average Grade: C-

- C-** 1.67 quality points per semester hour

Unsatisfactory, but Passing Grades: D+, D

- D+** 1.33 quality points per semester hour
- D** 1.00 quality points per semester hour

Failing Grade: F

- F** 0 quality points per semester hour

AU Audit No quality points

W Withdraw No quality points
(Awarded only when student officially withdraws from a course)

WW Administrative Withdrawal No quality points
(Issued when the university withdraws the student from a course)

I Incomplete No quality points
(See policy on Incomplete Grades)

P Passing Grade No quality points
(equivalent to a grade of "C" or higher)

NP Not Passing Grade No quality points

IP In Progress Grade No quality points

NG No Grade No quality points

WU Unofficial Withdrawal No quality points
(Issued by the instructor in consultation with the Registrar when a student stops attending and participating in the course without formal notification to the institution)

The grades "P" (Pass) and "NP" (No Pass) are available for selected courses such as internship courses as specified under the description for the designated course.

The minimum passing grade for preparatory and transitional classes MATH 049, Elementary Algebra; MATH 149, Intermediate Algebra; WRIT 100, Bridge to Academic Writing; WRIT 111, Academic Writing I; WRIT 112 Academic Writing II; WRIT 212, Rhetoric

and Design; LSCI 105 Information Theory and Practice; LSCI 106 Information Sources for Architects and Interiors Architects; LSCI 205, Information in the Disciplines is C or better.

The “IP” (“In Progress”) is an interim grade used to indicate that a course is scheduled to exceed the authorized end date of an academic semester. The time unit for course completion is to be determined by the instructor, and specified in the syllabus or contract, subject to the approval of the Registrar at the time the course is scheduled. This mark is available for use in internships and, field experiences and independent studies. The “IP” appears on the student’s record to document enrollment. The appropriate grade replaces the “IP” on the student’s record after the course is complete. The “IP” is not included in calculations of grade point average.

“NG” (“No Grade”) is an interim grade used only by the Registrar when a delay in the reporting of a grade is due to circumstances beyond the control of the student. The “NG” will be replaced by the appropriate grade as soon as it becomes available. The “NG” is not included in calculations of grade point average.

The “WU” (“Unofficial Withdrawal”) is assigned to students that unofficially withdraw or cease attendance after the add/drop period of the term. The instructor can assign, as a final grade, “WU” rather than an “F” when a student has ceased attendance in class. The grade is submitted along with the student’s last date of attendance.

Grading Guidelines

“A” = Clearly stands out as excellent performance, has unusually sharp insight into material and initiates thoughtful questions, sees many sides of an issue, articulates well, and writes logically and clearly; integrates ideas previously learned from this and other disciplines and anticipates the next steps in progression of ideas. Example: “A” work should be of such a nature that it could be put on reserve for all students to review and emulate. The “A” student is, in fact, an example for others to follow.

“B” = Grasps subject matter at a level considered to be good to very good, is an active listener and participant

in class discussion, speaks and writes well, accomplishes more than the minimum requirements, and produces work in and out of class that is of high quality. Example: “B” work indicates a high quality of performance and is given in recognition for solid work; a “B” should be considered a high grade.

“C” = Demonstrates a satisfactory comprehension of the subject matter, accomplishes only the minimum requirements, displays little initiative, communicates orally and in writing at an acceptable level for a college student, and has a generally acceptable understanding of all basic concepts. Example: “C” work represents average work for the students in a program or class. A student receiving a “C” has met the requirements and deadlines of the course. The “C” student must be a student whose work the university would be willing to exhibit.

“D” = Quality and quantity of work in and out of class is below average, unsatisfactory and barely acceptable. Example: “D” work is passing by a slim margin.

“F” = Quality and quantity of work in and out of class is unacceptable. Example: “F” work does not qualify the student to progress to a more advanced level of work.

NOTE: Good grades are usually correlated with regular attendance and with assignments of all types completed and on time. Poor grades are often correlated with frequent absences and incomplete and/or missing assignments. Plus or minus grades indicate that a student is at a high or low end of the assigned grade.

Final Evaluation and Grading

A final letter grade is to be issued at the end of the semester of the registration. The final grade is based on the faculty member’s assessment of the student learning.

Grade Point Average

A minimum cumulative grade point average of 2.0 is required for graduation.

