WOODBURY UNIVERSITY

Handbook and Guide to Learning

2013-2014 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 is committed to providing an environment that is free of any form of discrimination and harassment based upon an individual's race, color, religion, sex, gender identity, pregnancy, national origin, ancestry, citizenship status, age, marital status, physical disability, mental disability, medical condition, sexual orientation, military or veteran status, genetic information, or any other characteristic protected by applicable state or federal law, so that all members of the community are treated at all times with dignity and respect. It is the university's policy, therefore, to prohibit all forms of such discrimination or harassment among university faculty, students, staff, and administration.

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 Handbook Dates

This handbook is in effect from fall semester 2013 through summer session 2014.

Curricular Changes

Courses listed in this handbook are subject to changes initiated by departments or programs approved by the Curriculum Committee, the Faculty Association and the Office of Academic Affairs. Changes in curriculum for the ensuing year are published in the handbook 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 eighteen-minute drive from downtown Los Angeles. The twenty-two 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 BArch program, a professional MArch, and two post-professional master's degrees in architecture. 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.

WOODBURY UNIVERSITY
MAIN CAMPUS MAP

7500 N. Glenoaks Blvd. Burbank, CA 91504
818.767.0888 • woodbury.edu

Academic Affairs	3	Kirkendall Conference Room	18
Admissions	2	Kummer Business Faculty Center	19
Ahmanson Main Space	22	Los Angeles Times Library	20
Alumni Quad	24	Malburg Atrium	19
Alumni Gallery	22	Marketing & Enrollment	3
ASG House/Pool	10	Miller Hall	3
Bookstore	8	Naidorf Hall	23
Bowman Conference Room	19	Nan Rae Gallery	4
Business Office	3	New Woody's, The (Cafe)	5
Cabrini Hall	6	Nielsen Conference Room	18
Career Services	17	North Hall	12
Central Services	16	Office of the President	2
Chandler Dean's Suite	19	Parking	P1-P5
Counseling Services	17	Physical Plant Operations	15
Design Center	11	Powell Gallery	11
Development & Alumni Relations	2	Ralph M. Parsons Studio	22
Enkeboll Courtyard	20	Registrar	3
Entertainment Media	13	Saffell Board Room	2
Faculty Annex	7	School of Architecture	21-23
Faculty Annex Conference Room	7	School of Architecture Offices	18
Financial Aid	3	School of Business	19
Fletcher Jones Foundation		School of Media,	
Auditorium	19	Culture & Design Offices	18
Health Services	17	Shipping and Receiving	16
Hensel Hall	2	South Hall	9
Hensel Hall Conference Room	2	Student Development	17
Information & Security	1	Tamkin Business Plaza	19
Information Technology	3	Nielsen Athletic Complex	14
Institute for Transdisciplinary		Wedge Gallery	21
Studies Offices	18	West Annex	25
Judith Tamkin Fashion Gallery	6	Whitten Student Center	17
Julius Shulman Institute	22	Writing Center	17
Isaacs Faculty Center	18		

NORTH

FWY I-5 NORTHBOUND
Exit I-5 Buena Vista St
Turn left at off-ramp
Left onto Glenoaks Blvd

FWY I-5 SOUTHBOUND
Exit I-5 Hollywood Way
Turn left at off-ramp
Right onto Glenoaks Blvd

Cabrini Dr.
N. Glenoaks Blvd
Cohasset St.
Campus Entrance

President's Message

Welcome to Woodbury University.

We believe this is a special place of learning. Because knowledge must be accompanied by understanding, we have built Woodbury's programs to enable you to develop that understanding and apply it in the world. Our faculty and staff are committed to helping you become an innovative leader who will, in turn, help your communities to flourish.

We believe education occurs through memorable experiences that occur inside and outside of the classroom. These experiences will build your character, enable you to create connections, and forge friendships that will last a lifetime.

We believe in the power of the Woodbury community. Woodbury students are hardworking, motivated and successful. Since 1884, Woodbury students like you have been taught by our accomplished faculty members, supported by our educational staff, and befriended by fellow students and alumni. Your education is a joint venture between you and your professors, and aided by the Woodbury community.

We are delighted to have you here. I look forward to the year ahead together.

Sincerely,
Dr. Luís María 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.

MISSION STATEMENT

Core Purpose

Woodbury University empowers people to do extraordinary things. We transform students into liberally educated professionals and socially responsible citizens by integrating transdisciplinarity, design thinking, entrepreneurship, and civic engagement into all programs. We achieve academic excellence by creating external partnerships, implementing effective internal processes, and ensuring quality in all programs and services.

Our Contribution to Society

Successful Woodbury graduates are ambassadors for the university. They are innovative leaders who help individuals and communities flourish. They are known for being strong communicators, ethical thinkers and creative problem-solvers with a deep commitment to sustainability and social justice. They are knowledgeable in their disciplines and eager for collaboration and continuous learning. They integrate professional skills with global citizenship, entrepreneurial energy, and intellectual curiosity. Woodbury graduates make a difference.

Vision

By 2025, our distinctive ability to integrate transdisciplinarity, design thinking, entrepreneurship, and civic engagement in education and scholarship will have secured us a place among the top one hundred regional universities in the United States.

Our Values
- Community
- Integrity
- Professionalism
- Aspiration
- Agility

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, and 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 proposes 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 nineteenth century, Los Angeles was a dusty, rapidly growing town with a population of approximately eleven thousand. 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 local business community. From that historic storefront on North Main Street, the historic link between Woodbury and the economic infrastructure of Southern California had 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 fifty 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 eighty-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 BArch and both professional and post-professional master's degrees in architecture.

Our Students

Woodbury University is unique among private institutions in its diversity. Woodbury University has a 129-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 economic sectors, 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 that 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 matters will be treated with fairness and good taste. 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, 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 (BA), Bachelor of Fine Arts (BFA), Bachelor of Science (BS), Bachelor of Architecture (BArch), and Bachelor of Business Administration (BBA). The BFA requires a minimum of 128 semester units of credits and can be attained in most majors in the School of Media, Culture & Design. The BBA degree, currently offered in Business, requires a minimum of 126 semester units of credit. The BA 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 BArch degree is 160 semester units of credit. Most 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 handbook 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 handbook 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 needs. This may even adjust the journey for those who travel after you, so that the experience can be increasingly successful. In this handbook, 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 demonstrate 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 handbook 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 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.

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:

- 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;
- 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;
- 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;
- 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;
- 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

(Fine Arts, Applied Arts [Animation, Architecture, Fashion Design, Filmmaking, Game Art & Design, Graphic Design, or Interior Architecture], or Music). Complete one of the following:

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
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
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.

2. 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)
1. Woodbury students take one Interdisciplinary Studies core course (INDS 101, Journeys; 102, Natures; 103, Conflicts; or 104, Knowledges) to develop an understanding of Transdisciplinarity.

2. You will take one natural science class with a laboratory component to further develop Transdisciplinarity. Some majors specify the course their students must take.

3. You will also take one upper-division (three-hundred 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)
1. You will take one art history course to support Innovation and Creativity in your education. Some majors specify the course their students must take.

2. 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)

1. Woodbury provides one-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.

2. 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.

3. 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.

4. 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
(Fine Arts, Applied Arts [Animation, Architecture, Fashion Design, Filmmaking, Game Art & Design, Graphic Design, or Interior Architecture], or Music). See above under Academic Quality.

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

WRIT 212	Rhetoric and Design
CHIN 101	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 210	Developmental Psychology
PSYC 270	Topics in Psychology
URBS 100	Introduction to Urban Studies

Natural Sciences

BIOL 230	Biology (studio-lab course)
BIOL 231	Human Biology (studio-lab course)
BIOL 232	Botany (studio-lab course)
ENVT 220	Environmental Studies
PHYS 27xx	Trig-based Physics for Architecture

Mathematics
See above under Academic Quality

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 twenty 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 prerequisites for all upper division three-hundred and four-hundred-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 Art & Design, 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 Personal and Professional Development program. 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, to fulfill graduation requirements, a student must complete WRIT 100, 111, and 112 (or 212, depending on one's major). 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, to fulfill graduation requirements, a student must complete WRIT 111 and 112 (or 212, as noted).

Students complete the English Placement Test in order to begin fulfilling the Academic Writing Requirement. This requires each student 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 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 the 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;
2. by completing LSCI 106, Information Sources in Architecture/Interior Architecture with a grade of "C" or higher;
3. by completing LSCI 205, Information in the Disciplines with a grade of "C" or higher;
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 (SOAR) 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 two-hundred 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 two-hundred level math course only if the equivalent course was completed within the last two years or if they take and pass the Mathematics Placement Exam.

Elementary Algebra corresponds to high school Algebra I and 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 NAAB-accredited, 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 two-year and a three-year NAAB-accredited, professional Master 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 are 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, love the act of building, and 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
(BArch)

**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 is 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 are 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, and 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;
> - 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 listed below.

1. **Critical Thinking** – Graduates of the school will have the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts.

2. **Design** – Graduates of the school will have the inventive and reflective conception, development, and production of architecture.

3. **Building** – Graduates of the school will understand the technical aspects, systems, and materials in their role in the implementation of design.

4. **Representation** – Graduates of the school will use

a wide range of media to communicate design ideas including writing, speaking, drawing, and model making.

5. **Professionalism** – Graduates of the school will have 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 twenty-four hour access to studios, including a new fifteen-thousand 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. The San Diego facility 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 region. The San Diego facility houses an architecture-only curriculum in a complex composed of design studios with twenty-four 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
(1-year, 2-year and 3-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. 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, 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 Bulletin for details.

ACCREDITATION

The National Architectural Accrediting Board (NAAB) accredits the Bachelor of Architecture and Master of Architecture program at Woodbury University. 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, 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)
MArch (pre-professional degree + 63 graduate credits or non-pre-professional degree + 93 graduate credits)

The next accreditation visit for the professional BArch and MArch programs is in 2015.

FULL-TIME FACULTY

Dean, School of Architecture
Norman R. Millar, AIA, Professor
MArch, University of Pennsylvania, Philadelphia

Associate Dean, School of Architecture
Randall Stauffer, IIDA, Professor
MArch, University of California, Berkeley

Chair, BArch (Burbank/Los Angeles)
Jeanine Centuori, AIA, Professor
MArch, Cranbrook Academy of Art

Chair, BArch (San Diego)
Catherine Herbst, AIA, Associate Professor
MArch, Montana State University

Chair, MArch
Ingalill Wahlroos-Ritter, AIA, Professor
MArch, University of California, Los Angeles

Graduate Programs Coordinator,
MArch & MSArch (San Diego)
Héctor M Pérez, Visiting Faculty
SMArchS, Massachusetts Institute of Technology

Chair, MRED
Armistead Smith
BArch, University of Virginia

Stanley P. Bertheaud, Professor
MArch, North Carolina State University

Ewan Branda, Associate Professor
PhD, University of California, Los Angeles

Mark Ericson, Assistant Professor
MArch, Southern California Institute of Architecture

Anthony Fontenot, Associate Professor
MArch, Southern California Institute of Architecture;
PhD, Princeton University

Eric W. Olsen, Associate Professor
MArch, Harvard University

Jose Parral, Associate Professor
MA, Architectural Association, London

Nicholas W. Roberts, AIA, Professor
MA, Trinity College, Cambridge, England

Marcel Sanchez-Prieto, Assistant Professor
MArch, University of California, Los Angeles

Paulette Singley, Professor
PhD, Princeton University

Gerard Smulevich, Professor
MArch, University of California, Los Angeles

Thomas Mark Stanley,
Visiting Assistant Professor
MArch, MS Design Research, University of Michigan

Linda Taalman, Associate Professor
BArch, The Cooper Union

PROFESSORS OF PRACTICE AND PARTICIPATING ADJUNCT FACULTY

Barbara Bestor, Los Angeles, Distinguished Professor of Practice
MArch, Southern California Institute of Architecture

Berenika Boberska, Los Angeles, Professor of Practice
Diploma in Architecture, the Bartlett School of Architecture

Matthew C. Boomhower, San Diego
BArch, University of Tennessee

Philipp Bosshart, San Diego
MArch, Southern California Institute of Architecture, MArchRED, Woodbury University

Miki Iwasaki, San Diego
MArch, Harvard University

Christoph Korner, Los Angeles
MArch, University of California, Los Angeles

Alan Loomis, Los Angeles
MArch, Southern California Institute of Architecture

Elizabeth Mahlow, Los Angeles
BS, California Polytechnic State University

Salvador Medina, San Diego
MArch, University of California, Berkeley

Louis Molina, Los Angeles, Assistant Chair, Los Angeles-Burbank
MArch, Southern California Institute of Architecture

Jay W. Nickels, Los Angeles
BArch, University of Southern California

Mark Owen, Los Angeles, Professor of Practice
MArch, University of California, Los Angeles

Rene Peralta, San Diego
BArch, New School of Architecture

Christopher Puzio, San Diego
MArch, Cranbrook Academy of Art

Philip Ra, Los Angeles
MArch, Harvard University

Koje Shoraka, Los Angeles
MS, Michigan State University

Clark Stevens, Los Angeles, Professor of Practice
MArch, Harvard University

Sonny Ward, Los Angeles
MArch, University of California, Los Angeles

ADJUNCT FACULTY

Nicole Acaron-Toro
MArch, University of Southern California

Hadley H.S. Arnold, Los Angeles
MArch, Southern California Institute of Architecture

Peter Arnold, Los Angeles
MArch, Southern California Institute of Architecture

Shawn Benson, San Diego
MArch, New School of Architecture and Design

Akore Berliner, San Diego
BA, San Diego State University

Emily Bills, Los Angeles
PhD, New York University

James Bleisner, San Diego
MA, Boston University

Benjamin Bratton, San Diego
PhD, University of California at Santa Barbara

James Bucknam, Los Angeles
BArch, Woodbury University

Monica Bucknam, Los Angeles
BFA, Woodbury University

Michael Burnett, San Diego
MArch RED, Woodbury University

Kristin Byers, San Diego
BArch, University of Arizona

Jacob Chan, Los Angeles
DMS, Polytechnic of Central London, England

James E. Churchill PE, San Diego
MS, University of Massachusetts

Frank Clementi, Los Angeles
BArch, California State Polytechnic University, Pomona

Oscar Corletto, Los Angeles Shop Master
BArch, Woodbury University

Adriana Cuellar, San Diego
M Design Studies, Harvard University

Matthew Daines, Los Angeles
MArch, Southern California Institute of Architecture

Wanda Dalla Costa, Los Angeles
MArch, University of Calgary

Daniela Deutsch, San Diego
MArch, Tech. University of Darmstadt, Germany

Brian Dick, San Diego
MFA, University of California, San Diego

Andrea Dietz, Los Angeles
MArch, Rice University

Luis Elias, San Diego
MA Urban Planning and Geography, Universidad Iberoamericana

Brett Farrow, San Diego
MArch, New School of Architecture and Design

Russell Fortmeyer, Los Angeles
MA, University of California, Los Angeles

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

April Greiman, Los Angeles
BFA, Kansas City Art Institute

Jeff Haile, San Diego
JD, University of San Diego

Katherine Harvey, Los Angeles
MLA, University of Pennsylvania

Jonathan Heckert, San Diego
MArch, Cooper Union

Tyler Hanson, San Diego
MArchRED, Woodbury 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

Eric A. Johnson, San Diego
MArch, Cornell 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

Jonathan Linton, San Diego
MSAUD, Columbia University

Sebastian Mariscal, San Diego
Escuela Tecnica Superior de Arquitectura de Barcelona

Michael McDonald
MArch, Southern California Institute of Architecture

Nathan Moeder, San Diego
BA, University of San Diego

Daniel Nissimov, San Diego
MS, University of Michigan

Martin Paull, Los Angeles
MA, University of California, Los Angeles

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

William Roschen, Los Angeles
BArch, University of Arizona

Lloyd J. Russell, San Diego
BArch, California Polytechnic State University

David Saborio, San Diego
MArch RED, Woodbury University

Jonathan Segal, San Diego
BArch, University of Idaho

Sebastian Seimer, San Diego
BArch, Woodbury University

Peter Simmonds, Los Angeles
PhD, Technical University, Delft

Patrick Shields, San Diego
MArch, Southern California Institute of Architecture

John Sturla, San Diego
BArch, California Polytechnic State University

Elizabeth Timme, Los Angeles
MArch, Harvard University

Christi Van Cleve, Los Angeles
MArch, Harvard University

Doug Wiganowske, San Diego
MArch, Southern California Institute of Architecture

Janet Yoon, Los Angeles
MArch, University of Michigan

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
General Education/Integrative Learning (GE/IL)	53
Unrestricted electives (UE)	10
Minimum semester hours required	160

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/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
MATH 149	College Algebra	3 GE/IL
____ ___	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/IL
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory	1 GE/IL
ARTH 205	History of Contemporary Art	3 GE/IL

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 w/Descriptive Geometry	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL

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/IL
PHYS 27X	Trig-based Physics	3 GE/IL
COMM 120	Public Speaking	3 GE/IL

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/IL
____ ____	Social Science elective	3 GE/IL

Spring Semester

ARCH 384	Design Studio 3B: Structure, Systems, Space and Form	6 M
	Architecture Portfolio Review	0 M
ARCH 2XX	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
____ ____	Social Science Course	3 GE/IL

Spring Semester

ARCH 489	Design Studio 4B: Urban Design	6 M
ARCH 334	Urban Design Theory	3 M
____ ____	General Education/Integrative Learning Elective	3 GE/IL
____ ____	3xx Interdisciplinary Seminar	3 GE/IL

FIFTH YEAR
Fall Semester

ARCH 491	Design Studio 5A: Topic	6 M
ARCH 448	Professional Practice 2	3 M
____ 3XX	General Education/Integrative Learning Elective	3 GE/IL
____ ____	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 engage 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 – two-dimensional, three-dimensional, 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
Portfolios
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 one-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 by highest overall GPA, faculty choice, and 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 fifteen-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 fifteen-week, six-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 Career Development 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- or 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 twenty 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 a 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:

- the student has a minimum studio GPA of 3.0 for the first two years of study;
- the student has a minimum overall GPA of 3.0 for the first two years of study;
- the student has passed all required classes through the second year of the curriculum;
- 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.

- Proficiency in email, as demonstrated through regular communication with school administration and course instructors.
- 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).
- 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).
- 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 ARCH 384, and studio-specific presentation requirements.

- 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:

Students should have the most recent release of the following:
- 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

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 ARIA 114. Studio. Prerequisite: none.

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

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. Studio. Prerequisite: none.

ARCH 183 Design Studio 1B: Natural Tendencies
4 UNITS

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. Studio. Prerequisite: none.

ARCH 211 Design Communication 2
3 UNITS

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. Studio. Prerequisite: ARCH 114, Design Communication 1.

ARCH 212 Digital Media
3 UNITS

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. Studio. Prerequisite: ARCH 211, Design Communication 2.

ARCH 243 Materials and Methods
3 UNITS

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

ARCH 250 Professional Practice 1: Documentation and Codes
3 UNITS

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. Lecture. Prerequisites: ARCH 211, Design Communication 2 and ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 267 World Architecture 1
3 UNITS

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. Lecture. Prerequisite: INDS 10x.

ARCH 268 World Architecture 2
3 UNITS

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. Lecture. Prerequisite: INDS 10x.

ARCH 269 Object Making
3 UNITS

An exploration of craft techniques in the making of furnishings and fixtures utilizing an array of materials. Studio. Prerequisites: ARCH 114, Design Communication 1 and ARCH 211, Design Communication 2.

ARCH 2740 Digital Fabrication
1 UNIT

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. Studio. Pass / Fail.

ARCH 2741 Profession and Practice
1 UNIT

The Profession and Practice Workshop prepares students to bridge architectural education with both the profession and the regulatory environment. Each course is repeatable twice for credit. Studio. Pass / Fail.

ARCH 2742 Software Workshop
1 UNIT

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

ARCH 2743 Portfolio Workshop
1 UNIT

In the Portfolio Workshop, students practice communicating the outcomes of their core architecture education and produce a portfolio for faculty review. Each course is repeatable twice for credit. Studio. Pass / Fail.

ARCH 2744 Drawing and Making Workshop
1 UNIT

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

ARCH 281 Design Studio 2A:
Program and Space
5 UNITS

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

ARCH 283 Design Studio 2B: Site Orders
5 UNITS

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. Studio. Prerequisite: ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 293 Second Year Open Studio
5 UNITS

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). Studio. Prerequisite: Permission of the chair.

ARCH 326 Structures
3 UNITS

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. Lecture. Prerequisites: MATH 202, Trigonometry or MATH 251, Trigonometry with Descriptive Geometry and PHYS 27x, Trig-based Physics.

ARCH 327 Structures 2
4 UNITS

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. Lecture. Prerequisite: ARCH 326, Structures 1.

ARCH 330 Theory of Architecture
3 UNITS

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

ARCH 334 Urban Design Theory
3 UNITS

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. Lecture/Seminar. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 351 Design, Animation and Simulation in the Digital Environment
3 UNITS

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. Studio. Prerequisite: ARCH 211, Design Communication 2 or ARCH 468, Digital Media.

ARCH 352 Fictional Cartographies
3 UNITS

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. Studio. Prerequisite: Instructor consent.

ARCH 366 Contemporary Issues: Practice and Theory
3 UNITS

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. Lecture/Seminar. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 375 Urban Environment: Foreign Study
3 UNITS

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. Lecture/Seminar. Prerequisite: Instructor consent.

ARCH 383 Design Studio 3A: House and Housing
6 UNITS

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. Studio. Prerequisite: ARCH 281, Design Studio 2A: Program and Space.

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

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. Studio. Prerequisite: ARCH 283, Design Studio 2B: Site Orders.

ARCH 393 Third Year Open Studio
6 UNITS

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). Studio. Prerequisite: Permission of the chair.

ARCH 425 Environmental Systems
3 UNITS

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. Lecture. Prerequisites: PHYS 241, Physics II or PHYS 27x Trig-based Physics and ARCH 281, Design Studio 2A: Program and Space.

ARCH 448 Professional Practice 2: Research and Pre-Design
3 UNITS

Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an architectural 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. Lecture. Prerequisites: ARCH 250, Professional Practice 1 and ARCH 330, Theory of Architecture.

ARCH 450 Professional Practice 3: Documents and Project Administration
3 UNITS

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. Lecture. Prerequisites: ARCH 366, Contemporary Issues: Practice and Theory; and ARCH 448, Professional Practice 2: Research and Pre-Design.

ARCH 464 Systems Integration
3 UNITS

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. Lecture. 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

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

ARCH 487 Design Studio 4A: Comprehensive Design
6 UNITS

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 fourth and fifth year students. The last half of the semester will be devoted to design development. Studio. 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

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 fourth and fifth year students. Studio. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form.

ARCH 491 Design Studio 5A: Contemporary Topics Studio
6 UNITS

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 fourth and fifth year students. An equivalent summer studio may be substituted for ARCH 491, Design Studio 5A: Contemporary Topics Studio. Studio. Prerequisite: ARCH 384, Design Studio 3B, Structure, Systems, Space and Form.

ARCH 492 Degree Project
6 UNITS

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. Studio. 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

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). Studio. 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.