Semester Academic Honors: The Dean’s List

The university encourages academic excellence and each semester recognizes full-time undergraduate students who demonstrate their excellence. Those undergraduates who successfully complete 12 or more units with no grades of “P”, “I”, or “IP” with a semester

grade point average of 3.5 or higher receive a letter of commendation from the Dean of their respective school. They are also placed on the Dean's List.

Policy Statement on Final Grades

Grades submitted to the Registrar's Office by the instructor for a course are considered to be the final, official institutional grades. By policy, a grade is based on the instructor's evaluation of course work completed, including quality of learning, as of the ending date of the course. The ending date is the day of the final examination at the end of the academic semester. Final course grades may not be changed as a result of the student's submitting additional work, repeating examinations or taking additional examinations after the conclusion of the course.

Policy on Adjustment of Final Grade through Re-evaluation

Although grades submitted to the Registrar are considered final and official, further evaluation by the instructor of record may reveal an error in the original grade due to a computational or clerical error.

The Registrar is authorized to accept an adjusted grade when the following conditions exist:

- The student requests re-evaluation on or prior to the Friday of the seventh full week of the following semester (excluding summer term) by formally filing a petition with the Registrar.
- The instructor, upon re-evaluation, identifies and acknowledges an error and reports a corrected grade to the Registrar.
- The instructor on his/her own initiative concludes after re-computation of the work completed that the original grade was in error and reports the error to the Registrar by Friday of the seventh full week of the following semester (excluding summer term).

The deadline for submission of grade changes is posted at the Registrar's Office every semester.

NOTE: When reporting a revised grade, the instructor will certify, via the official Grade Change Petition/Report, that the revised grade is based on the correction of an error that has been revealed by a re-examination of the instructor's records.

Policy on Incomplete Grades

An incomplete grade ("I") may be issued by a course instructor when an extenuating circumstance such as illness occurs during the final seven weeks of the semester. An incomplete grade may be issued when the following conditions exist:

- The student has filed an official petition for an incomplete grade with the course instructor prior to the day of the final examination or final project due date.
- The student has attended class sessions regularly, submitted timely work assignments and taken examinations and quizzes. The student's performance has been acceptable during the first eight weeks of the semester.
- The extenuating circumstance, such as illness, has been documented.
- The instructor has approved the petition and listed work yet to be completed.
- The student who has received an "I" grade is eligible to complete the course requirements by the designated contract completion date, which must fall within the following semester (excluding summer). When the course requirements have not been fulfilled within the designated period, the "I" grade will be changed to a permanent "F" grade.
- Upon completion of the remaining course work within the extended period, the student must file a formal petition for a change of grade with the Registrar's Office.
- A student may not re-enroll in a class or attend a class in which he/she has an incomplete grade pending.

RE-ENROLLMENT FOR THE PURPOSE OF IMPROVING A GRADE

A student may repeat a course for the purpose of improving a grade. The course must be repeated in its entirety. No additional credit is allowed for repeating a course in which the initial grade was "passing." Both the original grade and the grade earned in the repeated course will permanently appear on the student's transcript record. The grade for the repeated course is the final earned grade for the course. The original course grade and quality points no longer apply toward cumulative totals.

Independent And Directed Study

INDEPENDENT STUDY

Philosophy

Independent Study is an optional mode of study available on a limited basis to students who have obtained high academic levels of performance. Independent Study courses answer the need for individual research and expression in areas of special interest for which the university does not offer a specific classroom course. It provides a learning experience in selecting a study project, mastering the necessary library and research techniques for gathering data, and devising a suitable means of communicating the results of the project. Such experiences permit self-testing that comes with self-imposed assignments and discipline. The demands are rigorous; however, there is potential for high-level achievement through self-directed learning.

Definition

A course by Independent Study is one that is initiated by the student with the goals, objectives, learning outcomes, and assessment procedures designed by the student and an appropriate Faculty Sponsor. An Independent Study course may not duplicate a regular classroom course of study offered by the university. The dean of the appropriate school must approve each Independent Study.

Eligibility

- A. Undergraduate students who have obtained sophomore standing (30 units) and who are in good academic standing, are eligible to apply for a course by Independent Study.
- B. Graduate students who are in good standing are eligible to apply for a course by Independent Study.
- C. Students must demonstrate to the proposed Faculty Sponsor that they have the academic prerequisites and/or related experience necessary to perform the projected study.
- D. Non-matriculated students, generally, are ineligible to undertake a course by Independent Study.

Registration Authorization

- A. Registration for a course by Independent Study is authorized only after the Independent Study Contract has been approved.

- B. Registration must be completed by the first day of the third week of the semester of enrollment. Therefore, it is expected that students will complete their Application for an Independent Study and receive final approval of the Independent Study Contract prior to the beginning of the semester intended for registration.
- C. Exceptions for late registration must receive the approval of the Faculty Academic Appeals Committee.

Final Evaluation and Grading

A final letter grade is to be issued at the end of the semester of the registration. The final grade is based on the Faculty Sponsor's assessment of the student learning as outlined in the Independent Study Contract under the Instructional Objectives, Learning Outcomes and Evaluation Criteria section. A passing grade may not be earned when there is an absence of the final written paper or written project summary.

DIRECTED STUDY

Definition

Directed study is available only to students who, due to extenuating circumstances, cannot enroll in a regularly scheduled course. Directed Study allows students to do their work of a regular, specified course by studying the material without regular classroom attendance. This may be done either during the semester the class is offered or when the class is not currently offered. The same learning must be demonstrated as that achieved by students attending the regular class; alternative arrangements for exams and other requirements are subject to approval of the instructor.

Eligibility

- A. Students must demonstrate to the proposed Faculty Sponsor that they have the academic prerequisites necessary to perform the Directed Study.
- B. Non-matriculated students, generally, are ineligible to undertake a course by Directed Study.

Registration Authorization

- A. Registration for a course by Directed Study is authorized only after the Directed Study Contract has been approved.
- B. Exceptions for late registration must receive the approval of the Faculty Academic Appeals Committee.

ACADEMIC MINORS

An academic minor consists of a coordinated set of courses that take a student beyond the introductory level in an academic field but which are not sufficient to constitute a major. Students may not minor in their major. All prerequisite requirements for the courses listed must be met. Minors are listed on a student's transcript but are not listed on the diploma. Courses taken to satisfy major requirements cannot be used to satisfy minor requirements. A minor consists of a minimum of 15 units. 9 of these units must be unique to the minor, the remaining units may also be applied to Integrated Learning, restricted design elective, or unrestricted elective requirements.

TIME RESTRICTION ON DEGREE COMPLETION

Full-time students pursuing the Bachelor of Science, Bachelor of Business Administration, Bachelor of Arts or Bachelor of Fine Arts degrees must complete all requirements within six years from matriculation. Full-time Bachelor of Architecture candidates must complete all requirements within seven years from matriculation. Part-time students pursuing the four-year Bachelor of Science, Bachelor of Business Administration, Bachelor of Arts or Bachelor of Fine Arts degrees must complete all requirements eight years after matriculation. Part-time students in the five-year Bachelor of Architecture program must complete all degree requirements ten years after matriculation.

ACADEMIC STANDING

Students are considered to be in good academic standing and making satisfactory progress toward the degree when a GPA of 2.0 is maintained.

Academic Warning

Students who fail to meet the semester grade point average of 2.0 (undergraduate)/3.0 (graduate) but their cumulative grade point average is above a 2.0 (undergraduate)/3.0 (graduate) will be sent a warning letter from the Academic Advisor, Office of Student Development. The student is required to meet with their Academic Advisor/Faculty Advisor.

Academic Probation

Students who fail to meet the semester and cumulative grade point average of 2.0 (undergraduate)/3.0 (graduate) will be placed on Academic Probation. A letter will

be sent from the Academic Advisor, Office of Student Development. The student is required to meet with their Academic Advisor/Faculty Advisor. Failure to do so may result in future holds on course registrations.

Continued Probation

Students who were able to raise their semester grade point average, but were not able to raise their cumulative grade point average will be placed on Continued Probation. A letter will be sent from the Associate Dean, Academic Support Services. The student is required to meet with the Associate Dean. Failure to do so may result in future holds on course registrations.

Academic Probation for Students

Receiving VA Benefits

A student receiving Veterans' benefits whose cumulative grade point average remains below 2.0 for more than two semesters will not be eligible for certification for Veterans' Benefits.