CURRICULUM MAP

Bachelor of Architecture BArch

UNDERSTANDING	ABILITY	SATISFIED
Moderate Importance	Moderate Importance	Moderate Importance

Assuring Academic Quality in Architecture (BArch)

MAJOR COURSES / LEARNING OUTCOMES

Course columns (left to right):
- Required Level of Accomplishment
- **YEAR 1:** AR 114 Design Com 1 · AR 182 Design Studio 1A · AR 211 Design Com 2 · AR 183 Design Studio 1B
- **YEAR 2:** 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
- **YEAR 3:** AR 330 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
- **YEAR 4:** AR 366 Contemporary Issues · AR 487 Design Studio 4A · AR 334 Urban Design Theory · AR 489 Design Studio 4B
- **YEAR 5:** AR 448 Professional Practice 2 · AR 464 Systems Integration · AR 491 Design Studio 5A · AR 450 Professional Practice 3 · AR 492 Degree Project

NAAB Criteria

Learning Outcomes (rows):
- Speaking & Writing Skills
- Critical Thinking Skills
- Graphic Skills
- Research Skills
- Formal Ordering Skills
- Fundamental Design Skills
- Collaborative Skills
- Western Traditions
- Non-Western Traditions
- National & Regional Traditions
- Use of Precedent
- Human Behavior
- Human Diversity
- Accessibility
- Sustainable Design
- Program Preparation
- Site Conditions
- Structural Systems
- Environmental Systems
- Life Safety
- Building Envelope Systems
- Building Service Systems
- Building Systems Integration
- Building Materials & Assemblies
- Construction Cost Control
- Technical Documentation
- Client Role in Architecture
- Comprehensive Design
- Architect's Administrative Roles
- Architectural Practice
- Professional Development
- Leadership
- Legal Responsibilities
- Ethics & Professional Judgment

TRACKS
- Critical Thinking
- Design
- Building
- Representation
- Professionalism

UNIVERSITY PRINCIPLES
- Academic Quality
- Innovation & Creativity
- Communication
- Transdisciplinarity
- Social Responsibility
- Integrated Student

Interior Architecture
(BFA)

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 that 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, Visiting Lecturer
BA, Kent State University

FULL-TIME FACULTY
Annie Chu, Professor
MS, Columbia University, New York City

Heather Peterson, Assistant Professor
MArch, Southern California Institute of Architecture

Randall Stauffer, Professor
MArch, University of California Berkeley

ADJUNCT FACULTY
Bojána Bányász
MArch, Southern California Institute of Architecture

Olivia Booth
MFA, Art Center College of Design

Leigh Christy
MArch, University of California, Berkeley

Casey Cowan Gale
MFA, University of Southern California

Donatella Cusma
MArch, Università Mediterranea Di Reggio Calabria, Italy

Per-Johan Dahl
MArch, (SAR/MSA) Lund Institute of Technology, Sweden

Matthew Gillis
MArch, University of California, Los Angeles

Thurman Grant, RA
BArch, University of Southern California

Robert Kerr
MArch, Georgia Institute of Technology

Heather Libonati
MFA, California Institute of the Arts

Tracy Stone
MArch, University of Texas, Austin

Gregory Van Grunsven
MArch, Southern California Institute of Architecture

Paola Vezzulli
MArch, Southern California Institute of Architecture; MArch, Universita' degli Studi di Firenze, Italy

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/Integrative Learning (GE/IL)	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/IL
INDS 1XX	Interdisciplinary Course	3 GE/IL
MATH 149	Intermediate Algebra	3 GE/IL
PPDV 1/2XX	Transition to Woodbury University	1 GE/IL

Spring Semester

FOUN 101	Beginning Drawing	3 M
INAR 106	Design Studio 2: 3-D Design II	3 M
ARIA 115	Design Communication 2	3 M
COMM 120	Public Speaking	3 GE/IL
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory & Practice	1 GE/IL

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/IL
FOUN 103	Color and Composition	3 M
MATH 2XX	Mathematics Course	3 GE/IL

Spring Semester

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

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/IL
____ ___	Natural Science with a lab	3 GE/IL

Work Experience *(students must complete 128 hours of work experience with an interior designer or allied professional)*

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/IL
ARTH 2XX	Art History Course	3 GE/IL
____ ___	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/IL
INDS 340	Human Agency & Interior Space	3 GE/IL

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/IL
____ ___	Unrestricted Elective	1 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 Curriculum Map, this document articulates four key learning outcomes and respective levels of expertise 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 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 for 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
- Students will develop comprehensive critical thinking skills necessary for multidisciplinary approaches to problem solving issues dealing with interior environments.
- The program will provide students with learning experiences that incorporate professional values, professional practices and business procedures.
- Students will develop design skills as a way of researching and solving problems.
- Students will develop a comprehensive set of skills that focus on design problems that deal with the human inhabitation of interior spaces.
- Students will develop comprehensive visual, verbal, oral, and quantifiable communication skills necessary to express research, analysis and expression of design solutions.
- Students will 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 Career Development 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- or off-campus interview opportunities, alumni connections, and employer outreach in the US.

Work Experience

All interior architecture students are required to fulfill 128 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 128 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 Career Development 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 a 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. The interior architecture students have an IIDA campus center. The campus center provides students a vehicle for involvement in student leadership and activities about interior architecture and involvement in the IIDA Southern California professional chapter events.

Fast Track

An interior architecture student may opt to begin a fast track on the four-year BFA 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:

- the student has a minimum studio GPA of 3.0 for their first year of study;
- the student has a minimum overall GPA of 3.0 for their first year of study;
- 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 first 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.

- Proficiency in email, as demonstrated through regular communication with school administration and course instructors.

- Proficiency in internet research, as demonstrated through successful completion of or transfer of 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 but are not limited to INAR 105, INAR 106, INAR 164, INAR 265, INAR 366, INAR 482, and INAR 483).
- Proficiency in the use of spreadsheets to compose, structure, and assess data as evidenced in but not limited to INAR 252, INAR 482, and INAR 483.
- 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).
- 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.
- 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 and Composition	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

Courses

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.

ARIA 211 Design Communication 3
3 UNITS

This is an intermediate level course that builds on the fundamental skills of architectural representation learned in Design Communication 1 and 2. The course will take an experimental approach that combines hand-drawing and digital tools to explore a variety of drawing and representation techniques. Use of alternative production methods will be combined with digital tools. The class will primarily focus on two-dimensional and three-dimensional drawings, but will also expand to include physical three-dimensional "constructs" such as composite drawings and assemblages. Prerequisites: ARIA 115, Design Communication 2 or ARCH 211, Design Communication 2.

INAR 105 Design Studio 1: 3D Design 1
3 UNITS

As an introductory course in three-dimensional 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 three-dimensional 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.

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 I.

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 II.

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 (INAR 288.1 replaces INAR 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 fifty 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) and WRIT 112, Academic Writing II.

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.

CURRICULUM MAP

Bachelor of Fine Arts in Interior Architecture BFA

	INTRODUCED		PRACTICED		APPLIED		MASTERED
	Highest Importance		Highest Importance		Highest Importance		Highest 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

Assuring Academic Quality in Interior Architecture (BFA)

REQUIRED COURSES: University Principles, ARIA 114 Design Communication 1, INAR 105 Design Studio 1: 3D Design, FOUN 103 Design & Color II, INAR 106 Design Studio 2: 3D Analysis, ARIA 115 Design Communication 2, FOUN 101 Beginning Drawing, INAR 256 Materials & Furnishings, INAR 207 Design Studio 3: IA Elements, INAR 252 Space Planning, INAR 164 Interior Architecure History 1, INAR 258 Building Systems & Codes, INAR 282 Design Studio 4: Branding & Identity, ARIA 211 Design Commiication 3, INAR 256 Interior Architecture History 3, INAR 363 Design Studio 5: Dwelling & Culture, INAR 366 Cont. IA History & Theories, INAR 259 Tectonics 1: Material Logic, INAR 365 Lighting Design, INAR 382 Design Studio 6: Community and Typology, INDS 3704 Human Agency and Interior Space, INAR 454 Construction Documents, INAR 480 Design Studio 7: Narrative & Media, INAR 482 Senior Prep, INAR 451 Professional Practice, INAR 483 Senior Project

LEARNING OUTCOMES

- University Principles
- Critical inquiry into the design, building and inhabitation of interior environments
- Social and cultural considerations of interior environments
- Experiential considerations of interior environments
- Technical considerations of interior environments
- Integration and development of academic and professional methodologies

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Critical inquiry into the design, building and inhabitation of interior environments Students gain the ability to engage in the analysis, understanding, and development of the built 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.

Social and cultural considerations of interior environments 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 eollaborative strategies for the built environment within different scalar contexts and different professional settings.

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

Technical considerations of interior environments Students gain the ability to analyze, understand, critique and develop spaces through the techniques and innovative building processes as evidenced through quanitative resoning, systems integraion, and production expertise.

Integration and development of academic and professional methodologies Students develop work processes that engender self-initiative, directed curiosity, and methodologies that seek to find knowledge beyond the given problem as evidenced through self-directed research, collaborative processes and professional character and ehtics.

School of Business

Andrè B. van Niekerk, PhD, 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 full-time 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 a traditional format with options for selected management courses to be taken in an accelerated weekend and evening format.

TRADITIONAL UNDERGRADUATE PROGRAM (BBA)

This format allows the student to complete degree requirements by attending morning, afternoon, and selective evening classes on weekdays.

SELECTED COURSES IN ACCELERATED FORMAT (BBA)

A selection of management courses is offered in a seven-week format through four-hour sessions, once a week. These courses are mostly scheduled on weekday evenings and during the day on Saturday and Sunday.

BBA PROGRAM COORDINATION

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. 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
(BBA)

Mauro Diaz, Coordinator

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 accounting 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 to achieve a well-paid career. Accounting is an old and universal profession; accountants are key professional advisors to organizations and individuals. Accountants are often asked to honestly and objectively measure and reflect the financial status of individuals and organizations. Those who leverage their education to become Certified Public Accountants (CPAs) join an elite group recognized throughout the world for helping people and organizations make better financial decisions.

What Do You Need to Bring Into Your Classes to Succeed in the Accounting Major?
Those students who succeed and go on to 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, how to use accounting information, and to work with accountants to make better financial decisions. The courses emphasize 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 critical and fundamental concepts which drive accounting, accountants, and financial analysis, as well as provide an environment for students 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 that are essential when entering the profession. The focus is on six major areas that are included on the CPA exam and other related professional exams: financial accounting, managerial accounting, taxation, auditing, business law and government/not-for-profit accounting.

How Do Students Learn in Accounting Classes?
Accounting is logical, but not obvious. It requires hard work in order to master the knowledge of professional financial/accounting terminology and understand how the artificial information system works.

Students learn by reading, working through short quantitative problems, discussing answers in study groups, and actively participating in class discussions. Once the fundamentals are covered, students practice applying what was learned to new situations (often called "business cases"), and making recommendations and offering alternative ways to dealing with the opportunities or challenges presented in the cases. Students will support their recommendations with calculations and communicate the richness of their analysis in written reports or class presentations.

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 degree in accounting to become a CPA. California will add a new requirement after 2013 – all candidates for a California CPA license must pass 150 semester units of college courses. These units need not be from graduate courses or even upper division courses; courses taken at community colleges, as well as university extension programs will qualify. Those students who wish to become a CPA might also consider furthering their education by earning a master's degree in accounting or taxation.

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

PROGRAM LEARNING OUTCOMES

Students will demonstrate the following program learning outcomes in addition to university-wide and School of Business-wide student learning outcomes.

- Students passing the lower division core courses in accounting are able to manifest the ability to use accounting information in making business decisions.
- Graduating accounting majors are able to demonstrate the knowledge of accounting concepts required for entry level positions in the accounting profession.

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

- **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].
  - Students will be able to understand which are of greater importance [understanding].
  - Students will be able to evaluate the financial condition of an organization or investments [application].

- **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].
  - Students will be able to understand which are of greater importance [understanding].
  - Students will be able to prepare advice to a client based on environmentally rich, practical lifelike cases in which many issues are raised, the facts given are not "complete," and insufficient 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. Faculty give students career advice; keep courses updated; sponsor student organizations and scholarships; and

serve the School of Business, the university, and the accounting profession. In addition, faculty members research, speak, write, and publically disseminate their informed judgment on improving accounting practices, accounting standards, and accounting education.

COORDINATOR
Mauro Diaz
MBA, Woodbury University

FULL-TIME FACULTY
Robert Jinkens, CPA, Assistant Professor
PhD, University of Hawaii at Manoa

John E. Karayan, Professor
JD, University of Southern California; PhD, Claremont Graduate School

ADJUNCT FACULTY
ACCOUNTING
Henry M. Anding, CPA
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Arek Arakelian, CPA
MBA, California State University, Dominguez Hills

Dennis McGuckian
MBA, Dartmouth College

Frank Murphy, CPA
BS, Loyola Marymount; BBA, Columbia Pacific University

Andrew Post
JD, University of Southern California

Daniel Rodgers, CPA
MS, Accounting/MBA Northeastern University

Ray Scalice
MS, Golden Gate University

FACULTY EMERITUS
Jon Myers, CPA, Chair Emeritus & Professor Emeritus, Accounting
DBA (hon) Woodbury University; CPA (California)

FINANCE
R. Duane Anderson
MBA, University of Southern California

Majed Muhtaseb
PhD, University of Tennessee

Curriculum Summary
ACCOUNTING MAJOR CURRICULUM
Leading to the Bachelor of Business Administration (BBA) Degree

	Units
Major (M)	24
Business Core (BBA)	36
Internship (I)	3
General Education/Integrative Learning (GE/IL)	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/IL
INDS ___	Interdisciplinary Core	3 GE/IL
ENVT 200	Environmental Studies	3 GE/IL
____ ___	Unrestricted Elective	3 UE/IL

Spring Semester

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

SECOND YEAR
Fall Semester

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

Spring Semester

ACCT 206	Managerial Accounting for Decision-Making	3 BBA
MRKT 301	Principles of Marketing	3 BBA
ECON 204	Microeconomics	3 GE/IL
ARTH 2XX	Art History Course	3 GE/IL
____ ___	Unrestricted Elective	3 UE/IL

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/IL

Spring Semester

ACCT 305	Intermediate Accounting II	3 M
ACCT 388	Advanced Business Law	3 M
FINA 360	Financial Management	3 M
INDS 3__	Transdisciplinary Seminar	3 GE/IL

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
ACCT3/4XX	Accounting Elective	3 M
_____ 3	Integrative Learning Elective	3 GE/IL
_____ 3	Integrative Learning Elective	3 GE/IL

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/IL
____ ___	Integrative Learning Elective	3 GE/IL

ACCOUNTING ELECTIVES

ACCT 351	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

In the Accounting program, we apply both formative and summative assessment of students' performance throughout the curriculum. Because the program is part of the overarching BBA degree program, all students are required to take the twelve BBA core courses. These courses are noted above with the designation "BBA."

For the *BBA core courses*, formative assessment processes include opportunities for students to provide structured feedback to their peers; detailed feedback from professors on homework submissions through Moodle; Moodle forums; evaluation on students' formal presentations; inclusion of Writing Department consultants to enhance writing skills in MGMT 326, MGMT 350, and MGMT 461; and simulation games in MGMT 336 and MGMT 483.

The summative assessment processes for the BBA core courses include research and reflection papers; formal presentations; portfolio presentations, final exams, and the capstone project.

For *Accounting major courses*, formative assessment processes include detailed feedback from professors on homework submissions through Moodle, computer literacy requirements, field projects, an internship project, and faculty advising through mandatory one-on-one meetings.

Summative assessment processes for Accounting major courses include formal presentations, portfolio presentations, and final or comprehensive exams.

RESULTS OF LEARNING

Students complete the program 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 by numbers.

In upper division accounting courses, items to be included in a student's portfolio 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.

ACADEMIC STANDARDS

The department applies university and school academic standards.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

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 three-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 capstone course uses 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.

Internship

Woodbury's Career Development 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- or off-campus interview opportunities, alumni connections, and employer outreach in the US.

Accounting majors who do not have significant business experience are required to serve a 120-hour internship. Accounting majors are encouraged to look for 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 students who are already working during their education are encouraged to switch to accounting-related jobs (such as accounts payable or tax return preparation). Woodbury's Career Development Office is adept at helping students search for such jobs.

The required work experience is a three-unit internship or accounting work experience of at least 120 hours (non-credit). If the requirement is satisfied by non-credit work experience, an additional upper division accounting course will be required.

Other
Accounting students are advised to focus on their course work and pursue accounting-related jobs rather than part-time jobs outside the field.

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). Participation may be awarded academic credit through ACCT 499, Independent Study.

You are also encouraged to join professional organizations such as the California Society of CPAs (memberships are currently free for accounting students) and student organizations such as Woodbury's BPWOW (Business and Professional Women of Woodbury) and Woodbury's CEO (Collegiate Entrepreneurs' Organization). Students can also compete in CEO's annual Business Plan Competition for substantial cash prizes.

Accounting majors are strongly encouraged to consider investing their required upper division GE/IL 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
Students will use word processing software (such as Word), presentation software (such as PowerPoint), and spreadsheet software (such as Excel). Students also use professional research tools (such as Lexis/Nexis), and – in upper division courses - specialized software (such as La Certe for tax returns, CCH Tax Research Network, ACL, FARS, and the SEC's Edgar database) typical for practitioners who specialize in the accounting areas taught (e.g. general ledger programs for an intermediate accounting practice set).

STUDENT COMPUTER AND
OTHER EQUIPMENT REQUIREMENTS
In addition to the Computer Literacy Requirements listed directly above, students need to use computers with meaningful web access. Although computer labs are available on campus, students are encouraged to have their own netbooks and printers to work on homework and projects off campus.

Courses

ACCT 205 Financial Accounting for Decision-Making
3 UNITS
In this course, students will learn the principles of accrual accounting, basic processes of financial record keeping, and use of the basic financial statements. Emphasis is 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 I; COMM 120, Public Speaking; and MATH 220, Business Math or MATH 249, College Algebra.

ACCT 206 Managerial Accounting for Decision-Making
3 UNITS
In this course, students will learn advance 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
In this course, students will learn about product costing, including activity-based costing, job-order costing, standard costing, variance analysis, and cost-volume-profit analysis. Students will also learn cost accounting techniques related to budgeting of operations and capital expenditures, inventory control, performance measurement, and management decision-making. Prerequisite: ACCT 206, Managerial Accounting for Decision-Making. Student must bring the textbook to each class meeting.

ACCT 304 Intermediate Accounting I
3 UNITS
This course provides a concentrated study of financial accounting within the conceptual framework that 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 textbook to each class meeting.

ACCT 305 Intermediate Accounting II
3 UNITS

This course examines the development and application of accounting standards – such as those for evaluation, 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 textbook to each class meeting.

ACCT 351 Advanced Taxation
3 UNITS

This course focuses on advance topics in taxation with an emphasis on strategic tax planning. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the textbook to each class meeting.

ACCT 352 Concepts of Taxation
3 UNITS

This course introduces 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 textbook to each class meeting.

ACCT 353 Entertainment Industry Production Accounting and Management
3 UNITS

This course focuses on 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 contacts. 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 textbook to each class meeting.

ACCT 388 Advanced Business Law
3 UNITS

This course examines key legal doctrines and rules governing organizations. Emphasis is 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 textbook to each class meeting.

ACCT 401 Advanced Accounting
3 UNITS

This course focuses on advance 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 textbook to each class meeting.

ACCT 403 Governmental and Not-For-Profit Accounting
3 UNITS

In this course, students will examine fund accounting, the study of the accounting literature applicable to governmental units and not-for-profit entities such as colleges, universities and hospitals. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the textbook to each class meeting.

ACCT 405 Accounting Information Systems
3 UNITS

This course focuses on the study of the application of computer processing to accounting procedures; including 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 textbook to each class meeting.

ACCT 410 Auditing
3 UNITS

This course will examine financial auditing practices and procedures. Professional standards of practice and reporting are also explored. Prerequisite: ACCT 305, Intermediate Accounting II. Each student must bring the textbook to each class meeting.

ACCT 470 Topics
3 UNITS
Accounting subjects or developments of interest not elsewhere covered are explored. Each student must bring the textbook to each class meeting.

ACCT 485 Accounting Problems
3 UNITS
A review of current accounting theory or the problems are 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 textbook to each class meeting.

ACCT 490 Accounting Internship
3 UNITS
Students will gain practical experience in an accounting environment.

ACCT 499 Independent Study
3 UNITS
This is an individual investigation of an aspect of accounting chosen by the student and approved by the instructor.

FINA 360 Financial Management
3 UNITS
This course provides 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.

CURRICULUM MAP

Bachelor of Business Administration in Accounting BBA

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	COURSES
High Importance	High Importance	High Importance	High Importance	BBA Core
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Accounting Classes
Low Importance	Low Importance	Low Importance	Low Importance	Internship

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

Assuring Academic Quality in Accounting (BBA)

MAJOR COURSES

Courses (columns):
- University Principles
- MGMT 100 Fundamentals of Business Enterprise BBA 1
- MGMT 110 Legal Environment of Business BBA 2
- ACCT 205 Principles of Accounting I BBA 3
- ITEC 232 Systems Analysis & Design ACCT 1
- MRKT 301 Principles of Marketing BBA 4
- ACCT 206 Principles of Accounting II BBA 5
- ITEC 403 Computer Control & Audit ACCT 2
- MGMT 326 Management & Organizational Behavior BBA 6
- ACCT 300 Cost Accounting ACCT 3
- ACCT 304 Intermediate Accounting I ACCT 4
- ACCT 352 Concepts of Taxation ACCT 5
- MGMT 336 Management Information Systems BBA 7
- ACCT 305 Intermediate Accounting II ACCT 6
- ACCT Elective # 1 (e.g., Accounting Info. Systems) ACCE 1
- ACCT Elective # 2 (e.g., Entertainment Accounting) ACCE 2
- ACCT Elective # 3 (e.g., Government / Not-for Profit) ACCE 3
- MGMT 350 Business Ethics BBA 8
- FINA 360 Financial Management BBA 9
- MGMT 400 Operation Methods in Value Chain Mgmt BBA 10
- MGMT 461 Leadership Theory & Practice BBA 11
- ACCT 410 Auditing ACCT 7
- MGMT 483 Business Policy & Strategy [Capstone] BBA 12
- ACCT 490 Accounting Internship ACCI 1

LEARNING OUTCOMES

University Principles row values: ALL, 245, 24, 345, 2, 15, 245, ALL

Learning Outcomes (rows):
- University Principles
- BBA 1: Demonstrate Communication Skills
- BBA 2: Incorporate Ethical Perspectives in Decisions — (2)
- BBA 3: Demonstrate Global Awareness — (4)
- ACCT Lower Division: Use Accounting Concepts and Tools to Make Organizational Decisions — (4)
- ACCT Upper Division: Manifest Entry Level Technical Expertise in Course Field
- ACCT Upper Division: Manifest Entry Level Technical Expertise in Course Field

Fashion Marketing
(BBA)

Wendy K. Bendoni, 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

- Graduates will manifest professional entry-level fashion marketing communication skills.
- Graduates will incorporate an ethical fashion marketing perspective in their professional decision making.
- Global awareness will be evidenced in our graduates' decision making within the field of marketing.
- 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. Bendoni, Assistant Professor
MA, California State University, Los Angeles

FULL-TIME FACULTY
Kristen Schiele, Assistant Professor
PhD, University of California, Irvine

ADJUNCT FACULTY
Marie Legette
MBA, University of Phoenix

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

	Units
Major (M)	27
Business Core (BBA)	36
Internship (I)	3
General Education/Integrative Learning (GE/IL)	49
Unrestricted electives (UE)	11
Minimum semester hours required	126

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester

FMRK 100	Fashion Fundamentals	3 M
WRIT 111	Academic Writing I	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	1 UE

Spring Semester

MGMT 100	Fundamentals of Business Enterprise	3 BBA
FMRK 235	Trend Analysis	3 M
WRIT 112	Academic Writing II	3 GE/IL
MATH 220	Business Math	3 GE/IL
PSYC 200	Introduction to Psychology	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL

SECOND YEAR
Fall Semester

FMRK 360	Fashion, Culture & Society	3 M
MGMT 110	Legal Environment of Business	3 BBA
ECON 203	Macroeconomics	3 GE/IL
PHIL 210	Ethical Systems	3 GE/IL
MATH 226	Business Statistics	3 GE/IL
INDS 1XX	Interdisciplinary Studies Core	3 GE/IL

Spring Semester

MRKT 301	Principles of Marketing	3 BBA
ECON 204	Microeconomics	3 GE/IL
ACCT 205	Financial Accounting for Decision-Making	3 BBA
FDES 261	History of Fashion 2	3 GE/IL
____ ___	Natural Science Course with lab	3 GE/IL
____ ___	Unrestricted Elective	3 UE

THIRD YEAR
Fall Semester

FMRK 3/4XX	FM Elective	3 M
____ 3XX	Integrative Learning Elective	3 GE/IL
ACCT 206	Managerial Accounting for Decision-Making	3 BBA
MGMT 326	Management and Organizational Behavior	3 BBA
MRKT 310	Consumer Behavior	3 M
____ ___	Art History or Humanities Course	3 GE/IL

Spring Semester

FMRK 375	Field Experience	3 M
____ ___	Unrestricted Elective	1 UE
FINA 360	Financial Management	3 BBA
MGMT 350	Business Ethics	3 BBA
MGMT 336	Management Information Systems	3 BBA
INDS 3XX	Transdisciplinary Seminar	3 GE/IL

FOURTH YEAR
Fall Semester

FMRK/MRKT 3/4XX	FM elective	3 M
MGMT 400	Operations Methods	3 BBA
MGMT 461	Leadership Theory and Practice	3 BBA
FMRK 490	Internship	3 I

Spring Semester

MRKT 455	Marketing Research & Analysis	3 M
MGMT 483	Business Policy & Strategy	3 BBA
FMRK 3/4XX	Fashion Marketing Elective	3 M
____ ___	Unrestricted Elective	3 UE

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
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 the sufficient number of courses to complete the fifteen-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

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

Assessment Process

In the Fashion Marketing program, we apply both formative and summative assessment of students' performance throughout the curriculum. Because the program is part of the overarching BBA degree program, all students are required to take the twelve BBA core courses. These courses are noted above with the designation "BBA."

For the BBA core courses, formative assessment processes include opportunities for students to provide structured feedback to their peers; detailed feedback from professors on homework submissions through Moodle; Moodle forums; evaluation on students' formal presentations; inclusion of Writing Department consultants to enhance writing skills in MGMT 326, MGMT 350, and MGMT 461; and simulation games in MGMT 336 and MGMT 483.

The summative assessment processes for the BBA core courses include research and reflection papers; formal presentations; portfolio presentations, final exams, and the capstone project.

For Fashion Marketing major courses, formative assessment processes include detailed feedback from professors on homework submissions through Moodle, computer literacy requirements, field projects, an internship project, and faculty advising through mandatory one-on-one meetings.

Summative assessment processes for Fashion Marketing major courses include formal presentations, portfolio, poster and research paper submissions and presentations, and final exams.

In FMRK 490, Internship, 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 FMRK curriculum and individual courses are made based on this 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 Career Development 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- or 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 ten- to fifteen-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 co-curricular activities such as the Collegiate Entrepreneurs' Organization. In MGMT 483, Business Policy and Strategy, students participate in the Capsim program and compete on their scores with their counterparts at other universities across the country.

COMPUTER LITERACY REQUIREMENTS
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 online 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 fashion 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.

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
This course is 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
This course provides 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
This course 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
This course provides 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 II or WRIT 212, Rhetoric and Design.

FMRK 375 Field Experience
3 UNITS

This course provides 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

This is an 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.

Fashion Marketing

CURRICULUM MAP
Bachelor of Business Administration in Fashion Marketing BBA

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	COURSES
High Importance	High Importance	High Importance	High Importance	BBA Core
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Fashion Marketing Classes
Low Importance	Low Importance	Low Importance	Low Importance	Internship

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

Assuring Academic Quality in Fashion Marketing (BBA)

LEARNING OUTCOMES / MAJOR COURSES

Learning Outcomes	University Principles	MGMT 100 Fundamentals of Business Enterprise	MGMT 110 Legal Environment of Business	ACCT 205 Principles of Accounting I	FMRK 100 Fashion Fundamentals	FMRK 235 Trend Analysis	FMRK 360 Fashion Culture and Society	ACCT 206 Principles of Accounting II	FMRK 375 Field Experience	MRKT 301 Principles of Marketing	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MRKT 310 Consumer Behavior	FMRK/MRKT 300/400 Electives (12 units)	MRKT 455 Marketing Research [Major Capstone]	FMRK 490 Fashion Marketing Internship	FINA 360 Financial Management	MGMT 350 Business Ethics	MGMT 461 Leadership Theory & Practice	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 483 Business Policy & Strategy [Capstone]
University Principles		ALL	245		1234	1234	234		125	24	2	345	1234		ALL	ALL		15	245		ALL
BBA 1: Demonstrate Communication Skills														*							
BBA 2: Incorporate Ethical Perspectives in Decisions	2													*							
BBA 3: Demonstrate Global Awareness	4													*							
BBA 4: Develop Basic Leadership Skills	4													*							
FMRK 1: Develop Understanding of Function of Fashion Marketing	12													*							
FMRK 2: Develop and Practice Fashion Marketing Tools and Skills	234													*							

*WILL VARY BY COURSE CONTENT

2013-2014 Course Catalog   58

Management
(BBA)

Joan F. Marques, Coordinator, BBA Chair

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
- Managers plan, organize, coordinate, motivate, lead and communicate are providing necessary services that make our world work. When they perform those services both ethically and globally, great value has been added at all levels of our worldwide 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.
- 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
- Graduates will manifest professional entry-level communication skills.
- Graduates will incorporate ethical perspective in their professional decision making.
- Global awareness will be evidenced in our graduates' professional decision making.
- 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, Associate Professor
PhD, Tilburg University; EdD Pepperdine University

FULL-TIME FACULTY
Robert L. Bjorklund, Professor
PhD, University of Massachusetts

Angelo Camillo, Associate Professor
PhD, Oklahoma State University

Svetlana Holt, Associate Professor
EdD, Pepperdine University

Jianli Hu, Visiting Assistant Professor
PhD, Washington State University

Alexandra Saba, Assistant Professor
MA, Northern Arizona University; MC, Arizona State University

PARTICIPATING ADJUNCT FACULTY
Virginia Green
PhD, Capella University

Paul Sabolic
EdD, Nova Southeastern University

ADJUNCT FACULTY
Arthur Baghdasarian
JD, Whittier Law School

Chris Banescu
JD, Southwestern School of Law

Michael Cook
DPA, University of La Verne

Bert Fairbanks
MBA, University of Phoenix

Judith Heineman
MSHR, University of San Francisco

Von Johnson
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
General Education/Integrative Learning (GE/IL)	52
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/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
____ XXX	Unrestricted Elective	3 UE
____ XXX	Unrestricted Elective	1 UE

Spring Semester

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

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/IL
ECON 203	Macroeconomics	3 GE/IL
PHIL 210	Ethical Systems	3 GE/IL
____ ___	Natural Science with Lab	3 GE/IL

Spring Semester

ACCT 206	Managerial Accounting for Decision-Making	3 BBA
MGMT 326	Management and Organizational Behavior	3 BBA
ECON 204	Microeconomics	3 GE/IL
____ ___	Art History	3 GE/IL
INDS 3XX	Transdisciplinary Seminar	3 GE/IL
____ ___	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
____ ___	Art History or Humanities	3 GE/IL

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/IL

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
MGMT 3/4XX	Management Elective	3 M

Spring Semester

MGMT 483	Business Policy & Strategy	3 BBA
MGMT 3/4XX	Management Elective	3 M
MGMT 3/4XX	Management Elective	3 M
____ ___	Integrative Learning Elective	3 GE/IL

Management Minor

ACCT 205	Financial Accounting for 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 Macroeconomics and
Microeconomics as prerequisites.
**MGMT 100 and 110 are prerequisites to ACCT 205
and will therefore have to be taken before ACCT 205.

ASSESSMENT PROCESS
In the Management program, we apply both formative
and summative assessment of students' performance
throughout the curriculum. Because the program is part
of the overarching BBA Degree Program, all students
are required to take the twelve BBA core courses. These
courses are noted above with the designation "BBA."

For the *BBA core courses*, formative assessment
processes include opportunities for students to provide
structured feedback to their peers; detailed feedback
from professors on homework submissions through
Moodle; Moodle forums; evaluation on students' formal
presentations; inclusion of Writing Department con-
sultants to enhance writing skills in MGMT 326, MGMT
350, and MGMT 461; and simulation games in MGMT
336 and MGMT 483.

The summative assessment processes for the BBA core
courses include research and reflection papers, formal
presentations, portfolio presentations, final exams, and
the capstone project.

For *Management major courses*, formative assessment
processes include detailed feedback from professors
on homework submissions through Moodle, computer
literacy requirements, evaluation of presentation skills,
field projects, an internship project, and faculty advising
through mandatory one-on-one meetings.

Summative assessment processes for Management
major courses include: formal presentations, portfolio,
poster and research paper submissions and presenta-
tions, and final exams.

RESULTS OF LEARNING
Employment and acceptance into a graduate program
are both considered evidence of student success. How-
ever, 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, as a program, and the student are do-
ing. In addition to the simulation experience, students
are tested by eighty 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 a student's
graduation resume.

ACADEMIC STANDARDS
Like all BBA students, Management majors are required
to maintain a 2.0 cumulative grade average to graduate.
However, Management 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 grade.

SPECIAL LEARNING
OPPORTUNITIES/REQUIREMENTS
Woodbury's Career Development 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- or 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 encourage students to do more than one. In addition to the benefit of gaining practical work experience, whether or not a student has multiple internships 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 to make more sophisticated decisions from the 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
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. This means students should have the ability to create, edit, and format new and existing documents and spreadsheets, use formulas, move columns, and import/export data. Any student who needs to improve their facility with spreadsheets should consider taking a 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
This 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, antitrust, partnerships and corporations, environment law, consumer protection and employment law. Prerequisite: WRIT 111, Academic Writing I.

MGMT 301 Organizational Communication
3 UNITS
This course focuses on 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. Corequisite: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

MGMT 327 Human Resources Management
3 UNITS

This course explores 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. Prerequisite: 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. Prerequisite: MGMT 100, Fundamentals of Business Enterprise. Corequisite: 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. Prerequisite: MGMT 100, Fundamentals of Business Enterprise. Corequisite: 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. Prerequisite: MGMT 100, Fundamentals of Business Enterprise. Corequisite: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

MGMT 345 Global Enterprise
3 UNITS

This course is 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. Prerequisites: MGMT 100, Fundamentals of Business Enterprise and FINA 360, Financial Management. Corequisite: 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; FINA 360, Financial Management; 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

This course is 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
This course focuses on techniques of wage/salary administration. Students will review of job analysis, job descriptions, job design as foundations for job analysis. The course examines methods and techniques of job evaluation and methods of determining appropriate pay ranges with employee benefits as part of pay. The area of performance appraisal is examined as the basis for incentive plans. Lecture. Prerequisites: MGMT 327, Human Resource Management; MGMT 336, Management of Information Systems; FINA 360, Financial Management; and WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

MGMT 460 Managing Change and Conflict
3 UNITS
This course provides a theoretical foundation for the change process with practice in the application of concepts to genuine situations through the case-study method and simulations. Students will study the dynamics of change in individuals, groups and organizations, focusing on theory, research, and current practices in facilitating the change process. Students will also study conflict versus confrontation and the development of skills needed to plan and augment change. There will be a 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; WRIT 112, Academic Writing II or WRIT 212 Rhetoric and Design.

MGMT 461 Leadership Theory and Practice
3 UNITS
This course provides an examination of current theory in the burgeoning field of leadership studies emphasizing on leadership skills and its place in human resources management. Ideas of self-awareness, understanding

the role of the leader, sensitivity to individuals and groups will be taught. Students will learn the significance and implementation of vision statements; a study of inspiration versus domination and motivation versus manipulation. Students will also explore the creation of positive self-image and group identity. Course activities include 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
This course focuses on identification, analysis, and resolution of managerial issues of organizations 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. Prerequisites: MGMT 345, Global Enterprise and WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

MGMT 470 Topics in Management
3 UNITS
Topics in this course are focused 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. Organiza-

tions 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

Students will gain practical experience in management. On-the-job experience is complemented by an academic requirement and periodic meetings with the internship coordinator. Students are 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

This is an 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.

CURRICULUM MAP

Bachelor of Business Administration in Management BBA

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	COURSES
High Importance	High Importance	High Importance	High Importance	BBA Core
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Managment Classes
Low Importance	Low Importance	Low Importance	Low Importance	Internship

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

Assuring Academic Quality in Management (BBA)

Take 3 of 4

MAJOR COURSES

LEARNING OUTCOMES

Columns (Major Courses):
- University Principles
- MGMT 100 Fundamentals of Business Enterprise
- ACCT 205 Principles of Accounting I
- MGMT 110 Legal Environment of Business
- MGMT 301 Organizational Communication
- MGMT 326 Management & Organizational Behavior
- ACCT 206 Principles of Accounting II
- MRKT 301 Principles of Marketing
- MGMT 336 Management Information Systems
- FINA 360 Financial Management
- MGMT 350 Business Ethics
- MGMT 335 Managing Workplace Diversity
- MGMT 340 Social & Political Environment of Business
- MGMT 366 Small Business Management
- MGMT 474 Project Management *
- MGMT 465 International Management *
- MGMT 327 Human Resource Management *
- MGMT 330 Managerial Persuasion *
- MGMT 364 Family Business Management
- MGMT 367 New Venture Creation
- MGMT 400 Operation Methods in Value Chain Mgmt
- MGMT 460 Managing Change and Conflict
- MGMT 461 Leadership Theory & Practice
- MGMT 483 Business Policy & Strategy [Capstone]
- MGMT 490 Management Internship

LEARNING OUTCOMES	Univ. Principles	MGMT100	ACCT205	MGMT110	MGMT301	MGMT326	ACCT206	MRKT301	MGMT336	FINA360	MGMT350	MGMT335	MGMT340	MGMT366	MGMT474	MGMT465	MGMT327	MGMT330	MGMT364	MGMT367	MGMT400	MGMT460	MGMT461	MGMT483	MGMT490
University Principles		ALL		245	124	345		24	2		15	2345	15	15	12	25	ALL	ALL	15	ALL		ALL	245	ALL	5
BBA 1: Demonstrate Communication Skills																									
BBA 2: Incorporate Ethical Perspectives in Decisions	2																								
BBA 3: Demonstrate Global Awareness	4																								
BBA 4: Develop Basic Leadership Skills	4																								
MGMT 1: Organizational Decision-Making	2																								
MGMT 2: Technical Expertise in Management Field	234																								

Marketing
(BBA)

A. Danielle Way Ramirez, 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
- Graduates will manifest professional entry-level marketing communication skills.
- Graduates will incorporate an ethical marketing perspective in their professional decision making.
- Global awareness will be evidenced in our graduates' decision making within the field of marketing.
- 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. **Key Learning Goal (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. **Key Learning Goal (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. **Key Learning Goal (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. **Key Learning Goal (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 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

A. Danielle Way Ramirez, Assistant Professor
PhD, University of Texas at Austin

FULL-TIME FACULTY

Kristen Schiele, Assistant Professor
PhD, University of California, Irvine

Mine Üçok Hughes, Associate Professor
PhD, University of Southern Denmark

ADJUNCT FACULTY

Paul Sabolic
EdD, Nova Southeastern University

Curriculum Summary

MARKETING MAJOR CURRICULUM

Leading to the Bachelor of Business Administration (BBA) Degree

	Units
BBA Core (BBA)	36
Marketing Major Core (M)	9
Marketing Major Electives (ME)	15
Total Major	60
General Education/Integrative Learning (GE/IL)	49
Unrestricted Electives (UE)	17
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/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	1 UE

Spring Semester

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

SECOND YEAR
Fall Semester

ACCT 205	Financial Accounting for Decision Making	3 BBA
MATH 226	Business Statistics	3 GE/IL
ECON 203	Macroeconomics	3 GE/IL
____ 2XX	Natural Sciences with Lab	3 GE/IL
PHIL 210	Ethical Systems	3 GE/IL

Spring Semester

MRKT 301	Principles of Marketing	3 BBA
ACCT 206	Managerial Accounting for Decision Making	3 BBA
ECON 204	Microeconomics	3 GE/IL
ARTH ___	Art History	3 GE/IL
____ 3XX	Integrative Learning Elective (300 level)	3 GE/IL

THIRD YEAR
Fall Semester

MRKT 310	Consumer Behavior	3 M
MRKT 3/4XX	Marketing Elective	3 ME
MGMT 326	Management & Org. Behavior	3 BBA
____ ___	Art History or Humanities	3 GE/IL
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

Spring Semester

MGMT 336	Management Information Systems	3 BBA
MRKT 3/4XX	Marketing Elective	3 ME
MRKT 3/4XX	Marketing Elective	3 ME
MGMT 350	Business Ethics	3 BBA
INDS 3XX	Transdisciplinary Seminar	3 GE/IL
____ ___	Unrestricted Elective	1 UE

FOURTH YEAR
Fall Semester

MGMT 400	Operations Methods	3 BBA
FINA 360	Financial Management	3 BBA
MRKT 3/4XX	Marketing Elective	3 ME
MRKT 3/4XX	Marketing Elective	3 ME
MGMT 461	Leadership Theory & Practice	3 BBA

Spring Semester

MRKT 455	Market Research & Analysis	3 M
MRKT 490	Marketing Internship	3 M
MGMT 483	Business Policy & Strategy	3 BBA
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

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 fifteen-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 prerequisites)	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

In the Marketing program, we apply both formative and summative assessment of students' performance throughout the curriculum. Because the program is part of the overarching BBA Degree Program, all students are required to take the twelve *BBA core courses*. These courses are noted above with the designation "BBA."

For the BBA core courses, formative assessment processes include opportunities for students to provide structured feedback to their peers, detailed feedback from professors on homework submissions through Moodle, Moodle forums, evaluation on students' formal presentations, inclusion of Writing Department consultants to enhance writing skills in MGMT 326, MGMT 350, and MGMT 461, and simulation games in MGMT 336 and MGMT 483.

The summative assessment processes for the BBA core courses include research and reflection papers; formal presentations; portfolio presentations, final exams, and the capstone project.

For *Marketing major courses*, formative assessment processes include detailed feedback from professors on homework submissions through Moodle, computer literacy requirements, field projects, an internship project, and faculty advising through mandatory one-on-one meetings.

Summative assessment processes for Marketing major courses include formal presentations, presentations, portfolio, poster and research paper submissions and presentations, and final exams.

Each student also 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 Career Development 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- or 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 ten- to fifteen-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 Collegiate Entrepreneurs' Organization. In MGMT 483, Business Policy and Strategy, students participate in the Capsim program and compete on their scores with their counterparts at other universities across the country.

COMPUTER LITERACY REQUIREMENTS

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.

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 FMRK 100, Introduction to Fashion Business plus forty hours credit.

MRKT 310 Consumer Behavior
3 UNITS

This course will explore the nature and dynamics of consumer markets and their significance to the marketing executive. The concepts and constructs employed are used 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

This course examines the theories and techniques involved in creating and implementing programs intended to influence public opinion and behavior. Students will also study the analysis of case histories and examination of success and failure factors. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 321 Advertising and Promotion Management
3 UNITS

This course examines the functions, institutions, terminology, theories, 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. Prerequisites: 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. Students will learn to identify and analyze 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

This course provides 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

This course explores the 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

This course focuses on research as an aid to decision-making. Students focus on planning the research approach, developing and testing questionnaires, sampling, and processing and interpreting data. Students will also learn to make the appropriate recommendations for marketing action. Computer assignments and a laboratory fee are 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 a mid- or upper-level marketing environment. Work experience (120 hours) is complemented by academic requirements including weekly reports and a research paper/project. Prerequisite: Senior standing and MRKT 310.

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

This is an 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.

CURRICULUM MAP

Bachelor of Business Administration in Marketing BBA

INTRODUCED		DEVELOPED		PRACTICED		MASTERED		COURSES
High Importance		High Importance		High Importance		High Importance		BBA Core
Moderate Importance		Moderate Importance		Moderate Importance		Moderate Importance		Marketing Classes
Low Importance		Low Importance		Low Importance		Low Importance		Internship

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

Assuring Academic Quality in Marketing (BBA)

LEARNING OUTCOMES	University Principles	MGMT 100 Fundamentals of Business Enterprise	ACCT 205 Principles of Accounting I	MGMT 110 Legal Environment of Business	ACCT 206 Principles of Accounting II	MRKT 301 Principles of Marketing	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MRKT 310 Consumer Behavior	MRKT 300/400 Electives (15 units)	MRKT 455 Marketing Research [Major Capstone]	MRKT 490 Marketing Internship	FINA 360 Financial Management	MGMT 350 Business Ethics	MGMT 461 Leadership Theory & Practice	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 483 Business Policy & Strategy [Capstone]
University Principles		ALL		245		24	2	345	1234	1245	ALL	ALL		15	245		ALL
BBA 1: Demonstrate Communication Skills										*							
BBA 2: Incorporate Ethical Perspectives in Decisions	2									*							
BBA 3: Demonstrate Global Awareness	4									*							
BBA 4: Develop Basic Leadership Skills	4									*							
MRKT 1: Develop Understanding of Function of Marketing	ALL									*							
MRKT 2: Develop and Practice Marketing Tools and Skills	125									*							

*WILL VARY BY COURSE CONTENT

School of Media, Culture & Design

Edward M. Clift, PhD, Dean

The School of Media, Culture & Design offers challenging degree paths that cultivate the particular talents of each student in their journey to become engaged creative professionals able to impact the global society. We currently offer eight 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. 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 goals listed below.

- Present comprehensive evidence of *disciplinary knowledge* related to the specific history, theory, standards of practice, and technologies found within a field of study.
- Develop expertise in the processes associated with the creation, form, content, production, and *dissemination of meaning*.
- Gain proficiency in *creative inquiry* as manifest in research methodologies, interpretive applications, or aesthetic content.
- Demonstrate the ability to *work collaboratively* across diverse disciplines, to understand the value of cooperative activities, and to conduct transdisciplinary inquiry.
- Show competence in *critical thinking* especially as it pertains to the fields of media, culture & design.

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, Department Chair

The primary objective of the Design 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, Filmmaking, Game Art & Design, Graphic Design and Interior Architecture departments that introduces students to an appreciation of the principles and processes shared across the arts, design and media disciplines, and provides them with a basis of study and skills to successfully continue their education and apply to a career within a specific design discipline.

PROGRAM LEARNING OUTCOMES

- Students will master basic art and design skills and methods that can be further developed within the major.
- Students will 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 shares 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, design and media from other perspectives. The Design Foundation faculty are passionate and dedicated educators with an interest in all aspects of art and design and has the ability to communicate this commitment to students.