Subject to Dismissal

Students who have not been able to raise both their semester and cumulative grade point averages will be placed on Subject to Dismissal status. A letter will be sent from the Associate Dean, Academic Support Services stipulating conditions for continued enrollment. The student is required to meet with the Associate Dean. Failure to do so may result in future holds on course registrations.

Academic Dismissal

Students who have not been able to raise both semester and cumulative grade point averages within three semesters will be dismissed from the university. A letter will be sent from the Associate Dean, Student Development stipulating conditions for re-enrollment. The student is required to meet with the Associate Dean. A hold will be placed on future course registrations and the dismissal will be recorded on the student's transcripts.

Procedures for Appeal to the Policies on Normal Academic Progress

Students who have not made Satisfactory Academic Progress have the right to appeal the decision on academic dismissal. Students who believe they have an extenuating circumstance must provide full documen-

tation for review by the Associate Dean, Student Development. The appeal must be received by the Associate Dean either in writing or presented in person, by the date stated in the letter sent to the student informing the individual of his or her status.

DEGREE PROGRAMS

Academic Major

Upon admission to a degree program, candidates select an academic major. Students follow the required curriculum for the selected major as outlined in the catalog of their admission year, including major, Integrated Learning and elective courses required to achieve the minimum semester hour units for the degree.

Degree Contract and Change of Catalog Contract

Degree is based on the catalog in effect at the time of admission and matriculation. Students may receive authorization through formal petition to change their catalog year. In doing so, the degree is revised based on all requirements (transfer policy, major(s), Integrated Learning, and electives) outlined in the university catalog in effect at the time the petition to change the catalog year is approved.

Change of Degree Program

Students who matriculate into one degree program, such as the Bachelor of Arts (B.S.A.) degree program, and desire to change to another degree program, such as the Bachelor of Architecture (B.Arch.) degree, must formally apply for admission and be accepted into that program before the change is affected. The contract for the degree is then based on the university catalog in effect at the time re-admission and matriculation take place. The application for a change of degree program may be obtained from the Registrar's Office.

Double Major

Students admitted to the Bachelor of Business Administration (BBA), Bachelor of Arts (B.A.) or the Bachelor of Fine Arts (B.F.A.) degree program may pursue a double major. The minimum requirement for graduating with two majors is the completion of all required courses in both majors, as well as completion of the Integrated Learning and minimum elective semester hour units for the degree.

Although as a rule both majors are completed concurrently, a second major may be added after degree completion if certain criteria are met.

- The statute of limitations on the degree must be unexpired.
- The additional major must be completed under the catalog currently in effect, subject to department review.
- The second major is certified through the transcript of record. No additional diploma will be issued nor will an invitation to the commencement ceremony be forthcoming.

In such cases, the university can make no guarantee of full-time status or the timeliness of course offerings.

Dual Degree

Students may, with the approval of their advisor and the registrar, pursue dual degrees at the same level. Minimum requirements for Dual Degrees are handled in the same manner as double majors. The difference here is that the student pursues two majors with different degree designations. For example, pursuing both a B.A. and a B.F.A..

Change of Major

Students may receive authorization through formal petition to change their academic major. In doing so, the contract for the degree is based on the catalog in effect at the time of admission and matriculation, or the catalog in effect at the time the Petition for Change of Major is approved.

Degree Requirements

In order to earn a degree, a student must complete all course and unit requirements as stipulated in the catalog in effect when the student first matriculated at the university, or the catalog in effect when a change of major and/or catalog year is approved. The university may modify specific course requirements when courses are deleted or curricula are revised. In such a case, appropriate substitutions will be made.

GRADUATION

Application for Graduation

Applications for Graduation must be filed with the Registrar two semesters in advance of the anticipated

semester of graduation. Students will be assessed a \$110 Graduation Fee. The fee must be paid prior to filing the application. An official evaluation of the student's progress toward the degree and any remaining deficiencies will be mailed to the student within six to eight weeks from receipt of the application.

Graduation Policy

The graduation date is awarded for the term in which all degree requirements have been met. Degree requirements include submission of all supporting documents (such as official transcripts and CLEP results) as well as the filing of the application for graduation.

All academic and administrative requirements must be met. Degrees are not awarded retroactively.

Participation in Commencement

A student may participate in only one commencement ceremony per degree. Students wishing to participate in commencement must be in good academic standing with the university.