CHAIR

Doug Post, Assistant Professor
MFA, Academy of Art University

FULL-TIME

Patrick Nickell, Assistant Professor
MFA, Claremont Graduate School

EMERITUS FACULTY

Carolee Toon, Professor
MFA, Art Center College of Design

ADJUNCT FACULTY

Carol Bishop
PhD, Union University

Olivia Booth
MFA, Art Center College of Design

Kelvin Nguyen
BFA, California State University, Fullerton

Nate Page
MFA, California Institute of the Arts

Jaime Scholnick
MFA, Claremont Graduate University

Keith Walsh
MFA, Tufts University

Michelle Wiener
MFA, Otis College of Art and Design

Curriculum

The five designated Design Foundation courses are imbedded in the Design and Media Majors typically with FOUN 101, Beginning Drawing and FOUN 102, Design and Composition scheduled for fall term of the first year; and FOUN 103, Color and Composition and either FOUN 104, Drawing Concepts & Composition or FOUN 105, Introduction to Figure Drawing in the spring term. The intention is to provide an introduction to basic drawing skills, elements and principles of design, color theory, and composition through applied practice and study within a broad context of art, design and media. The courses parallel and support the introductory studios of the design majors.

Design Foundation Courses

FOUN 101 Beginning Drawing
3 UNITS

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

FOUN 102 Design and Composition
3 UNITS

This course introduces students to the elements and principles of design and the creative process of identifying and solving design problems. Formal visual properties of line, shape, form, pattern, value, texture, and sequence are studied in their relationship to composition and organizational systems and unifying principles including balance, repetition, rhythm, transformation, proportion and scale. Emphasis is placed on gaining theoretical, and practical problem-solving skills, developing creative design concepts and communicating project solutions visually and verbally. Important historical movements in art and design that have influenced contemporary design practices are presented as an integral component of creative design so that students may relate their individual design efforts to a larger cultural context. Studio. Prerequisite: none.

FOUN 103 Color and Composition
3 UNITS

This course continues the exploration of design and composition, introducing more complex problems with an emphasis on introducing and studying the properties and the interaction of color relationships in basic design projects. Students develop conceptual, perceptual and applied skills in problem-solving projects that investigate color systems, color contrasts, color symbolism, and the spatial effects of color in art and design. Studio. Prerequisite: FOUN 102, Design and Composition recommended.

FOUN 104 Drawing Concepts & Composition
3 UNITS

This course 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

This course 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 chair 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 chair 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, design, and media 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 sixteen 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 and ability to develop concepts as well as 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 PROCESS
Student Assessment
Emphasis is on in-studio design and drawing development with the instructor giving each student individual assistance. Assignments are critiqued during studio sessions with the instructor and in-group discussions. Completed design projects are pinned up and informally evaluated by the instructor and students. Drawing assignments are pinned up and presented for a final review and otherwise as time permits. Jurors are invited to the final presentation reviews.

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 assess process and execution including: design concept and development, skill achievement in use of methods and materials, verbal and visual presentation, and class engage-

ment. 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 Office of Student Development for counseling.

Faculty Assessment
In addition to receiving student evaluations each term, faculty meet as a group with the chair 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 chair also visits classes and meets with individual faculty on an as-needed basis each term.

Department Assessment
Each semester, faculty from the various design and media disciplines are invited to participate in the Design Foundation Final Reviews. Additionally, each year, faculty assess students in their courses with a rubric of program learning outcomes. The results of these assessments are compiled and analyzed by the Program Assessment officer and turned into the School Assessment director.

Animation
(BFA)

Dori Littell-Herrick, Department Chair

There will always be artists driven to recreate the visions that dance in their heads; visions 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 a way no other media can. 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 part of the cultural language of the Internet, mobile applications, games and motion pictures. The same concepts that made Mickey Mouse dance can make dragons fly, Orc armies march, or Iron Man smash villains. From Bambi to Wreck-It Ralph, from Bugs Bunny to Robot Chicken, 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. The Animation curriculum is structured to challenge each student to achieve the goals listed below:
- discover their creative voice through the production of personal animated projects;
- master the use of visual language as an artist and creator of time-based media for film, broadcast, mobile and experimental platforms;
- focus their skills for entry into the animation profession while simultaneously experimenting with a broad range of techniques and styles;
- develop critical thinking skills through study of the history of animation, art, and film, as well as analysis and critique of their personal work;
- act as professional artists with an understanding of the ethical and legal standards of the industry and the culture in which they create.

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
- 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
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 allows 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. 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
MFA, University of California, Los Angeles

FULL-TIME FACULTY
Angela Diamos, Associate Professor
MFA, California State University, Northridge

Ric Heitzman, Associate Professor
MFA, School of the Art Institute of Chicago

**Doug Post, Assistant Professor,
Design Foundation**
MFA, Academy of Art College

PARTICIPATING ADJUNCT FACULTY
Edward Rosas

Ken Roskos,
BFA, Edinboro University of Pennsylvania

Arno Kroner
MA, Clermont University, France; MB,
University of Kansas

ADJUNCT FACULTY
Nick Bane
BFA, Woodbury University

Jerry Beck

Dave Brain
BFA, Chouinard Art Institute

Frank Gladstone
BA, University of Florida

Sue Kroyer
BS, University of Wisconsin

Santino Lascano
BFA, Woodbury University; BA, University of
California, Irvine

William Matthews

Audri Phillips
BFA, Carnegie Mellon University

Jim Richardson
BA, Columbia University

Justin Rodriguez
BA, California State University, Northridge

Robert Schaefer
AA, Los Angeles Valley College

Jon Vener, Adjunct Professor, Animation
B.F.A., Animation, Woodbury University

Joe Weatherley
MFA, California State University, Fullerton

Michael Wingo
MFA, Otis Art Institute

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

Curriculum Summary
ANIMATION MAJOR CURRICULUM
Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	68
General Education/Integrative Learning (GE/IL)	52
Restricted Design Electives (UE)	3
Unrestricted Electives	5
Minimum Unit Requirement	128

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester

ANIM 100	Animation Principles	3 M
FOUN 101	Beginning Drawing	3 M
FOUN 102	Design and Composition	3 M
WRIT 111	Academic Writing I	3 GE/IL
INDS 100	Interdisciplinary Core	3 GE/IL

Spring Semester

ANIM 102	Beginning Figure Drawing	3 M
ANIM 111	Digital Citizenship	1 M
ANIM 112	Portfolio Review Workshop	1 M
ANIM 161	Intro to Digital Media	3 M
FOUN 104	Drawing and Composition	3 GE/IL
WRIT 112	Academic Writing II	3 GE/IL
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
ANIM 263	Stop Motion 1	3 M
MATH 2XX	Mathematics	3 GE/IL

Spring Semester

ANIM 204	Sophomore Studio II: Layout	3 M
ANIM 221	Character Design	3 M
ANIM 262	Intro to 3D Computer Animation	3 M
ANIM 245	Iconic Films	3 GE/IL
ANIM 289	Progress Portfolio	0 M
COMM 120	Public Speaking	3 GE/IL
ARTH 2XX	Art History course	3 GE/IL

THIRD YEAR
Fall Semester

ANIM 305	Junior Studio 1	3 M
ANIM 340	Visual Development	3 M
ANIM 3XX	Animation Production Techniques Elective	3 M
ANIM 241	History of Animation 2	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
PSYC 200	Introduction to Psychology	3 GE/IL

Spring Semester

ANIM 306	Junior Studio II	3 M
ANIM 330	Animal Drawing	3 M
ANIM 380	Senior Research Seminar	3 M
COMM 2XX	Media Ethics	3 GE/IL
____ ___	Social Science Course	3 GE/IL
ANIM 491	Internship Seminar	1 M

120 Hour Field Experience Required
(Prerequisite ANIM 490)

FOURTH YEAR
Fall Semester

ANIM 485	Senior Studio I	4 M
ANIM 495	Animation Portfolio	3 M
ANIM 430	Figure Drawing Workshop	3 M
COMM 3XX	Interdisciplinary Seminar	3 GE/IL
NSCI XXX	Science Course	3 UE

Spring Semester

ANIM 486	Senior Studio II	4 M
____ 3XX	General Education Elective	3 GE/IL
____ ___	Restricted design Elective	3 RE/DES
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	1 UE

ANIMATION ELECTIVE COURSES:

ANIM 231	Painting: Traditional and Digital Explorations	3 units
ANIM 223	The Costumed Figure	3 units
ANIM 316	Intermediate Animation	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 366	Stop Motion 2	3 units

Courses that meet Restricted Design Elective requirements

Course selection for Restricted Design Elective (RE/DES) includes any course offered in Animation, Fashion Design, Filmmaking, Game Art & 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 (ANIM 289) at the end of the second year, the Senior Capstone Animation Project (ANIM 486), the Animation Portfolio (ANIM 495), and the Internship Evaluation (ANIM 490). The Portfolio Review Workshop(ANIM 112) in the first year and the Collaborative Junior Animation Project(ANIM 305-6) in the third year help students prepare for these milestone assessments.

INCOMING PORTFOLIO REQUIREMENTS

Freshman Portfolio

Applicants are required to submit a portfolio demonstrating their artistic perspective, visual thinking, and range of skills. We encourage digital portfolios and enjoy communicating our critiques with incoming students. Digital portfolios may be revised and resubmitted based on our review. Students should not send original work, although print copies are acceptable. Should students want to submit originals, they are advised to make an appointment with the department chair for a personal review. 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 printed 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 on-going 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. 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 during the semester and at final reviews. This supports the students in developing the ability to critically analyze their own work and the work of others.

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 Curriculum 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 curriculum map. 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 486 Senior Studio II

Capstone projects are reviewed and assessed in a juried final review. This occurs one week prior to the year-end Woodbury Animation Showcase. Animation professionals review the work and provide written feedback. 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 curriculum map.

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 spring 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 twelve 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; and ANIM 495, Animation Portfolio.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Woodbury's Career Development 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- or 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 on-campus student clubs 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 aboard 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 should 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 ten 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, Cuba, 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 a proud sponsor of this event and encourages our students to volunteer and attend this unique gathering of animation talent.

ASIFA-Hollywood
ASIFA-Hollywood, The International Animated Film Society is the largest chapter of ASIFA International, a UNESCO chartered non-profit organization dedicated to the advancement of the art of animation. Woodbury University and the Animation program are happy to sponsor many ASIFA-Hollywood events on campus, including screenings, book signings, and panel discussions led by industry professionals. Students are encouraged to join ASIFA-Hollywood 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:
- A proficiency in computer systems operations, including communication, upgrades and management; a familiarity with the multiple platforms available in Woodbury IT labs.
- 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.
- A proficiency in word-processing and document formatting, including image and color management for printing.
- 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.
- A proficiency in computer graphics software for image processing and two-dimensional and three-dimensional animation, as demonstrated through successful completion of ANIM 100, Animation Principles; ANIM 161, Introduction to Digital Media; ANIM 262, Introduction to 3D Computer Animation; ANIM 263, Stop Motion 1 or appropriate equivalents.

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 also strongly recommends this 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.

All incoming students must purchase an external hard drive for use in classes and to catalog their work. Specific requirements are listed on the Animation portal site and the university website.

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
ANIM Minor (For Design Majors)

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

Select one from the following courses:

ANIM 221	Character Animation	3
ANIM 240	History of Animation	3
ANIM 340	Visual Development	3
ANIM 330	Animal Drawing	3
ANIM 262	Introduction to 3D Computer Animation	3

Total Units 15

ANIM Minor (for Non-Design Majors)

FOUN 102	Design Elements	3
ANIM 100	Animation Principles	3
ANIM 211	Storyboarding	3
ANIM 161	Introduction to Digital Media	3
ANIM 240	History of Animation	3

Total Units 15

Courses

ANIM 100 Animation Principles
3 UNITS

This is 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: Students' final class project and animation test is delivered on a DVD. Supporting art and written material may be included.

ANIM 102 Beginning Figure Drawing
3 UNITS

This is 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 ten pieces from varying projects representing the student's best work will be presented in portfolio form. Written material and supporting sketches may be included.

ANIM 111 Digital Citizenship
1 UNIT

This is 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

This is 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

This studio course introduces students to 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: None.

Portfolio Project: Students will create 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. This is 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: Students' final class project and animation test will be 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 is 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 should be presented in portfolio format. All supporting writing and art related to the boards should be included.

ANIM 203 Sophomore Studio I: Animation
3 UNITS

This is a studio course building on ANIM 100, Animation Principles. Students develop skills in character animation. Emphasis is 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: Students will create 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

This is 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: Students will create 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

This is a studio course in storyboarding for animation. Emphasis is on visual storytelling, story structure, character development, cinematic language, and drawing techniques used in storyboarding. Studio. Prerequisites: ANIM 100, Animation Principles.

Portfolio Project: Students will create three animation storyboards presented in a portfolio or DVD. All supporting writing and art related to the boards maybe included.

ANIM 221 Character Animation
3 UNITS

This course focuses on the examination and exploration of the figure, both nude and clothed, as a 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 will be presented in portfolio form. Research, supporting sketches and written statements may be included.

ANIM 231 Painting: Traditional and Digital Explorations
3 UNITS

This course is 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: Students will create a minimum of six finished paintings, three traditional and three digital, in 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. Prerequisites: FOUN 100, Beginning Drawing and ANIM 102, Beginning Figure Drawing; or FDES 210, Fashion Sketching 2; or permission of instructor.

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

ANIM 240 History of Animation
3 UNITS

This lecture course focuses 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: A final paper for the course will be included in printed form.

ANIM 241 History of Animation 2
3 UNITS

This is a lecture course building on ANIM 240, History of Animation and focuses on specific animation genres, studios and artists. Course content will include research, readings, screenings, and visiting lecturers. Prerequisite: ANIM 240, History of Animation.

Portfolio Project: A 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 I.

ANIM 262 Introduction to 3D Computer Animation
3 UNITS

This course will focus on instruction in the fundamental principles of animation as applied to three-dimensional 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: Students will create 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 263 Stop Motion 1
3 UNITS

This studio course is an introduction to the fundamentals of stop motion and experimental animation. Students experiment with lighting, staging and camera placement while animating three-dimensional materials shot with a digital camera in real three-dimensional space. The student will learn specialized animation software, specifically designed to shoot stop motion animation. For final review, students are required to submit four finished projects in QuickTime format on a DVD. Prerequisite: None

Portfolio Project: Students will create a DVD presentation of all animation projects created in the course. Written material, concept sketches and other material may be included.

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. ANIM 293 is an open studio course building on ANIM 100, Animation Principles, where students develop skills in character animation. Emphasis is on the basic principles of character development, performance and composition, and visual storytelling. Studio. Prerequisite: ANIM 100, Animation Principles and ANIM 121, Storyboarding or consent of the instructor or department chair.

Portfolio Project: Students will create 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. ANIM 2931 is 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: Students will submit 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

This is an intermediate studio course in project development focusing on the execution of story into film or interactive projects. Students will form in groups of four to six 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. Supporting 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 is 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

This is an intermediate class focused on traditional animation building on the skills introduced in Sophomore Studio II. Emphasis is 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 will be 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

This is 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 is 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 will be recorded during the class sessions.

ANIM 330 Animal Drawing
3 UNITS

This is an intermediate studio course in sketching and drawing animals. Students will participate in an 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 will be presented in portfolio form. Written material and supporting sketches may be included.

ANIM 335 Experimental Figure Drawing
3 UNITS

This course is an advanced studio course in figure drawing in various dry media. Emphasis is on non-traditional visual sense of figure through the use of interpretive distortion and discovery through juxtaposition of materials. Students will draw from the model with full figure, drapery, costume and props. Students will also further develop a personal style through experimentation with materials and compositional ideas. Studio. Prerequisite: ANIM 102, Beginning Figure Drawing.

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

ANIM 340 Visual Development
3 UNITS

Students examine and explore composition, lighting, color, style, character design and various painting techniques as components of animation development and visual storytelling. Emphasis is 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 will be presented in portfolio form. Research, supporting sketches and written statements may be included.

ANIM 361 3D Computer Animation I
3 UNITS

This is 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: The portfolio project of this course will consist of 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

This is an advanced studio course in three-dimensional computer animation. Emphasis is 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: The portfolio project of this course will consist of 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

This is a course focusing on 2D software currently in use for production of television and short form animation. Emphasis is on applying the basic principles of animation production in a two-dimensional 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: The portfolio project of this course will consist of 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

ANIM 364 is an advance course in the principles of two-dimensional compositing. Emphasis is on the use of post-production techniques to enhance the visual story-telling 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: The portfolio project of this course will consist of 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 366 Stop Motion 2
3 UNITS

This studio course is an in-depth investigation into the art and animation of stop motion and experimental animation. The student will develop, design and shoot a stop motion short animated project from their ideas. Students are allowed to take this course to develop puppets, props and stages for their capstone senior films. For final review, students are required to submit a finished project in QuickTime format on a DVD or document the development of their assets on a disc. Course enrollment is limited based on stage space and equipment. Prerequisite: ANIM 263, Stop Motion 1.

Portfolio Project: The portfolio project for this course consists of a DVD presentation of all animation projects created in the course. Written material, concept sketches and other material may be included.

ANIM 380 Senior Studio Research Seminar
3 UNITS

The capstone research seminar provides students with the opportunity to explore possible capstone projects, research and gather support materials, identify a faculty review committee, and gather a team if necessary to the project. At the end of the research semester, students will submit an Animation Capstone Project Proposal signed by three members of the faculty representing the disciplines represented in the student's proposal. Prerequisite: ANIM 305, Junior Studio I and consent of chair. Students involved in interdisciplinary teams may, with the permission of the chairs in the appropriate departments, participate in either TECH 302, Media Technol-

ogy Research Seminar or GAME 302, Game Capstone Research Seminar as in lieu of ANIM 3XX, Senior Studio Research Seminar.

ANIM 390 Internship Seminar
1 UNIT

This round-table seminar is designed to prepare students for a successful internship experience. Subjects will include researching and applying for internships, mock interviews, and company expectations for interns. Students who have completed internships will present their experiences. Course will meet for three sessions of five hours each and include a lunch. Prerequisite: Junior standing plus consent of chair.

Portfolio Project: Students will maintain a written journal which may include art detailing the internship experience, how they met the learning outcomes, and what professional skills they gained from the internship.

ANIM 393 Open Studio: Junior Studio 1
3 UNITS

This course can substitute or remediate for ANIM 305, Junior Studio 1. This is an intermediate open studio course in project development focusing on the execution of story into film or interactive projects. Students will form groups of four to six 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 is on the elements of visual story-telling, 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

This 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: The portfolio project consists of 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 may be included.

ANIM 410 Advanced Figure Drawing
3 UNITS

This is a course an advanced course in life drawing and the study of the human figure using a variety of traditional and experimental media. Emphasis is 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 will be presented in portfolio form. Written material and supporting sketches may be included.

ANIM 416 Character Animation Workshop
3 UNITS

This is an advanced studio workshop focusing on character animation within the production environments of junior and senior studios. Emphasis is 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 will be presented as a pencil test reel. Written material, supporting sketches, designs and research may be included.

ANIM 420 Effects Animation
3 UNITS

This course is an introduction to the principles of effects animation in both two-dimensional and three-dimensional 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: The portfolio project will consist of a DVD including six projects, three in two-dimensional animation and three in three-dimensional animation. Supporting sketches and written material will be assembled in a project book to be presented with the DVD.

ANIM 430 Figure Drawing Workshop
3 UNITS

This course is an advanced figure-drawing course with a focus on linear technique including use of one minute poses. Emphasis is on continuing refinement of anatomical knowledge combined with use of line, modeling in light and composition to develop an expressive and personal style. This course is designed to support students in the development of a professional portfolio that meets studio standards. Prerequisite: ANIM 102, Beginning Figure or FOUN 105, Introduction to Figure Drawing.

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

ANIM 485 Senior Studio I
4 UNITS

This advanced studio course consolidates all animation methodologies. Emphasis is 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

This advanced studio course covers all aspects of animation production. The course is a continuation of Senior Studio I. Emphasis is 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: Students will create 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 491 Internship Work Experience
1-4 UNITS

ANIM 491 is an 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 forty hours is required for each unit of credit. Prerequisite: Junior standing and permission of the department chair.

Portfolio Project: Students 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. ANIM 493 is an advanced open studio course that consolidates all animation methodologies. Emphasis is 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. Student must pass Sophomore Portfolio Review or have the consent of the instructor or department chair.

Portfolio Project: Students 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. ANIM 4931 is an advanced open studio course covering all aspects of animation production and is also a continuation of Senior Studio I. Emphasis is on the production of the Senior Thesis Project and preparation for national or international animation festivals. Studio. Prerequisite: ANIM 485, Senior Studio I or consent of instructor or department chair.

Portfolio Project: Students will create 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 is 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 OR 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

The focus of this course is 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

These courses provide 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

This course is an individual studio investigation of special interest chosen by the student. Regular, periodic meetings with assigned faculty member are required. Students must have 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.

CURRICULUM MAP

Bachelor of Fine Arts in Animation BFA

PROGRAM			ASSESSMENT					
INTRODUCED	PRACTICED	ACCOMPLISHED	B	BENCHMARK	F	FORMATIVE	S	SUMMATIVE

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

Assuring Academic Quality in Animation (BFA)

LEARNING OUTCOMES

Course columns by year:

YEAR 1 — Fall: FO 101 Beginning Drawing; FO 102 Design & Color 1; AN 100 Animation Principles; AN 111 Digital Citizenship — Spring: FO 103 Design & Color 2; AN 102 Beginning Figure Drawing; AN 161 Introduction to Digital Media; AN 112 Portfolio Review Workshop — E: ANIM 100 Introduction to Animation Production (High School Only)

YEAR 2 — Fall: FO 104 Drawing and Composition; AN 210 Design Symposia; AN 203 Sophomore Studio 1 (Animation); AN 211 Storyboarding; AN 240 History of Animation — Spring: AN 204 Sophomore Studio 2 (Layout); AN 221 Character Design; AN 262 Introduction to 3D Computer Animation — Elective: ANIM 223 Costumed Figure; ANIM 231 Painting: Trad and Digital; ANIM 245 Iconic Film; ANIM 289 Progress Portfolio

YEAR 3 — Fall: AN 305 Junior Studio 1; AN 340 Visual Development — Spring: AN 306 Junior Studio 2; AN 330 Animal Drawing — Prod. Tech. Elective: AN 361 3D Computer Animation 1; AN 362 3D Computer Animation 2; AN 363 2D Computer Animation 1 (Flash); AN 364 2D Computer Animation 2 (Compositing); AN 365 Stop Motion — Elect.: ANIM 335 Experimental Figure Drawing; ANIM 316 Intermediate Animation

YEAR 4 — Fall: ANIM 430 Figure Drawing Wokshop; AN 485 Senior Studio 1 — Spring: AN 495 Animation Portfolio; AN 486 Senior Studio 2 — Elective: Internship/Work Experience; ANIM 410 Advanced Figure Drawing; ANIM 416 Character Animation Workshop; ANIM 405 Background Painting

University Principles

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.

Communication
(BA)

Nicole Marie Keating, 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 twenty-first 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 are 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, Associate Professor
PhD, University of Pennsylvania

FULL-TIME FACULTY
Barbara J. Bowley, Professor
MA, MS, Columbia University

PARTICIPATING ADJUNCT FACULTY
Jeanette Fischer
MA, Woodbury University

Tammera Stokes-Rice
MA, California State University, Northridge

ADJUNCT FACULTY
Ani Abcarians
MA, California State University, Los Angeles

Burcak Aydin-Mcbride
MA, California State University, Northridge

Sydney Balbes
MFA, California State University, Dominguez Hills

Jessica Baty
MA, University of Denver

Richard Dent
MFA, University of Arizona

Kristen Fuhs
PhD, University of Southern California

Armen Karaoghlanian
BA, University of Southern California

Olga Legg
PhD, Herzen Saint-Petersburg University, Russia

Camillia Monet
MFA, Yale

Lyle Slack
MA, Allegheny College

Alessandrina Sweeney
MA, California State University, Northridge

Teri Thompson
BA, California State University, Long Beach

Bethany Turner
EdD, University of Sarasota

Curriculum Summary
COMMUNICATION MAJOR CURRICULUM
Leading to the Bachelor of Arts (BA) Degree

	Units
Major (M)	60
General Education/Integrative Learning (GE/IL)	50
Unrestricted electives (UE)	10
Minimum semester hours required	120

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester
Spring Semester

COMM 100	Media Culture	3 M
COMM 120	Public Speaking	3 GE/IL
WRIT 111	Academic Writing I	3 GE/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
MATH 149	Intermediate Algebra	3 GE/IL
PPDV 1/200	Transition to Woodbury	1 GE/IL

COMM 203	Communication Theory	3 M
COMM 222	Film Studies	3 GE/IL
COMM 231	Oral Interpretation	3 M
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory & Practice	1 GE/IL
PSYC 200	Introduction to Psychology	3 GE/IL

SECOND YEAR
Fall Semester

COMM 210	Interpersonal Communication	3 M
COMM 215	Media History	3 M
COMM 225	Writing for Media	3 M
COMM 200	Screening Series	1.5 M
PSYC 221	Statistics for Behavioral Science	3 GE/IL
ANTH 220	Cultural Anthropology	3GE/IL

Spring Semester

COMM 230	Research Methods	3 M
COMM 233	Media Production	3 M
COMM 2XX	Intercultural Communication	3 M
COMM 200	Screening Series	1.5 M
COMM 235	Media Ethics	3 GE/IL
ARTH 2XX	Art History	3 GE/IL

THIRD YEAR
Fall Semester

COMM 323	Cultural Studies	3 M
COMM 330	Social Media	3 M
COMM 327	Communication & the Sexes	3 M
COMM 325	Progress Portfolio	0 M
____ ___	Integrative Learning Elective	3 GE/IL
____ ___	Natural Science with Lab	3 GE/IL

Spring Semester

COMM 360	Media Professions	3 M
COMM 3XX	Communication Elective	3 M
____ 3XX	MCD Transdisciplinary Seminar	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
____ ___	Unrestricted Elective	3 UE

FOURTH YEAR
Fall Semester

COMM 3XX	Communication Elective	3 M
COMM 400	Philosophy of Communication	3 M
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

Spring Semester

COMM 3XX	Communication Elective	3 M
COMM 400	Philosophy of Communication	3 M
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 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 215	Media History	3 units
COMM 225	Writing for Media	3 units
COMM 200	Screening Series (2 semesters)	3 units
COMM 2XX	Intercultural Communication	3 units
COMM 323	Cultural Studies	3 units
COMM 330	Social Media	3 units
COMM 327	Communication & the Sexes	3 units
COMM 325	Progress Portfolio	0 units
COMM 3XX	Media Professions	3 units
COMM 400	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 (General Education/Integrative Learning): 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

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.

LEARNING PORTFOLIOS

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.

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.

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.

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.

Rethinking Media 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.

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.

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 Career Development 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- or off-campus interview opportunities, alumni connections, and employer outreach in the US.

COMPUTER LITERACY REQUIREMENTS

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 multimedia 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.

I. 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.

II. 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.

III. Third Year: Computer-Mediated Social Participation
     Students should demonstrate creativity, transdisciplinarity, and social responsibility in their computer-mediated participation.

IV. 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 e-portfolios.

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

Courses

COMM 100 Media Culture
3 UNITS

This course is an exploration of immediacy (liking) and the depth and breadth of personal relationships. Students will develop 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. No lab costs.

COMM 110 Creative Writing
3 UNITS

This course introduces the student 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 five-hundred to one-thousand five-hundred 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. No lab costs.

COMM 120 Public Speaking
3 UNITS

This course provides a study of the oral presentation of ideas and feelings that blend contemporary communication theory with traditional approaches to public address. This course also provides experience in public speaking, interpersonal communication, and critical listening skills. Lecture. Prerequisite: none. Offered spring, summer, and fall. No lab costs.

COMM 200 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.

Prerequisite: WRIT 111, Academic Writing 1. Corequisites: COMM 215, Media History or COMM 212, Intercultural Communication.

COMM 203 Communication Theory
3 UNITS

COMM 203 introduces and critically analyzes the major theories of communication with an emphasis on media. The course also provides 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. No lab costs.

COMM 204 Public Relations
3 UNITS

This course introduces messaging strategy using a combination of public relations theory and practical application. Lecture. Prerequisite: WRIT 111, Academic Writing I. No lab costs.

COMM 209 Advertising
3 UNITS

This course introduces students 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

COMM 210 introduces and critical analyzes the major theories of communication with an emphasis on media. The course provides 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. No lab costs.

COMM 215 Media History
3 UNITS

How do new forms of media and communication grow out of older forms? How do new media technologies alter the cultures from which they emerge? This course explores how major developments in media technologies have influenced history and how major historical and social changes have reshaped media forms. In so doing, the course draws connections between the "present" and historically and culturally specific modes of communication. Through course readings, lively discussions, library research, and media screenings, students will engage with this "living history" and gain insight into the social implications of the media technologies

of today. This course should be taken in conjunction with the Communication Screening Series. Prerequisite: WRIT 111, Academic Writing I.

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 225 Writing for Media
3 UNITS

In this course, students develop writing skills specific to various media-related fields. Students work on projects in print and digital journalism, advertising, screenwriting, public relations and broadcasting. The emphasis 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. Prerequisite: WRIT 111, Academic Writing I.

COMM 230 Qualitative Research Methods
3 UNITS

This course introduces students to qualitative research methods. Students will work on the formulation of research problems, establish field relations and tactics, develop interviewing skills, perform ethnography, and write research reports. The difference between quantitative and qualitative research will also be explored. Prerequistes: WRIT 111, Academic Writing I. No lab costs.

COMM 231 Oral Interpretation
3 UNITS

This course focuses on improving 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. No lab costs.

COMM 233 Video Production Workshop
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. Lab costs: approx. $100.

COMM 235 Media Ethics
3 UNITS

This course introduces the subject of media ethics through readings, lectures, discussions and case studies. This course is divided into two parts. Part One deals with the foundations of ethics and various dimensions of media ethics, such as truthfulness, privacy, identity politics, violence, and sexual pornography. Part Two then covers case studies in a number of media industries, including but not limited to journalism, entertainment, graphics, fashion, advertising, and public relations. Prerequisite: WRIT 111, Academic Writing I.

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 I. No lab costs.

COMM 212 Intercultural Communication
3 UNITS

This course provides 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 I. Lecture. No lab costs.

COMM 305 Media, Self & Society
3 UNITS

This course provides 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, Information 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

This course surveys 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

COMM 310 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

This course introduces students 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 the history and theoretical foundations of both the British and American traditions. The course focuses 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. 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 360 Media Professions
3 UNITS

This course is intended for students in the third year of the program. It provides advanced communication students with a "window" into various fields related to communication and media studies, and gives students the chance to examine future career options. Through guest speakers, field trips, analysis of media industries and completion of student projects, students gain a better understanding of the career opportunities (and internship possibilities) available to them. Students 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. Prerequisites: WRIT 112, Academic Writing 2 or WRIT 212, Rhetoric and Design; COMM 100, Media Culture or COMM 203, Communication Theory; and LSCI 105, Information Theory and Practice or LSCI 105, Information Sources for Architects and Interior Architects, or LSCI 205, Information in the Disciplines.

COMM 370 Special Topics in Communication
3 UNITS

This 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, Media Culture or COMM 203, Communication Theory. No lab costs.

COMM 330 Social Media
3 UNITS

This course looks at the new channels of communication that make up the social media space. Students 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 320 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. Students will explore the story-telling and myth-making functions of television within the wider socio-cultural context. Students will also 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 327 Communication and the Sexes
3 UNITS

This course provides 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 325 Progress Portfolio
0 UNITS

In this non-credit course, students work on portfolios integral to the assessment process. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design. Corequisite: COMM 323, Cultural Studies. No lab costs.

COMM 400 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

In this writing-intensive course, students gain a thorough understanding of the critical studies approach in communication. Students 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. No lab costs.

COMM 490 Communication Internship
3 UNITS

Students participate in 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. No lab costs.

CURRICULUM MAP

Bachelor of Arts in Communicaiton BA

INTRODUCED		PRACTICED		APPLIED		MASTERED	
Highest Importance		Highest Importance		Highest Importance		Highest 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	

Assuring Academic Quality in Communication (BA)

LEARNING OUTCOMES

MAJOR COURSES:
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, 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.

Anthropology

ANTHROPOLOGY MINOR

Required Courses:

ANTH 220	Cultural Anthropology	3
ANTH 401	Ethnographic Seminar	3

Select three courses from the following:

ANTH 300	Animals, Culture and Society	3
ANTH 305	Anthropology of Religion	3
ANTH 310	Food and Culture	3
ANTH 315	Visual Anthropology	3

Courses

ANTH 220 Cultural Anthropology
3 UNITS

This course provides students with 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.

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 305 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; 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.

ANTH 401 Ethnographic Seminar
3 UNITS

Ethnography is the study of cultures through close observation and interpretation of cultural phenomena, and it represents the main mode of analysis in cultural anthropology. This course provides students with the opportunity to experience intensive reading of key ethnographic texts and practice original ethnographic research. Students will learn how to read ethnographies, evaluate ethnographic techniques, and apply these techniques toward an original ethnographic project of their own design. This is a seminar-style class in which each student will facilitate class discussion concerning an ethnographic text. Each student will also present their final ethnography to the class and to the department for analysis and feedback. 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; and ANTH 220, Cultural Anthropology.

Fashion Design
(BFA)

Kathryn Hagen, 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, theater, and television, or one in another department, such as Graphic Design, Fashion Marketing, or Business. Woodbury graduates will enter the workforce with confidence, good creative problem-solving skills, 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. Students' 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 six thousand garments and accessories that represent the clothing history of the past two-hundred 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 and work 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 students' 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
Upon graduation, students will have mastered five areas of study.

1. **Design**- Students will have 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.

2. **Representation**- Students will be able to utilize a variety of media to communicate design ideas includ-

ing a mastery of relevant drawing and digital skills, writing, and verbal proficiency.

3. **Three-Dimensional Construction**- Students will possess the 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.

4. **Professional Practice**- Students will be able to determine design priorities, define and evaluate criteria, evaluate global markets, manage and coordinate multiple project elements, respond knowledgably to ethical and environmental issues, and communicate effectively and productively with involved peers and personnel at all stages of the design process.

5. **Critical Thinking**- Students will possess the 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
MFA, Otis College of Art & Design

FULL-TIME FACULTY

Penny Collins, Professor
MS, College of New Rochelle; MFA, California State University, Northridge

Karolyn Kiisel, Assistant Professor
BFA, University of California, Berkeley

PARTICIPATING ADJUNCT FACULTY

Gerard Dislaire

Jared Gold, Fashion Show Coordinator

Anna Leiker
MS, California State University, Northridge

Eduardo Lucero

BFA, Otis College of Art & Design

ADJUNCT FACULTY

Maxwell Barr

Eddie Bledsoe, Costume Track Coordinator
MFA, University of Southern California

Nina Dark
MA, California State University, Los Angeles

Maren Firpo

Magaly Flores
BFA, Woodbury University

Frances Harder
BA, Salford University, Manchester England

Wayne Kastning
BA, University of Arkansas

Renata Marchand
BFA, Otis College of Art & Design

Mauricio Osorio

Liuba Randolph
BFA, Otis College of Art & Design

May Routh
National Diploma of Design,
St. Martin's College of Art & Design, London, England

Diane Sisko
BA, Theatre, Purdue University

Curriculum Summary
FASHION DESIGN MAJOR CURRICULUM
Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	71
General Education/Integrative Learning (GE/IL)	49
Unrestricted Electives (UE)	8
Minimum Semester hours required	128

FIRST YEAR
Fall Semester

FDES 125	Technical Studio 1	3 M
FDES 1701	Creating Character	2 M
FDES 1XX	Machine Technology	1 M
FOUN 101	Beginning Drawing	3 M
WRIT 111	Academic Writing I	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
____ 2XX	Elective	UE

Spring Semester

FDES 111	Design Studio 1: Core Skills	3 M
FDES 126	Technical Studio 2	3 M
FOUN 102	Design and Composition	3 M
FOUN 105	Figure Drawing	3 M
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL

SECOND YEAR
Fall Semester

FDES 105	Digital Fashion Design I	3 M
FDES 230	Design Studio 2: Materials	3 M
FDES 226	Advanced Technical Studio	3 M
FDES 260	History of Fashion	1 GE/IL
FOUN 103	Color and Composition	3 M
INDS 1XX	Interdisciplinary Course	3 GE/IL

Spring Semester

FDES 232	Knitwear and Swimwear	4 M
FDES 261	History of Fashion 2	3 GE/IL
FDES 2XX	Experimental Draping/Patterns	3 M
FDES 2XX	Design Studio 3: Experimental	3 M
FDES XX	Progress Portfolio	0 M
PSYC 200	Introduction to Psychology	3 GE/IL
____ ___	Unrestricted Elective	1 UE

THIRD YEAR
Fall Semester

FDES 310	Design Studio 4: LA Fashion	3 M
FDES 331	Advanced Draping	3 M
FDES 301	Digital Design 2	2 M
ARTH 2XX	Art History Course	3 RE/DES
MATH 2XX	Mathematics	3 GE/IL
____ ___	Natural Science Course with Lab	3 GE/IL
FDES 3XX	Art/Fashion Symposium	1 M

Spring Semester

FDES 332	Junior Collections	4 M
FDES 363	Digital Portfolio Development	3 M
FDES 3XX	Textile Arts	2 M
ARTH 2XX	Art History Course	3 RE/DES
ENVT 220	Environmental Studies	3 GE/IL
COMM 2XX	Media Ethics	3 GE/IL
____ ___	Career Experience	0 M

FOURTH YEAR
Fall Semester

FDES 431	Senior Collection I	4 M
FDES 313	Professional Practice	2 M
FDES ___	Studio Elective	2 M
____ ___	One Social Science Course	3 GE/IL
____ 3XX	MCD Transdisciplinary Seminar	3 GE/IL

Spring Semester

FDES 411	Portfolio & Presentation	2 M
FDES 432	Senior Collection II	4 M
COMM 3XX	Integrative Learning Elective	3 GE/IL
____ ___	Unrestricted Elective	3 UE

*Successful design review required prior to enrollment in three-hundred level studios.

FASHION AND COSTUME DESIGN ELECTIVES

FDES 1XX	Materials and Methods	2
FDES 2721	Period Costume Design	4
FDES 336	Leather Goods	2
FDES 3713	Costume Design for Film	2
FDES 3720	Film Production Lab	3
FDES 401	Shoe Design	2
FDES 3XX	Costume Collections 1	3
FDES 4XX	Costume Collections 2	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 prerequisite 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 Career Development 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- or 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, and 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:

- A proficiency in digital applications and global CAD/CAM solutions for the Apparel Industry and in executing creative concepts in fashion using CAD.
- 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.
- 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.
- A proficiency in internet research, library research using on-line search engines, and online 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 that each student have one.

MINOR REQUIREMENTS

Costume Minor [Choose desired courses that add up to fifteen or more credits. Non-fashion students must consult with chair. Courses used to fulfill a major requirement cannot be applied to the minor].

FDES 1XX	Creating Character	2 units
FDES 1XX	Materials and Methods	2 units
FDES 2721	Period Costume Design	4 units
FDES 3713	Costume Design for Film	2 units
FDES 3720	Film Production Lab	3 units
FDES 3XX	Costume Collections 1	3 units
FDES 4XX	Costume Collections 2	4 units
FDES 485	Costume Career and Portfolio	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 1704	Sewing Machine Tech	1 unit
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 1704	Sewing Machine Tech	1 unit
FDES 230	FD 2: Materials	3 units
FDES 261	History of Fashion 2	3 units
FDES 313	Professional Practices in Fashion Design	2 units

Fashion Design Courses

FDES 105 Introduction to Digital Fashion Design
3 UNITS

The computer role in fashion design and its creative potential is the focus of this course. Adobe Illustrator and Adobe Photoshop fundamentals will be studied to learn principles of digital designing while simultaneously developing your own drawing techniques. These programs enable the fashion designer to digitally sketch and present fashion collections. The student's working knowledge of tools and palettes is developed, gaining speed and accuracy in creating flats and sketches. 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

This course is an introduction to basic flat pattern making, draping, and sewing techniques. Muslin and fabric 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

This course provides a study of creating patterns through draping and drafting techniques and builds on the skills learned on Technical Studio 1. 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
2 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 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. Studio.

FDES 1704 Sewing Machine Technology
1 UNIT

Students will be given intensive training in the use and safety issues of all sewing, ironing, and construction equipment in the fashion design department so they can work independently and efficiently in the appropriate studios. They will be responsible for constructing a sample bag that utilizes all the required skills, and a notebook of instructions and notes. They will be tested on all equipment. A heavy-duty bag with multiple design features will be the final project/test of their learning process. Studio. Prerequisite: None.

FDES 210 Design Studio 2: Materials
2 UNITS

This course aims at developing core skills in the understanding and identification of textiles and other materials used in garment design. Emphasis is placed on the creation of effective fabric boards relating to specific design direction. Studio.

FDES 226 Advanced Technical Studio
3 UNITS

This advanced course reviews and reinforces flat pattern, draping, and construction techniques. Special attention is given to development and construction of complex facings, lapels, and closures. Pattern marking and labeling is standardized. Fabrics are researched and purchased, resulting in finished coordinated garments. Studio. Prerequisite: FDES 125, Technical Studio 1; FDES 225, Technical Studio 2 or equivalent transfer credit.

FDES 232 Knitwear and Swimwear
4 UNITS

Knitwear and swimwear markets are researched. Garments are designed and constructed through advanced draping and advanced pattern-making methods. Clothing is juried for the fashion show. Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 260 History of Fashion 1
3 UNITS

This course examines 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

This course explores western costumes from the seventeenth century CE to contemporary times with an emphasis on the twentieth and twenty-first century. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 2722 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 and FDES 230 concurrent with Experimental Design or by instructor permission. Studio.

FDES 301 Digital Design 2
2 UNITS

This course focuses on the role of the computer in fashion design and its creative potential. Adobe Illustrator fundamentals will be studied along with SnapFashun 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: Introduction to Digital Design. Prerequisite: FDES 105, Introduction to Digital Fashion Design.

FDES 310 Design Studio 4: LA Fashion
4 UNITS

This course combines design research with advanced illustration techniques and professional practice exploration. Students work with mentors to research denim techniques and the LA fashion industry to create designs that reflect the youthful LA'vibe'. Projects provide a sequential series of visual and creative processes and critiques with the outcome being a finished collection of designs that will be built in FDES 332, Junior Collections. Emphasis is also placed on field research and discussions to enhance internship experiences. Prerequisite: FDES 230 or equivalent. Studio.

FDES 313 Professional Practices in Fashion Design
2 UNITS

This course will focus on the entrepreneurial aspects of the apparel industry, from costing and funding, product development, production, marketing and branding to the end consumer. Students will research the various markets and the appropriate design approaches, as well as investigate the future of the global marketplace and related sustainable practices. Projects will include creating a business and marketing plan, as well as developing Tech Packs and storyboard for final presentation. The importance of teamwork will also be emphasized. Studio. Prerequisite: Digital Design 2.

FDES 331 Advanced Draping
3 UNITS

This advanced construction course builds on the skills learned in FDES 2722, Experimental Draping and Patterning through the study of complex draping techniques, and introduces students to advanced tailoring techniques through the patterning and construction of a tailored jacket. Studio. Prerequisite: FDES 226, Advanced Technical Studio and Experimental Draping or equivalent.

FDES 332 Design Studio 5: Junior Collections
3 UNITS

Junior Collections is a studio construction course that builds on the work done in Advanced Draping/Patterning and LA Collections. Students construct two to three outfits from their design groups that can be juried into the show. Garments are constructed through draping, tailoring techniques, and sewing procedures. Prerequisite: FDES 331, Advanced Draping. Studio.

FDES 336 Leather Goods
2 UNITS

A course provides 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 permission from the department chair.

FDES 363 Digital Portfolio Development
3 UNITS

This course explores the advanced use of Photoshop and Adobe Illustrator for fashion and costume design. Students learn to illustrate complex design groups combining digital and manual skills in preparation for Senior Portfolio. Studio. Prerequisite: FDES 301, Digital Fashion Design.

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 forty 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 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. Prerequsite: Design Studio 2: Materials or equivalent course.

FDES 401 Shoe Design
2 UNITS

A course provides 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 permission of the department chair.

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

Students research the elements and principles of design to create a couture level collection and work through the 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

This course explores the 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.

CURRICULUM MAP

Bachelor of Fine Arts in Fashion Design BFA

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

Assuring Academic Quality in Fashion Design (BFA)

LEARNING OUTCOMES

MAJOR COURSES:
- University Principles
- FOUN 101 Beginning Drawing
- FOUN 102 Design & Color 1
- FOUN 103 Design & Color 2
- FOUN 104 Drawing & Comp
- FDES 111 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
- FDES 160 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
- FDES 332 Soft Tailoring
- FDES 363 Digital Portfolio
- FDES 431 Contemporary
- FDES 432 Couture
- FDES 4xx Art/History Haute Couture
- FDES 411 Portfolio
- FDES 390 Internship

University Principles

Learning Outcomes (rows):
- 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
- Knowledge of basic business practices and variety of markets
- Participation in field experiences and internships
- Recognition of human factors that shape design solutions
- Knowledge of fashion history
- Knowledge of practical aspects of fashion design
- Knowledge of theoretical aspects of fashion design
- Connection with other design fields
- Awareness and use of fashion design resources
- Knowledge of design priorities and criteria
- Communication of the design process
- Drawing, including tools and processes
- Portfolio preparation
- Knowledge of manufacturing processes
- Digital technologies
- Knowledge of design and art history, theory
- Knowledge of fashion design process from concept to consumer
- Organization of design projects and coordination of project elements
- Working productively as a team member

Filmmaking
(BFA)

David Collins, Interim 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.

FULLTIME FACULTY
David Collins, Interim Chair
MFA, University of Southern California

Xiaolin Yu, Interim Assistant Chair
MFA, American Film Institute

Louis Kleinman, Assistant Professor
BA, Oberlin College

PARTICIPATING ADJUNCT FACULTY
Rick Rafanovic
BA, University of California at Irvine

ADJUNCT FACULTY
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MArch, M.I.T.