A petition is available to undergraduate students who will be deficient six units and graduate students who will be deficient three units at the end of the spring semester. Students must have filed their application for graduation and been evaluated. Honors at the commencement ceremony will not be available to students in this group.

Diplomas

Diplomas are mailed approximately three months after the actual term of graduation.

Academic Recognition

To encourage the achievement of academic excellence, Woodbury University gives recognition to superior students who have demonstrated the initiative and sense of responsibility to excel. Such superior performance is recognized with special awards for academic achievement. There are two aspects of the program: Departmental Honors and Honors at Graduation. These honors are only available to undergraduate students who are enrolled in their final degree requirements. Those students who are deficient in units or other degree requirements are not eligible.

Departmental Honors

The Departmental Honors award is given only at graduation to the graduate in each of the undergraduate

majors who has achieved the highest scholastic record in his/her department.

Honors at Graduation

Students who maintain a high scholastic average are eligible for graduation with honors. These honors are bestowed according to the following cumulative numerical grade point averages:

Cum Laude	3.5 to 3.69
Magna Cum Laude	3.7 to 3.89
Summa Cum Laude	3.90 and above

Academic Honesty Policy

Because the integrity of the academic enterprise of any institution of higher education requires honesty in scholarship and research, academic honesty is required at Woodbury University. Academic integrity is important for two reasons. First, independent and original scholarship ensures that students and scholars derive the most from their educational experience and the pursuit of knowledge. Second, academic dishonesty violates the most fundamental values of a community of scholars and depreciates the achievements of the entire university community. Accordingly, Woodbury University views academic dishonesty as one of the most serious offenses that a member of our community can commit. Adherence to the Academic Honesty Policy reflects the commitment of our community to the ideals of learning, research, and scholarship.

DEFINITIONS OF ACADEMIC DISHONESTY

Cheating

Cheating is the act or attempted act of deception by which an individual seeks to misrepresent that he/she has mastered information on an exercise that he/she has not mastered.

Examples include but are not limited to:

1. Using books, notes, calculators, conversations with others (including text messages), etc. to complete a test or other assignment when such use is prohibited.
2. Having other people conduct research or work for the student without advance authorization from the instructor. This includes the services of term paper companies (e.g. downloading a paper in whole or in part from the Internet).

3. Reusing previously submitted work in whole or in part for credit or honors without authorization from the instructor.
4. Copying from another student's test paper.
5. Allowing another student to copy from a test paper.
6. Using or possessing specifically prepared materials during a test (e.g., notes, formula lists, notes written on the student's clothing etc.) when such materials have not been authorized.

Fabrication

Fabrication is the use of invented information or the falsification of research or other findings in an academic exercise.

Examples include but are not limited to:

1. Altering and resubmitting returned academic work without notice to the instructor.
2. Citing information not taken from the source indicated.
3. Listing sources in a bibliography not used in the academic exercise.
4. Submitting in a paper, thesis, lab report or other academic exercise falsified, invented, or fictitious data or evidence, or deliberate and knowing concealment or distortion of the true nature, origin, or function of such data or evidence.

Facilitating Academic Dishonesty

Facilitating academic dishonesty is intentionally or knowingly helping or attempting to help another commit an act of academic dishonesty.

Plagiarism

Plagiarism is the submission of another's work as one's own, without adequate attribution. When an individual submits work that includes the words, ideas or data of others, the source of the information must be acknowledged through complete, accurate, and specific references, and, if verbatim statements are included, through quotation marks or indentation as appropriate. By placing his/her name on work submitted, the author certifies the originality of all work not otherwise identified by appropriate acknowledgements. Plagiarism covers unpublished as well as published sources.

Examples of plagiarism include, but are not limited to:

1. Quoting another person's actual words, complete sentences or paragraphs, or entire piece of written work without acknowledgement of the original source.
2. Using another person's idea, opinion or theory even if it is completely paraphrased in one's own words without acknowledgement of the source.
3. Borrowing facts, statistics, or other illustrative materials that are not clearly common knowledge without acknowledgement of the source.
4. Submitting as your own any academic exercises (e.g., written work, printing, sculpture, design, etc.) prepared totally or in part by another.
5. Copying, or allowing another to copy, a computer file that contains another individual's assignment, and submitting it, in part or in its entirety, as one's own.
6. When working with others on an assignment, submitting individual copies of the assignment as one's own individual work.