Curriculum Summary
FILMMAKING MAJOR CURRICULUM
Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	70
General education/Integrative Learning (GE/IL)	31
Restricted GE to support major for NASAD (RGE)	12
Restricted Design Electives (RDE)	6
Unrestricted electives (UE)	9
Minimum semester hours required	128

SUGGESTED SEQUENCE OF MAJOR AND SUPPORTING REQUIRED COURSES

FIRST YEAR
Fall Semester

FILM 101	Film History I	3 M
ANIM 211	Storyboarding (studio)	3 M
___ ___	Restricted Design Studio	3 RDE
WRIT 111	Academic Writing 1	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
___ ___	One Unrestricted Elective	1 UE

Spring Semester

FILM 1701	Film History II	3 M
FILM 1700	Beginning Media Production	3 M
FILM 1702	Actor's Craft for Film (studio)	3 M
WRIT 112	Academic Writing 2	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL
GDES ___	Graphic Design Elective (studio)	3 RDE

SECOND YEAR
Fall Semester

FILM 2700	Digital Video Editing	3 M
FILM 2701	Production Design and Art Direction	3 M
FILM 2705	Sound Recording for the Screen (studio)	3 M
COMM 235	Media Ethics	3 GE/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
____ ___	Unrestricted Elective	3 UE

Spring Semester

FILM 2702	Beginning Screenwriting	3 M
FILM 2703	Cinematography	3 M
TECH 2XX	Future of Digital Media	3 M
ENVT 220	Environmental Studies	3 GE/IL
____ ___	One Social Science Course	3 GE/IL

THIRD YEAR
Fall Semester

FILM 311	Advanced Screenwriting: Features	3 M
FILM 341	Intermediate Media Production	3 M
	Natural Science Course with lab	3 GE/IL
	One Social Science Course	3 GE/IL
	One Film Studies Elective	3 M

Spring Semester

FILM 206	Social Documentary	3 M
FILM 3700 (304)	Pre-Production Planning	3 M
FILM 3701	Directing Actors For Film and Television	3 M
____ ___	One Film Studies Elective	3 M
MATH 221	Statistics	3 GE/IL

FOURTH YEAR
Fall Semester

FILM 4701	Business of Entertainment	3 M
FILM 4702	Senior Thesis I: Production (Studio)	4 M
FILM 4700	The Art of the Pitch	3 M
____ 3XX	Integrative Learning Elective	3 GE/IL
____ ___	One Film History Course	3 M

Spring Semester

FILM 4704	Senior Thesis II: Post-Production (Studio)	4 M
FILM 402	Film Marketing and Distribution	3 M
FILM 490	Internship	3 M
____ ___	One MCD Transdisciplinary Seminar	3 GE/IL
____ ___	Unrestricted Elective	1 UE

Courses

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. Meets art history elective requirement. No prerequisites.

FILM 1700 Beginning 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 digital non-linear editing techniques. Lecture. Portfolio project: two short projects will be screened at semester end and judged by peers and faculty. No prerequisites.

FILM 1701 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. You will continue exploring the film story as a natural progression of the storytelling tradition as it continued into the twenty-first century. Open to all majors. No prerequisites.

FILM 1702 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. Meets art history elective requirement. No prerequisites.

FILM 1703 Sound Design
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 post production processes of mixing audio tracks for the Animation, Game or Film student. Prerequisites: FILM 2705. Studio.

FILM 1704 Video Equipment Operation and Safety
1 UNIT

This five-week course is required of non-film majors who wish to check out and use video, electrical, sound, and grip equipment for campus projects in other majors, or to record campus events.

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, Academic Writing I.

FILM 2700 Digital Video Editing
3 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. Studio.

FILM 2701 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 103, Design and Color Elements I; and FILM 102, Beginning Media Production or permission of instructor. Open to Architecture and Interior Architecture majors.

FILM 2702 Beginning Screenwriting
3 UNITS

This course is 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 341, Intermediate Digital Filmmaking. Lecture. Prerequisite: WRIT 111, Academic Writing I. Open to all majors.

FILM 2703 Cinematography
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. Studio.

FILM 311 Advanced Screenwriting
3 UNITS

This course is 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: Students will write a finished script to be approved by faculty for development in FILM 304, Pre-Production Planning. Prerequisite: FILM 2702, Beginning Screenwriting or permission of chair.

FILM 341 Intermediate Media Production
3 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: Students will complete a digital film project of

ten minute length, post-produced and burned to DVD. It will be critiqued and ranked by faculty and students. Studio.

FILM 3700 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 3701 Directing Actors for Digital Filmmaking
3 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. Prerequisites: FILM 1702, The Actor's Craft; ANIM 211, Storyboarding; or permission of instructor. Portfolio: Students will create two videotaped scenes, post-produced and burned to DVD. These will be critiqued and ranked by faculty and students. Studio.

FILM 4700 The Art of the Pitch
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 4701 Business of Entertainment
3 UNITS

This course presents a comprehensive introduction to the business of contemporary moving image formats.

This course 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 II or WRIT 212, Rhetoric and Design; an economics course; TECH 201, Future of Digital Media; Filmmaking or permission of instructor.

FILM 4702 Senior Thesis Project I: Production
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. Studio.

FILM 4703 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 II or WRIT 212, Rhetoric and Design; an economics course; TECH 201, Technology and Culture; or permission of instructor.

FILM 4704 Senior Thesis Project II: Advanced Post-Production
4 UNITS

This course 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. Studio.

FILM 490 Internship Requirement
1 TO 3 UNITS

Students participate in 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 one, two, or three units at a time, with a total of three 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 twelve 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 Career Development 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- or 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:

- A proficiency in computer systems operations, including communications, upgrades and management.
- 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 Filmmaking courses.
- A proficiency in word-processing, document formatting, and file management for both print and digital distribution.
- 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.

CURRICULUM MAP

Bachelor of Fine Arts in Filmmaking BFA

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

Assuring Academic Quality in Filmmaking (BFA)

LEARNING OUTCOMES / MAJOR COURSES

Legend: I = Introduced, D = Developed, P = Practiced, M = Mastered

University Principles	NASAD Standards & Competencies	FILM 101 Film & TV History I	FILM 102 Beginning Media Production	FILM 103 Storyboarding	FILM 104 Film & TV History II	FILM 106 The Actor's Craft	FILM 201 Digital Video Editing	FILM 202 Beginning Screenwriting	FILM 203 Sound Recording & Editing	FILM 204 Cinematography	FILM 205 Production Design / Art Direction	FILM 206 Social Documentary	FILM 304 Pre-Production Planning	FILM 306 Directing Actors for the Screen	FILM 307 Sound Design	FILM 311 Advanced Screenwriting	FILM 402 Film Marketing & Distribution	FILM 403 Art of the Pitch	FILM 405 The BIZ of Entertainment	FILM 441 Senior Thesis Production	FILM 442 Sr. Thesis Post-Production	FILM 490 Internship
Understand film as a medium of communication	IX.E.3.a	I	I									D						D			M	
Understand aesthetic principles of film	IX.E.3.a			I		I		D				D										
Understand design considerations in production	IX.E.3.a										D											
Understand time as an expressive design consideration	IX.E.3.a		I												D							
Produce work from concept to finished product	IX.E.3.b												D									
Emphasize at least one area of film production	IX.E.3.b							I	D	I	I		D	D	D							
Have functional knowledge of the history of film	IX.E.3.c	I										D										
Coordinate project elements and communicate with involved personnel	IX.E.3.d																			M	M	
Understand marketing procedures for production, distribution, and exhibition	IX.E.3.e			I													M		M			
Serve an internship within the industry	IX.E.3.e																					M
Produce a supervised senior project	IX.E.3.g																			M	M	
Create professional quality portfolio	IX.E.3.g							I	D	I		D			D			M			M	

Game Art & Design
(BFA)
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 advanced and interactive software has become an integral part of today's culture. Rapid development in technology has moved communication in an interactive and visual direction, requiring new skills for designers and developers. A generation of young artists and game players, raised on the early video games of yesterday, are now the designers and creators of the video games of today. Tomorrow, society will witness the young artists and designers, who are presently students in university, grow as the field's innovators and developers of tomorrow's games. They are taking game art and design to new places to promote learning, encourage health and exercise, create social change, assist corporations in employee training, support the military in 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 two-dimensional and three-dimensional character, 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 listed below.

- Students will develop command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.
- Students will analyze story and story structures in creating interactive media for digital game technology and its audience.
- Students will understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.
- Students will understand the processes for the development and coordination of digitally based art and design strategies (for example, concept mapping, and the use of scenarios and personas).
- Students will analyze human interaction (physical, cognitive, cultural, social, political, and economic) in interactive game environments.
- Students will analyze audiences and design projects for a specific audience.
- Students will understand history, theory, and criticism in narrative film, animation, and digital art and game design.
- Students will understand the interaction of art and technology in game design.
- Students will master the ability to work in teams and take a leadership role in a collaborative project.
- Students will design and create professional quality digital games.
- Students will understand digital game marketing.
- Students will serve an internship within the digital game industry.
- Students will produce a supervised senior project.
- Students will create a professional quality portfolio.

FACULTY

CHAIR
William Novak, Assistant Professor
MFA, Mills College

PARTICIPATING ADJUNCT FACULTY

Bryan Jaycox
MFA, University of Southern California

Duane Loose
MFA, Miami International University of Art and Design

ADJUNCT FACULTY

Crossman Wilkins
MFA, Otis College of Art & Design

Student Computer Requirement

Game Art & Design requires that third and fourth year students have a laptop computer, and strongly recommends the same for first and second year students. The system and software must be compatible with existing on-campus computer labs. Students may choose either Mac (recommended) or PC laptops (meets requirements) based on their needs and budget.

It is also recommended that third and fourth year students have a smartphone or tablet computer. For the 2013-2014 academic year, the Department is supporting Apple iOS devices for student game app development. These devices include:

- iPad fourth generation or later, 32GB minimum;
- iPhone 5 or later, 32GB minimum;
- iPad Mini, second generation, 32GB minimum.

During the 2013-2014 academic year, the department will be evaluating its support of Android devices. Game Art & Design majors 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 or desktop computer using a free software simulator. Questions may be directed to the department chair and/or faculty for the needs of a particular project. Questions may be directed to the department chair for current hardware and software requirements.

Projected Curriculum Summary

GAME ART & DESIGN MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	68
Game Core Courses	38
Major Emphases (ME) (Game Art, Game Design)	30
General Education/Integrative Learning (GE/IL)	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 1XX	Game Design I	3 M
TECH 1XX	Technology and Culture 1 with Lecture Series	3 M
FOUN 101	Beginning Drawing	3 M
ANIM 111	Digital Citizenship	1 M
WRIT 111	Academic Writing I	3 GE/IL
COMM 120	Public Speaking	3 GE/IL

Spring Semester

GAME 1XX	Game Design II	3 M
TECH 1XX	Technology and Culture 2 with Lecture Series	3 M
FOUN 102	Design and Composition	3 M
ANIM 161	Introduction to Digital Media	3 M
WRIT 112	Academic Writing II	3 GE/IL
MATH 2XX	Mathematics Course	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL

SECOND YEAR
Fall Semester

ANIM 203	Sophomore Studio I (animation)	3 ME
ANIM 262	Intro 3D Computer Animation	3 ME
GAME 213	Introduction to Game Engines	3 M
TECH 111	Introduction to Programming I	3 M
FOUN 104	Drawing Concepts and Composition (Environment Specialty)	3 ME
	OR	
FOUN 105	Introduction Figure Drawing (Character Design Speciality)	3 ME
PSYC 200	Introduction to Psychology	3 GE/IL

Spring Semester

GAME 336	Environmental Design and Modeling	3 M
GAME 210	Design Symposium	1 M
COMM 235	Media Ethics	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL
ECON 2XX	Economics Course	3 GE/IL

THIRD YEAR
Fall Semester

GAME 223	History of Games I	3 M
GAME 351	Materials and Lighting	3 M
TECH 221	Human-Computer Interaction	3 M
____ ___	Art/Film/Design History	3 RE
____ 2XX	Natural Science Lab Course	3 GE/IL

Spring Semester

GAME 224	History of Games II	3 M
GAME 302	Game Capstone Research S	3 M
GAME 353	Technical Direction: In Engine	3 M
ANIM 361	3D Computer Animation I	3 ME
	OR	
ANIM 340	Visual Development (art director speciality)	3 ME
____ 3XX	Integrative Learning Elective	3 GE/IL
GAME 490	Internship	1-3 M

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	3 M
GAME 334	Character Design & Modeling	3 ME
	OR	
GAME 336	Environmental Design & Modeling	3 ME
	OR	
ANIM 340	Visual Development	3 ME
____ 3XX	MCD Transdisciplinary Seminar	3 GE/IL

Spring Semester

GAME 412	Capstone Studio II	3 M
GAME 432	Professional Practices of the Game Industry	3 M
____ ___	Art/Film/Design History	3 RE
PSYC 3XX	General Education/Integrative Learning Elective	3 GE/IL

GAME DESIGN EMPHASIS

FIRST YEAR
Fall Semester

GAME 101	Game Design I	3 M
TECH 101	Technology and Culture 1 with Lecture Series	3 M
FOUN 101	Beginning Drawing	3 M
ANIM 111	Digital Citizenship	1 M
WRIT 111	Academic Writing I	3 GE/IL
COMM 120	Public Speaking	3 GE/IL

Spring Semester

GAME 102	Game Design II	3 M
TECH 102	Technology and Culture 2 with Lecture Series	3 M
FOUN 102	Design and Composition	3 M
ANIM 161	Intro 2D Computer Animation	3 M
WRIT 112	Academic Writing II	3 GE/IL
MATH 2XX	Mathematics course	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL

SECOND YEAR
Fall Semester

GAME 213	Introduction to Game Engines	3 M
GAME 211	Game Design Documentation I	3 ME
GAME 221	Game Player Analysis	3 ME
TECH 111	Introduction to Programming I	3 M
FILM ___	Sound Design	3 ME
PSYC 200	Introduction to Psychology	3 GE/IL
COMM 235	Media Ethics	3 GE/IL

Spring Semester

GAME 212	Game Design Documentation II	3 ME
GAME 210	Design Symposium	1 M
GAME 322	Prototyping	3 ME
TECH 112	Introduction to Programming II	3 M
ENVT 220	Environmental Studies	3 GE/IL
INDS 1XX	Interdisciplinary Core	3 GE/IL

THIRD YEAR
Fall Semester

GAME 223	History of Games I	3 M
TECH 221	Human-Computer Interaction	3 M
GAME 332	Story Development for Interactive Media	3 ME
_____	Art/Film/Design History	3 RE
ECON 2XX	Economics Course	3 GE/IL

Spring Semester

GAME 302	Game Capstone Research Seminar	3 M
GAME 224	History of Games II	3 M
_____ ___	Art/Film/Design History	3 RE
_____ ___	Natural Science Course with Lab*	3 GE/IL
_____ 3XX	Integrative Learning Elective	3 GE/IL
GAME 490	Internship	1-3 M

* One of the science courses must have a lab component.

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	3 M
GAME 325	User Interface Design	3 ME
_____ 3XX	MCD Transdisciplinary Seminar	3 GE/IL

Spring Semester

GAME 412	Capstone Studio II	3 M
GAME 432	Professional Practices of the Game Industry	3 M
PSYC 3XX	General Education Elective/ Integrative Learning	3 GE/IL

COURSES

GAME 1XX Game Design I
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, basic animation, asset management, look-and-feel, introductory sound design, and user psychology. Study includes monitoring and discussing current industry trends, contemporary hardware platforms, and popular media. Working individually and in teams, students will design, develop and play their original game designs. Studio. Prerequisites: None.

GAME 1XX Game Design II
Continuing the study of game design using digital and non-digital games, both old and new
The second semester delves deeper into the introductory design topics by expanding into the areas of procedural thinking, ideation, game prototyping, the balance between chance and skill, an examination of various design theories, and the ethical considerations of game design. As the basis of student critiques, games will be played and broken down into their formal, dramatic and dynamic structural elements. Individually and in teams, students will design and develop games that are play-tested and critically reviewed in class. Studio. Prerequisites: GAME 101.

GAME 2XX 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 two-dimensional and three-dimensional 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, TECH 102.

GAME 2XX 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 2XX History Of Games II

The creation and evolution of video games in the twentieth century

We will examine the origin and development of digital games and their technology. Our study will begin with the 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, and the creation and advances of the internet. 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.

GAME 3XX 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 223 History of Games I

A study of the contemporary interactive digital environment

We will examine how modern game and digital technologies have continued to converge and shape our lives. Topics include the increasing ubiquity of the internet, the advances of game design and game hardware, digital distribution models, the human body as computer interface, and the freemium business model. We will discuss the implications of MMO's, networked mobile devices, social media, personal ownership in the era of cloud computing, and the gamification of our society. Key games of the twenty-first century 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, Academic Writing I; 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). Studio. Prerequisites: GAME 211: Game Design Documentation I. 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.

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 325 User 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 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 336 Environmental Design And Modeling
Industrial Design and Architecture principles for game artists
Students will be introduced to the concepts of high and low polygon modeling, image budgets, workflows, space planning, human scale factors, and rendering performance considerations. Traditional skills including sketching and mock-ups will be used to design and create digital three-dimensional models of buildings, vehicles, props and set dressing. Students will integrate their models into a game engine for evaluation and iteration. Studio. Prerequisites: ANIM 262, Introduction to 3D Computer Animation.

GAME 351 Materials and Lighting
The physics of light in games
We will study, experiment with and examine how virtual light interacts with materials by reflection, refraction, diffraction, and other methods. We will explore the conceptual development of materials and lighting with research, direct observation and the integrity of material properties. Topics include digital lighting tools, movie photography principles, "leading the player" techniques, material channels, and procedural and animated textures. Materials and lighting are integrated in-engine with the student's three-dimensional model portfolio for evaluation and iteration. Studio. Prerequisites: GAME 336.

GAME 353 Technical Direction: In Engine
The principles and elements of special visual effects within the game engine
We will explore and study the power of game engine scripts, procedural animation, and the creation and use of technical animation rigs. Topics include motion driven hierarchical animation, physics-based animation, and particle and material based visual effects used in video games. Animated elements are integrated in-engine by students for evaluation and iteration. Studio. Prerequisites: GAME 351.

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 at the year-end Woodbury Game Showcase. Studio. Prerequisites: GAME 411, Game Capstone Studio I.

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. Internships may be taken one, two, or three units at a time, with a total of three being required. A minimum of forty hours of participation for each unit of credit is required.

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 advisor, 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 the chair, Game Art & Design majors only.

ASSESSMENT PROCESS
The Game Art & Design curriculum is designed to systematically assess student performance and learning throughout the four-year program. In addition to faculty's formal written evaluations, students are assessed within the individual courses with ongoing interactive critical evaluation and discussion between students and faculty.
Assignments are assessed in the context of the type of student work. This work includes the public presentation of game concepts, proposals and demonstrations, progress made during a project, written essays and research papers, exams and quizzes, and participation and insights displayed during peer reviews in which students strive to improve the work of other students.

CONTINUOUS ASSESSMENT IN STUDIO
The design and development of interactive computer software, i.e. video games, is by nature an interactive process. Studio courses provide the faculty an excellent opportunity to watch students work on their projects, assess their progress, and provide ongoing feedback and critique, both informal and written. Students are able to improve their projects during the semester based on input from the faculty and from other students.
Studio projects involve individual and team creation of video games. These projects consist of a rich mix of creative and artistic abilities, technical and organizational skills, writing, and interpersonal effectiveness to produce a course's learning outcomes. Outcomes are assessed using appropriate rubrics at regular intervals during a semester. At the end of a semester, faculty provides a formal evaluation of a student's studio work encompassing weekly progress and the final result.

SECOND YEAR PROGRESS PORTFOLIO
Game students are required to maintain a running Progress Portfolio during each semester. This portfolio consists of work from all studios, including Design Foundation courses. 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. The process also enables the department to assure program quality and to promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the design of the curriculum.

THIRD AND FOURTH YEAR GAME CAPSTONE PROJECT

During the final three semesters of the program, game students form teams, research and create an original game design, and make it. The capstone project is designed to provide students the experience of developing and completing a video game of substantial scope. Students must address the knowledge gained in the previous years of study by illustrating the required professional, theoretical and practical competencies required for entry into the game industry. Industry professionals and game department faculty review student games.

CURRICULUM MAP

Bachelor of Fine Arts in Game Art & Design BFA *(Emphasis on Art)*

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT

UNIVERSITY PRINCIPLES	1 Innovation & Creativity	2 Communication	3 Transdisciplinarity	4 Social Responsibility	5 The Integrated Student	6 Academic Quality

Assuring Academic Quality in Game Art & Design (BFA) *Emphasis on Art*

MAJOR COURSES / LEARNING OUTCOMES

Courses (University Principles codes per course):

Course	University Principles
GAME 101 Game Design 1	123
FOUN 101 Beginning Drawing	123
TECH 101 Technology & Culture 1 w Lecture Series	123
GAME 102 Game Design 2	123
FOUN 102 Design & Composition	123
TECH 102 Technology & Culture 2 w Lecture	123
ANIM 161 Intro to 2D Comp Anim	123
ANIM 262 Intro to 3D Computer Anim	123
FOUN 104-5 Drawing Concepts & Composition - Figure Drawing	23
GAME 213 Introduction to Game Engines	123
TECH 111 Intro to Programming 1	23
GAME 336 Environmental Design & Modeling	123
PROGRESS PORTFORLIO REVIEW	
Art / Film / Design History 1/2	123
Art / Film / Design History 2/2	123
GAME 223 History of Games 1	1234
GAME 243 History of Games 2	1234
TECH 221 Human-Computer Interaction	123
ANIM 340, 361 3D Computer Anim I, Visual Development	123
GAME 351 Materials and Lighting	123
GAME 353 Technical Direction: In Engine	123
GAME 432 Game Industry Professional Practices	125
GAME 411 Game Capstone Studio 1	12345
GAME 412 Game Capstone Studio 2	12345
GAME 490 Internship	45

Learning Outcomes (University Principles):

Learning Outcome	University Principles
Demonstrate command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.	12
Understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.	13
Understand the processes for the development and coordination of digitally based art and design strategies (design docs, flowcharts, block diagrams, concept mapping, etc.)	12
Understand history, theory, and criticism in narrative film, animation, and digital art and game design.	2456
Understand the interaction of art and technology in game design.	2356
Master the ability to work in teams and take a leadership role in a collaborative project.	235

CURRICULUM MAP

Bachelor of Fine Arts in Game Art & Design BFA *(Emphasis on Design)*

INTRODUCED		DEVELOPED		PRACTICED		MASTERED		ASSESSMENT	

UNIVERSITY PRINCIPLES	1	Innovation & Creativity	2	Communication	3	Transdisciplinarity	4	Social Responsibility	5	The Integrated Student	6	Academic Quality

Assuring Academic Quality in Game Art & Design (BFA) — *Emphasis on Design*

MAJOR COURSES / LEARNING OUTCOMES

Course columns (left to right):

1. GAME 101 Game Design 1
2. FOUN 101 Beginning Drawing
3. TECH 101 Technology & Culture 1 w Lecture Series
4. GAME 102 Game Design 2
5. FOUN 102 Design & Composition
6. TECH 102 Technology & Culture 2 w Lecture
7. ANIM 161 Intro to 2D Comp Anim
8. GAME 211 Game Design Doc 1
9. GAME 221 Game Player Analysis
10. GAME 213 Introduction to Game Engines
11. TECH 111 Intro to Programming 1
12. GAME 212 Game Design Doc 2
13. TECH 112 Intro to Programming 2
14. PROGRESS PORTFOLIO REVIEW
15. Art / Film / Design History 2/2
16. GAME 223 History of Games 1
17. GAME 243 History of Games 2
18. FILM 3xx Sound Design
19. GAME 322 Prototyping
20. TECH 221 Human-Computer Interaction
21. GAME 332 Story Dev for Interactive Media
22. GAME 325 User Interface Design
23. GAME 432 Game Industry Professional Practices
24. GAME 411 Game Capstone Studio 1
25. GAME 412 Game Capstone Studio 2
26. GAME 490 Internship

University Principles row (values under each course):

Course	UP
GAME 101 Game Design 1	123
FOUN 101 Beginning Drawing	123
TECH 101 Technology & Culture 1	123
GAME 102 Game Design 2	123
FOUN 102 Design & Composition	123
TECH 102 Technology & Culture 2	123
ANIM 161 Intro to 2D Comp Anim	123
GAME 211 Game Design Doc 1	12
GAME 221 Game Player Analysis	124
GAME 213 Introduction to Game Engines	123
TECH 111 Intro to Programming 1	23
GAME 212 Game Design Doc 2	12
TECH 112 Intro to Programming 2	23
PROGRESS PORTFOLIO REVIEW	123
Art / Film / Design History 2/2	1234
GAME 223 History of Games 1	1234
GAME 243 History of Games 2	123
FILM 3xx Sound Design	12
GAME 322 Prototyping	123
TECH 221 Human-Computer Interaction	1234
GAME 332 Story Dev for Interactive Media	123
GAME 325 User Interface Design	125
GAME 432 Game Industry Professional Practices	12345
GAME 411 Game Capstone Studio 1	12345
GAME 412 Game Capstone Studio 2	45
GAME 490 Internship	—

Learning Outcomes (with University Principles column):

Learning Outcome	University Principles
Demonstrate command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.	12
Understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.	13
Understand the processes for the development and coordination of digitally based art and design strategies (design docs, flowcharts, block diagrams, concept mapping, etc.)	12
Understand history, theory, and criticism in narrative film, animation, and digital art and game design.	2456
Understand the interaction of art and technology in game design.	2356
Master the ability to work in teams and take a leadership role in a collaborative project.	235

Graphic Design
(BFA)

Sue Vessella, 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
- Students will possess 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.
- Students will have 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.
- Students will be able 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.
- Students will have understanding of tools and technology, including their roles in the creation, repro-

duction, 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.