Note: For design work, it is understood that design strategies are frequently based upon previously published material or other sources of inspiration. However, work claiming to be original but which has any part taken unaltered from media, the internet, or other individuals will not be accepted and will be treated as plagiarism.

Inadequate Citation

Material borrowed from any source, including the Internet, must be acknowledged. Students are urged to consult faculty or recognized published guidelines in their field for appropriate formatting of the following:

Direct quotation. Every direct quotation must be identified by quotation marks or appropriate indentation and must be promptly cited using appropriate referencing protocols as specified by the instructor or the discipline of the course.

Paraphrase. Prompt acknowledgment is required when material from another source is paraphrased or summarized, in whole or part.

“Borrowed” facts or information. Information obtained in one’s reading or research that is not common knowledge among students in the course must be acknowledged as specified by the instructor or the discipline of the course.

Academic Misconduct

Academic misconduct includes other academically dishonest acts such as tampering with grades or taking part in obtaining or distributing any part of an unadministered test.

Examples include but are not limited to:

1. Stealing, buying, or otherwise obtaining all or part of an unadministered test.
2. Selling or giving away all or part of an unadministered test including answers to an unadministered test.
3. Bribing any other person to obtain an unadministered test or any information about the test.
4. Entering a building or office for the purpose of obtaining an unadministered test.
5. Continuing to work on an examination or project after the specified time has elapsed.
6. Entering a building or office for the purpose of changing a grade in a grade book, on a test, or on other work for which a grade is given.
7. Changing, altering, or being an accessory to the changing and/or altering of a grade in a grade book, on a test, a “change of grade” form, or other official academic records of the university that relate to grades.
8. Submitting any academic accomplishment in whole or in part for credit more than once whether in the same course or in different courses without prior consent of the instructors.

Action Taken by Instructors

Note: Academic honesty is expected in all aspects of curricular and co-curricular life. The term “instructor” is used to refer to anyone serving in the role of teacher, facilitator, advisor or supervisor.

- When a violation of the academic honesty policy appears to have occurred within the academic process, the individual instructor discusses the apparent violation with the student as soon as possible and gives the student an opportunity to explain. Instructors are also encouraged to seek the counsel of department chairs, deans, directors

and librarians in gaining perspective concerning the severity of an offense.

- If the instructor chooses to continue the complaint, the instructor may impose one or more of the following grade-related sanctions:
 1. An assignment to repeat the work, to be graded on its merits;
 2. A lowered/failing grade on the assignment;
 3. A lowered grade in the course;
 4. A failing grade in the course.

The instructor notifies the student of the charge and the penalty to be imposed. The instructor then completes the Academic Honesty Violation Report Form. The student signs the form as indication of receipt. The student also has the opportunity to comment on the alleged violation as indicated on the form. A student’s refusal to sign the form does not negate the charge of academic dishonesty. The instructor gives the student a copy of the form.

- The instructor sends the completed Academic Honesty Violation Report Form to the Chief Conduct Officer for placement in the student’s file so that infractions may be monitored in the context of the student’s entire disciplinary record. Sanctions above and beyond instructor sanctions may be issued by the Chief Conduct Officer when the student has previously been reported for an Academic Honesty infraction.
- A student may appeal an instructor’s decision to impose grade-related and/or course-related sanctions as outlined in the Appeal Process.

Action Taken by the Chief Conduct Officer

- The Chief Conduct Officer meets with students accused of academic dishonesty in cases of repeated violation, in cases where an alleged violation is reported by an individual other than the instructor, or at the request of the student.
- The Chief Conduct Officer may impose any of the following sanctions dependent on the severity and nature of the offense:
 1. Disciplinary warning;
 2. Taking or repeating LSCI 105, Information Theory and Practice.
 3. Other educational sanctions. A hold is placed on the student’s registration and transcripts until the sanction is satisfactorily completed;

4. Placement on disciplinary probation;
5. Suspension;
6. Expulsion.
 - Cases in which the sanctions of suspension or expulsion may be levied may be referred to the University Committee on Student Behavior.
 - Decisions made by the Chief Conduct Officer or the University Committee on Student Behavior may be appealed by the student to the Chief Student Affairs Officer as outlined in the Appeal Process.