- Students will understand 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.
- Students will possess an understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
- Students will have 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
MFA, California State University, Los Angeles

FULL-TIME FACULTY

Behnoush McKay, Associate Professor
MFA, California State University, Northridge

Cate Roman, Associate Professor
MFA, Claremont Graduate University

PARTICIPATING ADJUNCT FACULTY

Brian Herbst
MFA, California State University, Northridge

Niku Kashef
MFA, California State University, Northridge

ADJUNCT FACULTY

Ryan Achzet
BFA, Woodbury University

Rebekah Albrecht
BA, California State University, Northridge

Kindah Brennan
MA, California State University, Northridge

Steven Gold
MA, DePaul University; MA, Pepperdine University

Dan Hoy
BA, California State University, Northridge

Bert Johnson
BA, University of Illinois, Urbana-Champaign

Richard Kobayashi
BFA, Art Center College of Design

Louise M. Louis
MA, Art History, MA, French, University of New Mexico, Albuquerque

Graham Moore
BA, Wimbledon School of Art, London, UK

Salvador Orara
MFA, Art Center College of Design

Donald Schwartz
BFA, Woodbury University

Bonnie Tanaka
BA, San Francisco Art Institute and School of Visual Arts

Curriculum Summary
GRAPHIC DESIGN MAJOR CURRICULUM
Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	74
General Education/Integrative Learning (GE/IL)	46
Unrestricted electives (UE)	8
Minimum semester hours required	128

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester

FOUN 101	Beginning Drawing	3	M
FOUN 102	Design &Composition	3	M
GDES 106	Graphic Design 1	3	M
WRIT 111	Academic Writing I	3	GE/IL
____ ____	Unrestricted elective	3	UE

Spring Semester

FOUN 103	Color and Composition	3	M
GDES 107	Digital Practice	3	M
GDES 116	Typography 1	3	M
WRIT 112	Academic Writing II	3	GE/IL
LSCI 105	Information Theory and Practice	1	GE/IL
GDES 260	History of Graphic Design	3	M

SECOND YEAR
Fall Semester

FOUN 104 or 105	Drawing and Composition or Figure Drawing	3	M
GDES 207	Design Production	3	M
GDES 216	Typography 2	3	M
GDES 240	Photography 1	3	M
GDES 265	History of Graphic Design 2	3	M

Spring Semester

GDES 256	Web Production	3	M
GDES 285	Logo and Identity Design	3	M
GDES 288	Graphic Design 2	3	M
GDES 289	Progress Portfolio	0	M
COMM 120	Public Speaking	3	GE/IL
PSYC 200	Intro to Psychology	3	GE/IL
MATH 2XX	Mathematics	3	GE/IL

Progress Portfolio Review required for advancement to GDES 310, Information Design.

THIRD YEAR
Fall Semester

GDES 310	InformationDesign	3	M
GDES 315	Package Design	3	M
GDES 356	Web Design	3	M
INDS 1XX	Interdisciplinary Course	3	GE/IL
ENVT 220	Environmental Studies	3	GE/IL
ARTH ___	Art History	3	GE/IL

Spring Semester

GDES 317	Typography 3	3	M
GDES 388	Graphic Design 3	3	M
GDES 391	Design Symposia	1	M
GDES 491	Degree Project Research	2	M
____ ___	Natural Science with Lab	3	GE/IL
COMM 235	Media Ethics	3	GE/IL
ARTH ___	Art History	3	GE/IL
CAREER	Career Experience	0	M

FOURTH YEAR
Fall Semester

GDES 450	Professional Practice	2	M
GDES 492	Degree Project	3	M
GDES 4XX	Graphic Design Focus Elective	3	M
PSYC 3XX	Psychology Elective		
	OR		
COMM 3XX	Communication Elective	3	GE/IL
____ ___	Unrestricted Elective	3	UE

Spring Semester

GDES 485	Portfolio Presentation	3	M
GDES 4XX	Graphic Design Focus Elective	3	M
____ 3XX	Transdisciplinary Seminar	3	GE/IL
____ ___	Unrestricted Elective	3	UE

Courses That Meet Graphic Design Focus 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 website.

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 GDES310, Information 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, Information 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 GDES491, 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 GDES491, Degree Project Research; GDES492, Degree Project; and GDES485, Portfolio Presentation. GDES492 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. At the end of each term, student work is reviewed by both industry professionals and department faculty. 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, as well as the internship experience.

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 twelve 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 310, Information Design, 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 Career Development 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- or off-campus interview opportunities, alumni connections, and employer outreach in the US.

Study Abroad

The department has offered 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:

- A proficiency in computer systems operations, including communications, upgrades and management.
- 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.
- A proficiency in word-processing, document formatting, and file management for both print and

digital distribution.

- 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, the use of which is mandatory beginning with the course GDES 216, Typography 2., It is strongly recommended for first semester studios, however. The system must be compatible with existing on-campus computer labs. Specific hardware and software requirements are listed on the Graphic Design website.

MINOR REQUIREMENTS

(Minor students exempt from FOUN 103 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 FOUN 103 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

This course is an introductory course in the fundamentals of graphic design, and exploration of opportunities in the field. Emphasis is 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

This course is an introduction to the field of graphic design exploring the creation and function of design as a tool of communication. Emphasis will be placed on understanding principles of visual organization and vocabulary of design, as well as the design development process including research, concepting, execution and presentation of work. This course is also an introduction to the tools of design including typography, color, and composition in both hand and digital formats. Studio. Prerequisites: None.

GDES 107 Digital Practice
3 UNITS

This is an introductory course in the fundamentals of digital technology, including their roles in the creation, reproduction, and distribution of visual messages. Students will study major drawing and imaging software used in the graphic design industry. Students will also become familiar with digital tools and terminology as they apply to creative visual communication. Studio. Prerequisite: None.

GDES 116 Typography 1
3 UNITS

This course introduces the student to the fundamentals of typography, including its theory, practice, technology and history. Students will study typographic vocabulary, anatomy, proportion, grids, hierarchy and legibility. Students will also study the analysis of typographic solutions and their impact on visual communications. Studio. Prerequisite: None.

GDES 207 Design Production
3 UNITS

This an intermediate course in the study and practice of software applications used for design and production of multi-page documents. Emphasis is 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: GDES107, Digital Practice. May be taken concurrently with GDES107, Digital Practice for transfer students.

GDES 216 Typography 2
3 UNITS

This course focuses on intermediate-level studies in typographic communications exploring student awareness of typography as an informative medium that carries, aesthetic and social meaning. Emphasis is placed on extensive application of type to visual communication projects and the responsibilities inherent in working with visible language. Studio. Prerequisite: GDES116, Typography 1.

GDES 240 Photography 1
3 UNITS

This course provides an 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 are covered. Students will also gain instruction in imaging software application including image editing, printing and color management. Studio. Prerequisite: None.

GDES 250 Screen Printing 1
3 units

This course is an intermediate studio featuring the exploration and study of the screen printing process including inks, imaging techniques and stencil systems. Students will investigate surfaces and substrates including fabric, paper, and plastics, and produce screen prints. Students will also examine 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

This course is an intermediate studio introducing visual programming language including Action Script and HTML for interactive media. This course also focuses on experimentation with various methods of organization by adding behavior and interaction to the traditional design process. An examination of information mapping to integrate layers of content into a non-linear, interactive narration is also included. Studio. Prerequisite: GDES 107, Digital Practice.

GDES 260 History of Graphic Design 1
3 UNITS

This course provides 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: WRIT111, Academic Writing I.

GDES 265 History of Graphic Design 2
3 UNITS

This course is a study of graphic design during the twentieth and twenty-first centuries, focusing on Late Modern, Postmodern and contemporary movements in design affected by advancements in computer and digital technologies. Students will discuss the work of major individual designers 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 285 Logo and Identity Design
3 UNITS

This course is an intermediate 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 is on the application of logotypes, and typographic issues in logo design, as well as style manuals and collateral applications. Studio. Prerequisite: GDES216, Typography 2.

GDES 288 Graphic Design 2
3 UNITS

This is an intermediate course in the study and practice of graphic design systems relative to social, cultural and historic issues. Students will learn the value of research as it applies to the development of design solutions. Emphasis is on conceptual thinking, visual organization/composition, information hierarchy, symbolic representation and the construction of meaningful images. Studio. Prerequisites: FOUN103, Design and Color Elements 2; GDES106, Graphic Design 1; GDES116, Typography1, and GDES107, Digital Practice. Required corequisite: GDES 289, Progress Portfolio.

GDES 289 Progress Portfolio
0 UNITS

Required as a corequisite to GDES288, 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: FOUN103, Design and Color Elements 2; GDES106, Graphic Design 1; GDES116, Typography1; and GDES107, Digital Practice. Corequisite: GDES288, Graphic Design 2.

GDES 310 Information Design
3 UNITS

This is an intermediate studio course in graphic design exploring the fundamental theories and methodologies of visually communicating information. GDES 310 examines the development of creative design solutions involving research, information analysis and problem solving in consideration of context, concept, narrative, audience and process. Studio. Prerequisite: GDES288, Graphic Design 2; GDES 289, Progress Portfolio; GDES 240, Photography 1; and GDES260, History of Graphic Design 1.

GDES 315 Package Design
3 UNITS

This is an intermediate studio course 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. Students will examine marketing issues such as client needs, product placement and package function. Studio. Prerequisite: GDES288, Graphic Design 2.

GDES 317 Typography 3
3 UNITS

This is an intermediate studio course that explores experimental typographic applications. Students will develop and design concepts which challenge traditional typographic aesthetics, and investigate experimental approaches to create unique designs using type as an expressive element. Studio. Prerequisite: GDES288, Graphic Design 2.

GDES 340 Photography 2: Photographic Practice
3 UNITS

This course is 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: GDES240, Photography 1.

GDES 342 Photographic Studio and Alternative Practice
3 UNITS

This is 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: GDES240, Photography 1.

GDES 356 Web Design
3 UNITS

This is an advanced studio that explores visual programming language including Action Script and HTML for interactive media and mobile devices. Emphasis is placed on the design of navigational structures and systems concerning user interaction and accessibility of information across multiple devices. Studio. Prerequisite: GDES256, Web Production.

GDES 360 Screen Printing 2
3 UNITS

This is an advanced studio featuring the exploration and study of the screen printing process as 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. Students 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: GDES250, Screen Printing 1.

GDES 388 Graphic Design 3
3 UNITS

This is 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: GDES288, Graphic Design 2.

GDES 390 Internship
1-4 UNITS

Students will participate in an off-campus internships in design, advertising and marketing. No more than ten units of credit may be given for internship courses toward the BFA 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 forty hours of participation is required for each unit of credit. These units can be applied to the Career Experience requirement. Prerequisite: GDES310, Communication Design.

GDES 391 Design Symposia 1
1 UNIT

This course explores and studies 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, and analyze and discuss the experiences. Lecture. Prerequisite: GDES 265, History of Graphic Design 2; GDES 288, Graphic Design 2.

GDES 392 Design Symposia 2
1 UNIT

This course provides 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. Students will attend lectures, museums, galleries, exhibitions or other events exploring a variety of topics, and analyze and discuss the experiences. Readings and discussion of experiences will enhance the analytical perspective of the student. Lecture. Prerequisite: Design Symposia 1.

GDES 414 Environmental Graphics
3 UNITS

This is an advanced studio course examining the design of visual communications systems in the spatial environment. Both interior and exterior spaces are investigated including design of signage, wayfinding systems, displays and exhibits. Exploration of fabrication methods and materials. Studio. Prerequisites: GDES 288, Graphic Design 2; GDES 289, Progress Portfolio.

GDES 430 Advertising Design
3 UNITS

This course provides an 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: GDES288, Graphic Design 2; GDES 289, Progress Portfolio.

GDES 432 Publication Design
3 UNITS

This course is an advanced design studio exploring the design, layout and production of electronic and print publications including newsletters, 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

This is an advanced design studio exploring graphic applications in the entertainment business. Emphasis is placed on the design of movie posters, DVD and promotional packaging used in the film industry. Study of marketing techniques. Studio. Prerequisite: GDES 288, Graphic Design 2, GDES 289, Progress Portfolio.

GDES 447 Motion Design
3 UNITS

This is an intermediate studio exploring motion design with an emphasis on narrative structure in relation to elements of space, time and transition in sequential organization. Students explore the study of rhythm and pacing and their influence on content and visual messages. Stress is placed on systems, structure and synthesis of text and image for time-based media. Studio. Prerequisite: GDES 288, Graphic Design 2; GDES 289, Progress Portfolio.

GDES 450 Professional Practice
2 UNITS

This course provides an 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 is placed on professional issues and relationships, project procedures, business management, ethical issues, copyright, contracts and pricing. Studio. Prerequisites: GDES288, 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

This is an advanced studio in the preparation and presentation of the Graphic Design Portfolio in both print and digital mediums. Emphasis is placed on portfolio review and critique, book development and augmentation. Presentation and interviewing techniques including resume preparation, job search issues, networking, references and salary negotiation are covered. Studio. Prerequisite: GDES 310, Information 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 GDES310, Information Design.

GDES 492 Degree Project
3 UNITS

This is an advanced capstone studio involving application of theoretical research to a self-initiated graphic design project. Through a rigorous level of work, which is clearly resolved and demonstrates a high degree of critical thinking, skill and craft, students will create visual communication projects that communicate a unique perspective on the subject matter and fully address the demands of the target audience. Studio. Prerequisite: GDES491, Degree Project Research.

GDES 299, 399, 499 Independent Study
1-4 UNITS

This is an 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 ten units of credit may be given for independent study courses toward the BFA degree.

CURRICULUM MAP

Bachelor of Fine Arts in Graphic Design BFA

Legend

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT
High Importance	High Importance	High Importance	High Importance	BFA Core Courses
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Formative
Low Importance	Low Importance	Low Importance	Low Importance	Summative

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

Assuring Academic Quality in Graphic Design (BFA) — LEARNING OUTCOMES

Major Courses (University Principles):
- FOUN 101 Beginning Drawing — 12
- FOUN 102 Design & Color 1 — 123
- FOUN 103 Design & Color 2 — 12
- FOUN 104 Drawing & Comp. — 123
- GDES 106 Graphic Design 1 — 12
- GDES 107 Digital Practice — 12
- GDES 116 Typography 1 — 12
- GDES 207 Design Production — 12
- GDES 216 Typography 2 — 124
- GDES 240 Photography 1 — 1234
- GDES 217 Typography 3 — All
- GDES 288 Graphic Design 2 — 1234
- GDES 289 Progress Portfolio
- FN 2 ___ Art History — 123
- FN 2 ___ Art History — 123
- GDES 256 Web Design — 123
- GDES 260 Hist. Graphic Design 1 — 1234
- GDES 265 Hist. Graphic Design 2 — All
- GDES 310 Communication Design — 1234
- GDES 315 Package Design — 1234
- GDES 334 Logo and Identity Design — 1234
- GDES 356 Web Design 2 — 1234
- GDES 388 Graphic Design 3 — All
- GDES 391 Design Symposia — 1235
- GDES 490 Degree Project Research — All
- GDES 350 Professional Practice — All
- GDES 485 Portfolio Presentation — All
- GDES 492 Degree Project — All
- GDES 390 Internship/Field Exp.

Learning Outcomes (University Principles):
- Identify communication problems — 123
- Solve visual communication problems — 123
- Research, gather information, analyze and synthesize findings — 235
- Generate alternative/multiple solutions to visual communication problems — 153
- Generate Comprehensives and prototype projects — 12
- Analyze end user experiences — 234
- Evaluate outcomes of design solutions — 235
- Identify and describe appropriate audiences for communication solutions — 234
- Recognize and respond to physical / cognitive factors that shape design decisions — 2345
- Recognize and respond to cultural/social human factors shaping design solutions — 2345
- Create and develop visual form in response to communication problems — 12
- Organize visual elements in consideration of overall composition — 12
- Organize visual elements in consideration of information hierarchy — 12
- Organize visual elements in consideration of symbolic representation — 123
- Organize visual elements in consideration of typography — 12
- Organize visual elements in consideration of aesthetics — 12
- Construct meaningful images — 1234
- Create drawings, utilizing various tools and processes — 12
- Demonstrate knowledge of offset printing uses and principles — 124
- Demonstrate conceptual and technical knowledge of photographic principles — 1234
- Apply digital technologies to multiple visual communication problems — 2
- Understand the process of design through investigation of art history and theory — All
- Demonstrate design criticism through analysis of their own, and others work — All
- Understand communication and information theory and their application to solving design problems — All
- Understand business practices and their application to the design industry — All
- Organize multi-faceted design projects from conception to fruition — 125
- Work productively as a team member — All
- Demonstrate verbal and visual presentation skills — 1235

Media Technology (BS)

Jesse Gilbert, Department Chair

Dori Littell-Herrick, 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 fifteen-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 twenty-first century marketplace.

STUDENT LEARNING OUTCOMES

- Students who graduate from the Media Technology program will explore and analyze the historical and cultural context of digital media within a range of creative disciplines, including narrative visual media and games.
- Students who graduate from the Media Technology program will demonstrate mastery of modern software development practices, including prototyping, developing, debugging, managing source code, documentation and deployment.
- Students who graduate from the Media Technology program will demonstrate familiarity with development environments and mastery of at least one coding language.
- Students who graduate from the Media Technology program will collaborate in teams comprised of people from different disciplines.
- Students who graduate from the Media Technology program will take a leadership role in a collaborative project.
- Students who graduate from the Media Technology program will develop original software or hardware in the field of human/computer interaction.
- Students who graduate from the Media Technology program will demonstrate the utility of original software or hardware within a specific media context.
- Students who graduate from the Media Technology program will demonstrate the integration of a high level of quantitative and logic skills within software development.
- Students who graduate from the Media Technology program will apply computational skills to analyze, scope, and resolve problems as they arise in the development and/or deployment of technology projects.

- Students who graduate from the Media Technology program will demonstrate mastery of written and oral presentation including technical documentation of technology projects.

FACULTY

CHAIR
Jesse Gilbert, Assistant Professor
MFA, California Institute of the Arts

PARTICIPATING ADJUNCT FACULTY
Emery Martin
MPS, New York University

Curriculum Summary
MEDIA TECHNOLOGY MAJOR CURRICULUM
Leading to the Bachelor of Science (BS) Degree

	Units
Major (M)	
Media Technology Core Courses	45
Design/Media Concentration	15
General Education/Integrative Learning (GE/IL)	52
Unrestricted Electives (UE)	8
Minimum Semester Hours Required	120

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR
Fall Semester

TECH 101	Technology & Culture I	2 M
TECH 111	Introduction to Programming I	3 M
TECH 121	Media Technology Lecture Series	1 M
____ ___	Design/Media Concentration	3 M
WRIT 111	Academic Writing I	3 GE/IL
INDS 100	Interdisciplinary Core	3 GE/IL
____ ___	Elective (PPDV recommended)	1 UE

Spring Semester

TECH 102	Technology & Culture II	2 M
TECH 112	Introduction to Programming II	3 M
TECH 121	Media Technology Lecture Series	1 M
____ ___	Design/Media Concentration	3 M
WRIT 112	Academic Writing II	3 GE/IL
MATH 2XX	Pre-Calculus	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL

SECOND YEAR
Fall Semester

TECH 221	Human Computer Interaction	3 M
TECH 211	Scripting with Python	3 ME
	OR	
GAME 213	Intro to Game Engines	3 ME
____ ___	Design/Media Concentration	3 M
ANIM 210	Design Symposia	1 GE/IL
COMM 120	Public Speaking	3 GE/IL
MATH 2XX	Math for Media Technology I	3 GE/IL

Spring Semester

TECH 212	Digital Media Infrastructure	3 ME
	OR	
TECH 214	Game Development	3 ME
____ ___	Design/Media Concentration	3 M
PSYC 200	Introduction to Psychology	3 GE/IL
COMM 235	Media Ethics	3 GE/IL
ENVT 220	Environmental Studies	3 GE/IL

THIRD YEAR
Fall Semester

TECH 301	Programming for Visual Media	3 M
____ ___	Media Technology Major Elective	3 ME
____ ___	Design/Media Concentration	3 M
MATH 3XX	Math for Media Technology and Games II	3 GE/IL
____ ___	Art History	3 GE/IL

Spring Semester

TECH 302	Media Technology Research Seminar	3 M
____ ___	Media Technology Major Elective	3 ME
____ ___	Film History	3 GE/IL
____ ___	Social Science	3 GE/IL
___	Natural Science Lab Course	3 GE/IL

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

FOURTH YEAR
Fall Semester

TECH 411	Media Technology Capstone Project I	3 M
TECH 421	Future of Digital Media	3 M
___ 3XX	General Education/Integrative Learning elective	3 GE/IL
	Elective	3 UE

Spring Semester

TECH 412	Media Technology Capstone Project II	3 M
TECH 422	Media Technology Professional Practices	3 M
____ 3XX	Interdisciplinary GE/IL seminar	3 GE/IL
____ ___	Elective	3 UE

REQUIRED FOR GRADUATION:

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

Courses

TECH 1701 Technology & Culture I
2 UNITS

This is a foundation course composed of introductory modules focused on the history and development of technology. Technology is a pervasive presence in our lives, impacting the way we work, create, interact, and share ideas. We utilize technologies every day from across a variety of time periods, yet contemporary views of technology are largely a historical. This course asks students to look more critically at technology, examining key elements of technological development across various historical eras. Why do certain technologies take hold, while others fail? What historical, market, and cultural forces contribute to these outcomes? How do technologies catalyze cultural transformation, and what are the potential consequences of such change? How has the rise of computing impacted the world, and how does this era differ from previous technological developments? Students will complete regular writing assignments, culminating in a semester research paper. Part one of a two-semester sequence.

TECH 1702 Technology & Culture II
2 UNITS

This is a foundation course composed of introductory modules focused on systems thinking as a way to further understand technology role in cultural formation. Building on the previous semester's exploration, this course introduces systems thinking as a powerful analytical tool in understanding technology. Systems thinking forces us to acknowledge the ethical, operational, and structural implications of our technological choices, and provides a window into the potential for purpose-driven technological innovation. The course provides a rigorous introduction to the systems lens and asks students to apply such thinking to their own uses of technology. Students will complete regular writing assignments, culminating in a semester research paper. Part two of a two-semester sequence. Prerequisite: TECH 1701, Technology and Culture I.