Appeal Process

To appeal the decision of an instructor:

1. Within three business days of official notification of the decision, the student must submit a letter of appeal to the Faculty Academic Policy Appeals Committee via the Registrar's Office. The letter must state the grounds for the appeal.
2. Grounds for appeal are:
 - a. The student has new evidence available that was not available prior to the original decision.
 - b. The process as outlined was not adhered to and the break in process was substantial enough to have possibly affected the outcome.
 - c. The sanctions do not relate appropriately to the violation for which the student has been found to have committed.
3. If the Faculty Academic Policy Appeals Committee determines that there are grounds for an appeal, then the committee will hear the student's case. The decision of the Faculty Academic Policy Appeals Committee replaces that of the instructor.

To appeal the decision of the Chief Conduct Officer:

1. Within three business days of official notification of the decision, the student must submit a letter of appeal to the Chief Student Affairs Officer. The letter must state the grounds for the appeal.
2. Grounds for appeal are:
 - a. The student has new evidence available that was not available prior to the original hearing.
 - b. The conduct process as outlined was not adhered to during the student's original hearing and the break in process was substantial enough to have possibly affected the outcome.
3. If the Chief Student Affairs Officer determines that there are grounds for an appeal, then he or she will

rehear the student's case. The decision of the Chief Student Affairs Officer replaces that of the Chief Conduct Officer.

To appeal the decision of the University Committee on Student Behavior:

1. Within three business days of official notification of the decision, the student must submit a letter of appeal to the Chief Student Affairs Officer. The letter must state the grounds for the appeal.
2. Grounds for appeal are:
 - a. The student has new evidence available that was not available prior to the original hearing.
 - b. The conduct process as outlined was not adhered to during the student's original hearing and the break in process was substantial enough to have possibly affected the outcome.
3. If the Chief Student Affairs Officer determines that there are grounds for an appeal, then he or she will convene an Appeals Board to rehear the student's case. The decision of the Appeals Board replaces that of the University Committee on Student Behavior.

The decision rendered as a result of the appeal process is final.

Computer Security (Personal Computers and Related Devices)

By their very nature, laptop, netbook, and tablet computers are designed to be lightweight, easy to transport and simple to conceal. These features, however, which make them an ideal choice for computer users, also make them extremely vulnerable to theft. There are a few basic rules that should be followed to minimize the chance of theft:

1. Lock the door to your residence hall room whenever you leave - no matter how long you plan to be gone. (This is a good rule to follow, even if your computer is not in your room.)
2. Never leave your computer unattended in a classroom, lounge, cafeteria, or any public place.
3. Display your name in a prominent place on your computer and on your computer carrying case.
4. Make every effort to register your computer system with your (or your family's) homeowner's insurance.

5. Record the serial numbers of your system, and place these numbers in a secure location.
6. Register your computer with the computer's manufacturer.

It is extremely important to recognize that each student is responsible for the security of his or her own computer.

Should a theft occur, the official policy of Woodbury University will be to treat the theft (or attempted theft) of a computer in a similar manner to any other type of on-campus theft. An individual found responsible for a theft or attempted theft will be subjected to disciplinary action, up to and including immediate dismissal from Woodbury University.

STORING COMPUTER WORK

Computer projects may be developed on computers whether University or personally owned. Students are responsible for the offline storage and maintenance of all personal computer programs and projects. No student programs or project data are to be stored permanently on the hard disks of any University computers.

Disclaimer Regarding Academic Advising

The university publishes academic policies and programs, including required courses for graduation and honors those published requirements. The student is responsible for his/her program, including meeting the published requirements. The university assists the student in making prudent decisions by providing academic advising. However, the decisions made in the academic advising process are those of the student.

Student Rights

PETITIONS TO THE FACULTY ACADEMIC POLICY APPEALS COMMITTEE

Petitions for exceptions to academic policy are filed at the Registrar's Office. Subsequently, the petitions are forwarded to the Faculty Academic Policy Appeals Committee for consideration and action. The committee evaluates each student petition individually and considers the special circumstances presented. Students are notified in writing regarding decisions. Those who receive a negative response to a petition have the right to request the Registrar to arrange for a personal appearance before the committee.

GRIEVANCE POLICY

This grievance policy will be used to resolve grievances against decisions or actions of University faculty, staff, and agents affiliated with the university that create a hostile environment for teaching and learning.

This procedure shall not be used for frivolous or malicious complaints. If a complaint has been made in bad faith, disciplinary action will be taken against the person bringing the complaint.

Students cannot undo what has been decided by the following administrative systems:

- Student Code of Conduct violations, because there is a separate procedure administered by the Office of Student Development;
- Formal complaints of sexual harassment, because there is a separate procedure administered by Human Resources;
- Exceptions to Academic Policies and Procedures, because there is a separate procedure administered by the Faculty Academic Policy Appeals Committee.

Informal Process

The student is encouraged to discuss the matter of dispute with the person whom they have a grievance against, and seek a mutual resolution. If this does not resolve the issue, the student should pursue the matter with the department chair in the case of a faculty grievance.

If the dispute is unable to be resolved at this level, the student should contact any of the following individuals for assistance in determining appropriate next steps such as mediation or further discussion with the department chair or supervisor:

Dean of Faculty

Dean of Students

Director of the Institute for Excellence
in Teaching & Learning

The university believes that most grievances
can be resolved informally.

Formal Resolution

If the informal resolution process is not able to remediate the situation, a student has the right to file a formal grievance.

Procedure

1. The student must submit the grievance in writing to the Dean of Faculty for grievances against faculty and to the Office of Human Resources for grievances against staff. Students are invited to seek consultation from the Dean of Students or Director of the Institute for Excellence in Teaching & Learning in preparing their written statement.
2. The person against whom the grievance is filed has an opportunity to review and respond to the written allegations.
3. The Dean of Faculty/Human Resource Officer will begin an investigation within 24 hours of receipt of the written grievance.
4. The Dean of Faculty/Human Resource Officer will convene a panel which will consist of the following:
 - a. For grievances against faculty – Another faculty from the same school, one faculty from a different school, one staff member, and one student. The Dean of Faculty will serve as the non-voting panel chair.
 - b. For grievances against staff – Another staff member from the same department, one staff member from a different department, one faculty, and one student. The Human Resource Officer will serve as the non-voting panel chair.
5. The panel will convene within five business days of completion of the investigation
6. A decision will be communicated to the student within two business days of the panel review.

7. Appeals may be made if one or more of the following circumstances exist:
 - a. Evidence is available that was not available prior to the original panel review;
 - b. The process outlined here was not adhered to during the review process.

Appeals must be submitted in writing to the Chief Academic Officer within five days of notification of the outcome of the panel review. The Chief Academic Officer will convene an ad hoc committee to serve as the appeal panel.

Student Access to Records Under the Privacy Act

The Family Educational Rights to Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

1. The right to inspect and review the student's education records within 45 days of the day the university receives a request for access. An exception to this general provision is that confidential letters of recommendation placed in the files of the Office of Admission or the Career Services files prior to January 1, 1975, are considered "closed" files. Each individual may decide whether to waive the right to view letters of recommendation placed in his/her file after January 1, 1975. If so, written notice to this effect must be placed in the file.

Students should submit to the registrar, dean, head of the academic department, or other appropriate official, written requests that identify the record(s) they wish to inspect. The university official to whom the request was submitted shall advise the student of the correct official to whom the request should be addressed.

2. The right to request the amendment of the student's education records that the student believes is inaccurate.

Students may ask the university to amend a record that they believe is inaccurate. They should write the university official responsible for the record, clearly identify the part of the record that they want changed, and specify why it is inaccurate.

If the university decides not to amend the record as requested by the student, the university will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

- 3 The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.

One exception, which permits disclosure without consent, is disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the university has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

Upon request, the university discloses education records without consent to officials of another school in which a student seeks or intends to enroll, prospective employers or licensing boards.

- 4 The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA. The name and address of the Office that administers FERPA are:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-4605

Note: The university has the right to designate certain information, including each student's name, address, e-mail address, telephone number, date and place of birth, major field of study, enrollment status, class level, dates of attendance, degrees and awards received, and the most recent previous institution attended by the student as "directory information" for the purposes of alumni, business directories, student directories, etc. Woodbury University does not publish directory information, however we will release information to certain third parties such as prospective employers or other educational institutions. If any current Woodbury University student does not want such disclosed under any circumstances, he or she must notify the Registrar's Office in writing of the specific information not to be released.

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