TECH 111 Introduction to Programming I
3 UNITS

This course provides an 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 1XX Introduction to Programming II
3 UNITS

This course explores an 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, Introduction to Programming I.

TECH 1XX Media Technology Lecture Series
1 UNIT

Visiting lecturers drawn from the intersection of art,

science & technology. A weekly lecture series address-
ing current issues in the development of technology
and its impact on culture, scientific inquiry, and artistic
practice. Students will write weekly reaction papers.
May be repeated for credit.

TECH 2XX Game Development
3 UNITS

This course provides an exploration of game engine
programming with an emphasis on the development of
custom code for visual effects and advanced interac-
tion. Game engines are highly extensible platforms that
incorporate sophisticated API's for customizing game-
play including, but not limited to; artificial intelligence,
sound and visual effects, and gestural control. Students
will be introduced to scripting API's and will work in
teams to design and implement a personal game as a
semester project. Prerequisites: GAME 2XX, Game
Design Documentation II and ANIM 262, Introduction to
3D Computer Animation.

TECH 2XX Human Computer Interaction
3 UNITS

This course offers a 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 sys-
tems. Students will complete final projects synthesizing
theoretical constructs with their own unique approach
to the interface. Prerequisite: TECH 1xx, Introduction
to Programming II.

TECH 2XX Scripting with Python
3 UNITS

This is an introductory course in Python. Python is an
interpreted, interactive, object-oriented, extensible pro-
gramming language that has become a standard across
the creative media industry. Class will focus on funda-
mentals 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 1XX, Introduction
to Programming II.

TECH 2XX Digital Media Infrastructure
3 UNITS

This is a 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 2XX, Scripting with
Python.

TECH 3XX Programming for Visual Media
3 UNITS

Twenty-first century visual media are inextricably
bound to the computer era. This has led to a prolif-
eration 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. Prerequi-
site: TECH 221.

TECH 3XX 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 proj-
ect 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 3XX, Programming for Visual Media.

TECH 3XX Intermediate Python
3 UNITS

This is an intermediate course in programming with
Python building on skills learned in TECH 211. Empha-
sis 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 2XX, Scripting with Python.

TECH 3XX Technical Direction for Animation
3 UNITS

This courses examines advanced computer animation techniques. The 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. The 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 inter-disciplinary final project collaborating with students in the Animation program that demonstrates mastery of key technical concepts covered in the course. Prerequisite: TECH 3XX, Intermediate Python and ANIM 262, Introduction to 3D Computer Animation.

TECH 3XX 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. The course will provide a solid grounding in the development, testing and deployment of software across a variety of mobile hardware platforms and API's. 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.

TECH 3XX Programming for Mobile II
3 UNITS

This course provides a further exploration of the reshaped technology landscape. The course will also provide a further grounding in the development, testing and deployment of software across a variety of mobile hardware platforms and API's. 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 3XX, Programming for Mobile I.

TECH 3XX 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.

TECH XXX Media Environments
3 UNITS

Media has overflowed the boundaries of traditional delivery paradigms and has become ubiquitous in our environments. This 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.

TECH 3XX Database & Asset Management
3 UNITS

This course explores the management of large bodies of data or information. Prerequisite: TECH 212.
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.

TECH 3XX Network Programming & Management
3 UNITS

This is an introductory course to network principles and current network technology. The course focus is on cross-platform network design and administration using hardware and software tools and techniques. The course will also 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 2XX, Digital Media Infrastructure.

TECH 4XX Media Technology Capstone I
3 UNITS

This course integrates 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 3XX, Media Technology Research Seminar.

TECH 4XX 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 4xx, Media Technology Capstone Project. Part two of a two-semester sequence. Prerequisite: TECH 4XX, Media Technology Capstone I.

TECH 4XX Future of Digital Media
3 UNITS

This course offers 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 3XX, Media Technology Research Seminar.

TECH 4XX Media Technology Professional Practices
3 UNITS

This course focuses on developing ethical foundations of good professional practice in the media technology industries. The 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 4XX, Future of Digital Media.

TECH 4XX Internship
3 UNITS

A supervised professional experienced third year student in good academic standing must apply for an internship. They will submit a "Media Technology Internship Contract" signed by their faculty advisor, 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.

CURRICULUM MAP

Bachelor of Science in Media Technology BS

INTRODUCED		DEVELOPED		PRACTICED		MASTERED		ASSESSMENT	

UNIVERSITY PRINCIPLES	1	Innovation & Creativity	2	Communication	3	Transdisciplinarity	4	Social Responsibility	5	The Integrated Student	6	Academic Quality

Assuring Academic Quality in Media Technology (BS)

MAJOR COURSES

Course	University Principles
Fall Semester Year 1	
TECH 101 Art, Science, and Technology I	123
TECH 111 Intro to Programming I	1236
Spring Semester Year 1	
TECH 102 Art, Science, and Technology II	123
TECH 112 Intro to Programming II	1236
Fall Semester Year 2	
TECH 221 Human Computer Iinteraction	123
TECH 2XX Major Emphasis	
Major Emphasis Fall Year 2	
TECH 211 Scripting with Python	1236
GAME 213 Intro to Game Engines	12
Spring Semester Year 2	
TECH 2XX Major Emphasis	12
Major Emphasis Spring Year 2	
TECH 212 Dig Media Infrastructure	123
TECH 214 Game Development	123
Fall Semester Year 3	
TECH 301 Programming for Visual Media	12
TECH 3XX Media Tech Elective	
Spring Semester Year 3	
TECH 302 Media Tech Research Seminar	12
TECH 3XX Media Tech Elective	12
Fall Semester Year 4	
TECH 411 Media Tech Capstone I	125
TECH 421 The Future of Digital Media	1245
Spring Semester Year 4	
TECH 412 Media Tech Capstone II	ALL
TECH 422 Media Tech Professional Practices	125
TECH 490 Internship	1245

LEARNING OUTCOMES — University Principles

Learning Outcome	University Principles
Explore and analyze the historical and cultural context of digital media within a range of creative disciplines including narrative visual media and games.	12
Demonstrate mastery of modern software development practices including prototyping, developing, debugging, managing source code, documentation and deployment.	1236
Demonstrate familiarity with development environments and mastery of at least one coding.	13
Collaborate in teams comprised of people from different disciplines.	12
Take a leadership role in a collaborative project.	2356
Develop original software or hardware in the field of human/computer interaction.	12
Demonstrate the utility of original software or hardware within a specific media context.	2456
Demonstrate the integration of a high level of quantitative and logic skills within software development.	2356
Apply computational skills to analyze, scope, and resolve problems as they arise in the development and/or deployment of technology projects.	25
Demonstrate mastery of written and oral presentation including technical documentation of technology projects.	235

Psychology
(BA)

D. Joye Swan, 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.

- Students 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.
- Students are expected to demonstrate strong discipline-specific APA writing skills through engagement in writing intensive core curricular courses.
- Students are expected to 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.
- Students are expected to demonstrate computer application skills used in acquiring information from databases (e.g. PychINFO), in organizing and analyzing empirical data (e.g. SPSS), and in presenting information (e.g. Powerpoint).
- Students are expected to apply the knowledge of psychology to real world problems as demonstrated on application essay exams and hands on projects where students "do" psychology.
- Students are expected to demonstrate critical thinking skills, such as the weighing of evidence, analysis of arguments, and drawing of conclusions through debate, writing, and investigative assignments.
- Students are expected to 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
PhD, Claremont Graduate University

FULL-TIME FACULTY
Michael Faber, Assistant Professor
PhD, University of New Hampshire, Durham

Robert Thornton, Assistant Professor
PhD, University of Southern California, Los Angeles

EMERITUS FACULTY
Zelda Gilbert, Professor
PhD, University of Kentucky

ADJUNCT FACULTY
Herb Hoviss
MA, New York University

Elisa Lipton
MA, Phillips Graduate Institute

Emily Prior
MA, California State University, Northridge

Curriculum Summary
PSYCHOLOGY MAJOR CURRICULUM
Leading to the Bachelor of Arts (BA) Degree

	Units
Major (M)	58
General Education/Integrative Learning (GE/IL)	49
Unrestricted Electives (UE)	13
Minimum Semester Hours Required	120

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR
Fall Semester

WRIT 111	Academic Writing I	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
COMM 100	Media Culture	
	OR	
COMM 203	Communication Theory	3 GE/IL
____ ___	Social Science Course	3 GE/IL
____ ___	Unrestricted Elective	3 UE

Spring Semester

PSYC 200	Introduction to Psychology	3 M
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory & Practice	1 GE/IL
INDS 1XX	Interdisciplinary Core course	3 GE/IL
____ ___	Unrestricted Elective	3 UE

SECOND YEAR
Fall Semester

PSYC 210	Developmental Psychology	3 M
____ ___	Art History/Humanities	3 GE/IL
____ ___	Social Science Course	3 GE/IL
____ ___	Natural Science with Lab	3 GE/IL
____ ___	Integrative Learning Elective	3 GE/IL

Spring Semester

PSYC 300	Social Psychology	3 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 305	Personality	3 M
PHIL 210	Ethical Systems	3 GE/IL
____ ___	Unrestricted Elective	3 M
ENVT 220	Environmental Studies	3 GE/IL

THIRD YEAR
Fall Semester

PSYC 306	Influence & Persuasion	3 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 3XX	Psychology Major Elective	3 M
COMM 3XX	Communication Course	3 GE/IL
____ ___	Integrative Learning Elective	3 GE/IL

Spring Semester

PSYC 221	Statistics for the Behavioral Sciences	3 M
PSYC 309	Abnormal Psychology	3 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 230	Foundations of Research Methods	3 M
____ 3XX	MCD Transdisciplinary Seminar	3 GE/IL

FOURTH YEAR
Fall Semester

PSYC 331	Advanced Statistics for Behavioral Science	4 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 402	Advanced Research Methods	3 M
____ ___	Unrestricted elective	3 UE

Spring Semester

PSYC 3XX	Psychology Major Elective	3 M
PSYC 3XX	Psychology Major Elective	3 M
PSYC 410	Senior Thesis	3 M
PSYC 490	Internship in Psychology	3 M
_____ ___	Integrative Learning Elective	3 GE/IL

COURSES THAT MEET PSYCHOLOGY ELECTIVE REQUIREMENT
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 Career Development 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- or 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 preapproved 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:
- Proficiency in email, through regular communication with school administration and course instructors.
- 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.
- 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).
- 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.
- Proficiency in the use of PowerPoint and presentation software through the completion of courses including, but not limited to, PSYC 302 and PSYC 401.
- 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 four 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 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
This course introduces students 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
This course focuses on 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 introduces students to the methods psychologists use to conduct research. Students 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 students 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

This course focuses on the 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

This course focuses on the 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

This course explores 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; PSYC 200, 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

This course focuses on the 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

This course focuses on the 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

This course explores 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

This course looks at 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

This course 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

This course examines the 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 II or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking; and PSYC 200, Introduction to Psychology.

PSYC 320 Sensation and Perception
3 UNITS

This course focuses on 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 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; and PSYC 200, Introduction to Psychology.

PSYC 331 Advanced Applied Statistics
4 UNITS

This course examines the 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

This course 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

This course examines 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, and 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 ninety hours at the internship site, with an additional thirty hours devoted to weekly written summaries as well as a final written review of the experience. Prerequisite: junior standing, Psychology majors only.

CURRICULUM MAP
Bachelor of Arts in Psychology BA

UNDEVELOPED		DEVELOPING		DEVELOPED		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

Assuring Academic Quality in Psychology (BA)

LEARNING OUTCOMES — MAJOR COURSES

Learning Outcomes	University Principles	PS 316 Cross-Cultural Psychology	PS 317 Media Psychology	PS 200 Introduction to Psychology	PS 221 Statistics for Behavioral Sciences	PS 300 Social Psychology	PS 301 Group Processes	PS 302 Research Methods	PS 305 Personality	PS 306 Influence and Persuasion	PS 309 Abnormal Psychology	PS 310 Developmental Psychology	PS 311 Human Sexuality	PS 312 Environmental Psychology	PS 313 Social Cognition	PS 314 Psychology of Gender	PS 315 Industrial Organizational Psychology	PS 331 Advanced Applied Statistics	PS 401 Seminar in Psychology
University Principles		234	1234	1235	2	1234	23	1245	2	1234	45	5	2345	1345	5	235	35	25	1245
PSY 1: Encourage collaborative learning	1235																		
PSY 2: Develop strong written and research skills	12																		
PSY3: Develop strong discipline specific skills	25																		
PSY 4: Provide unique opportunities to apply knowledge	ALL																		
PSY 5: Promote a culture of critical thinking	ALL																		

Institute of Transdisciplinary Studies

Douglas J. Cremer, PhD, 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, Philosophy, 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
(BA or BS)

Will McConnell,
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.

- Students will practice textual analysis, placing ideas in context while transcending received meaning(s) in oral presentations and written work.
- Students will 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.
- Students will acquire the multiple analytical and interpretative skills that come with experience in different disciplines, demonstrating a nuanced understanding through oral presentations and written work.
- Students will 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.
- Students will demonstrate the ability to take initiative in crossing boundaries while developing integrative research projects.
- Students will create innovative approaches to multifaceted situations through critical thinking and inquiry in oral presentations and written work.

- Students will 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, Associate Professor and Assistant Dean
PhD, McMaster University, Ontario

FULL-TIME FACULTY
Douglas J. Cremer, Professor
PhD, University of California, San Diego

Elisabeth Sandberg, Professor
PhD, University of Massachusetts, Amherst

PARTICIPATING ADJUNCT FACULTY
Jeannette "Cookie" Fischer
MA, Woodbury University

Vivian Terr
JD, 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/Integrative Learning (GE/IL)	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 (BA) or Bachelor of Science (BS) 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 I and II (WRIT 111, WRIT 112), MATH 249 (or equivalent), Library Science (LSCI 105, LSCI 106 or LSCI 205), Ethical Systems (PHIL 210), Environmental Studies (ENVT 220), Biology or Physical Science (two-hundred level, with 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 three-hundred 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:

- The curriculum must involve at least two disciplines and the work in each discipline must be equivalent to a minor in each (fifteen credit units each; see the sections on academic minors for details of the relevant minor).
- 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.
- 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 (fifteen credit units) in each area. A minimum of twenty-seven credit units must be taken at the three-hundred or four-hundred level; at least nine of those credit units must be taken at the four-hundred level or above.

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester

____ ____	Art History	3	GE/IL
____ ____	Social Science (INDS 101 recommended)	3	GE/IL
WRIT 111	Academic Writing I	3	GE/IL
PPDV 100	Orientation	1	--
____ ____	Unrestricted Elective	3	UE

Spring Semester

____ ___	Humanities (INDS 102 recommended)	3 GE/IL
____ ___	Social Science	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory and Practice	1 --
____ ___	Unrestricted Elective	3 UE

SECOND YEAR
Fall Semester

INDS 200	Introduction to Interdisciplinary Studies	3 M
____ ___	Environmental Science*	3 GE/IL
____ ___	Social Science (INDS 103 recommended)	3 GE/IL
____ ___	PHIL 210 Ethical Systems3	UE
____ ___	Unrestricted Elective	3 UE

Spring Semester

____ ___	Mathematics	3 GE/IL
____ ___	Art History or Humanities (INDS 104 recommended)	3 GE/IL
____ ___	Natural Science With Lab	3 GE/IL
____ ___	Major Area 1 Course	3 M
____ ___	Major Area 2 Course	3 M

THIRD YEAR
Fall Semester

INDS 350	Interdisciplinary Research	3 M
____ ___	Major Area 1 Course	3 M
____ ___	Major Area 2 Course	3 M
____ ___	General Education Elective	3 GE/IL
____ 3XX	General Education Elective	3 GE/IL

Spring Semester

____ 3XX	Major Area 1 Course	3 M
____ 3XX	Major Area 2 Course	3 M
____ 3XX	General Education/Integrative Learning Elective	3 GE/IL
____ ___	Unrestricted Elective†	3 UE
____ ___	Unrestricted Elective†	3 UE

FOURTH YEAR
Fall Semester

____ 3XX	Major Area 1 Course	3 M
____ 3XX	Major Area 2 Course	3 M
INDS 491	Senior Thesis: Preparation	3 M
INDS 490	Internship	4 M
____ ___	Unrestricted Elective†	3 UE

Spring Semester

____ 3XX	Major Area 1 Course	3 M
____ 3XX	Major Area 2 Course	3 M
INDS 492	Senior Thesis: Execution	3 M
____ ___	Unrestricted Elective†	3 UE
____ ___	Unrestricted Elective†	3 UE

† These unrestricted electives must be Major Area 1 or 2 courses for the BS 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 distinct parts:

- The introductory interdisciplinary courses (INDS 101, 102, 103 and 104) and outcomes one to three and six were assessed in 2009 and will be again in 2015.
- The introductory information theory (LSCI 105) and foreign language courses (CHIN 110, FREN 110 and 113, JAPN 110 and 113) and outcomes one to three and six were assessed in 2010 and will be again in 2016.
- The two-hundred level courses (ECON 200, 202, and 203, LITR 206, PHIL 201 and 210) and outcomes one to four and six are assessed in 2012 and 2017.
- The upper-division seminars (INDS 322, 327 and 330, LITR 330, PHIL 310, 311, 312, and 314) and outcomes one to seven are assessed in 2013 and 2018.
- The research core (INDS 200, 350, 491, 492) and internship (INDS 490) and outcomes three to seven are assessed in 2013 and 2019.
- 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 Career Development 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- or 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 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 winter break or summer, the university sponsors different programs for single course study. In the past, we have offered such courses in China, France, Germany, Italy, Spain, and Thailand. 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

This course examines 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

This course explores 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

This course focuses on 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

This course examines 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

This course introduces students 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 I.

INDS 299, 399, 499 Independent Study
1-6 UNITS

This course is an 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
3 UNITS

This course 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 II 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

This course provides 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 II 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 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; and one of either INDS 101, Journeys; INDS 102, Natures; INDS 103, Conflicts; or INDS 104, Knowledges.

INDS 350 Interdisciplinary Research
3 UNITS

This course provides 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. The course 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 II or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking.

INDS 370 Topics in Interdisciplinary Studies
3 UNITS

This course focuses on various areas of interest that are best studied with an interdisciplinary approach. Seminar. Prerequisites: WRIT 112, Academic Writing II 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. The course 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

This course is a student-designed interdisciplinary research seminar that integrates two distinct disciplines and applies the insights from one to the other and vice versa. The course serves as the fourth course in the Interdisciplinary Studies major. Seminar. Prerequisite: INDS 350, Interdisciplinary Research.

INDS 492 Senior Thesis: Execution
3-4 UNITS

This course is 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. The course serves as the final course in the Interdisciplinary Studies major. Seminar. Prerequisite: INDS 491, Senior Thesis: Preparation.

CURRICULUM MAP

Bachelor of Arts or Science in Interdisciplinary Studies BA or BS

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	Transdisciplinarity	4	Social Responsibility	5	The Integrated Student

Assuring Academic Quality in Interdisciplinary Studies (BA or BS)

MAJOR COURSES

LEARNING OUTCOMES

Courses: 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 Philosophy · PH 210 Ethical Systems · IS 322 Music and Literature · IS 327 Film and Literature · IS 330 Seminar in Transdisciplinary Studies · 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

Learning Outcomes:

- 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
(BA)

H. Eric Schockman, PhD, Chair

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 (BA).

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
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 BA in Organizational Leadership 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.

The program is designed to provide one with both the theoretical underpinnings and the practical applications that can make an immediate difference in one's 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.

The program uses an intensive, interactive learning environment that seeks to mirror the working environment with its myriad 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 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.

Our hope is that each student will leave every class with at least one idea or practical detail that s/he can put to work the very next day. Further, we hope that as students learn more about leadership theory and practice, they will learn even more about themselves.

MISSION
In the spirit of a learning organization and congruent with the university's values, the Bachelor of Arts in Organizational Leadership 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
H. Eric Schockman, Chair
PhD, University of California

Yael Hellman, Associate Professor
EdD, Pepperdine University

ADJUNCT FACULTY
Armond Aghakhanian
EdD, Pepperdine University

Mary J. Alvord
MA, Woodbury University

Annie Banjarian
MA, Woodbury University

George Chavez
MA, Woodbury University

Phyllis Cremer
EdD, University of LaVerne

Kelly Dodge
MA, Woodbury University

Robert Flickinger
MA, Woodbury University

Maria Gutierrez
MA, Woodbury University

Murray Johannsen
MA, Harvard University

Michelle Lipton
JD, Pepperdine University School of Law

Nancy Luna
EdD, Pepperdine University

Jerry McCarty, Accounting
MBA, Woodbury University

Laura McNamire
JD, Pepperdine University

Mark Relyea
MA, Woodbury University

James Uhl
MA, Woodbury University

Curriculum Summary
ORGANIZATIONAL LEADERSHIP
MAJOR CURRICULUM
Leading to the Bachelor of Arts (BA) Degree

	Units
Major (M)	39
Upper Division General Education Courses (Quant I & II) (GE/IL)	6
Transferable General Education and Unrestricted Electives	75
Minimum Semester Hours Required	120

SUGGESTED SEQUENCE OF COURSES

ORGL 300	Leadership Theory and Practice I	3 M
ORGL 301	Leadership Theory and Practice II	3 M
ORGL 302	Critical Analysis and Decision Making	3 M
ORGL 303	Leadership and Social Responsibility	3 M
ORGL 304	Organizational Structure: Private and Public Sectors	3 M
ORGL 305	Personnel Development and Organizational Culture	3 M
ORGL 306	Diversity and Organizational Culture	3 M
ORGL 307	Leadership and Organizational Communication	3 M
ORGL 308	Leadership and Interpersonal Communication	3 M
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/IL
ORGL 313	Quantitative Methods II	3 GE/IL
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 plan:

- 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.

In addition, there are regular and ongoing student learning assessment procedures.

- Baseline measurements: Comparison of entrance essays and resumes at beginning of program (ORGL 300) and the capstone (ORGL 401)
- Formative assessment throughout coursework: Course assignments, student self-assessments, standardized leadership surveys, personal learning plans
- Formative assessment throughout coursework: Course assignments, student self-assessments, standardized leadership surveys, personal learning plans
- Formative assessment in practical application: Course assignments, student self-assessments, standardized leadership surveys, personal learning plans
- Summative assessment: Capstone seminar academic paper/project, Moodle review, surveys

CAPSTONE COURSE

A senior seminar capstone class is taken in the final semester as the culmination 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 leadership. The creation of this artifact 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 research papers, presentations, team-based projects and out-of-class experiences.

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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
3 UNITS

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.

CURRICULUM MAP

Bachelor of Arts in Organizational Leadership BA

INTRODUCED	DEVELOPED	APPLIED	MASTERED	COURSES
High Importance	High Importance	High Importance	High Importance	Baseline Established
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance	Mini Assessment
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

Assuring Academic Quality in Organizational Leadership (BA)

MAJOR COURSES

Course columns:
- 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
- Thinking
- Communication
- Effective Management
- Civic and Social Responsibility
- Self and Environmental Awareness

Politics & History (BA)

Emerald Archer, Department Chair

The Politics & History program 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 twenty-first 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 & History program and its courses.

- Students will analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work.
- Students will apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work.
- Students will demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work.
- Students will demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work.
- Students will discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work.
- Students will discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work.
- Students will develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning.
- Students will clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner.
- Students will 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 & 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 & 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.

FACULTY

Faculty in the department of Politics & 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
PhD, University of California, Santa Barbara

FULL-TIME FACULTY

Douglas J. Cremer, Professor and Dean of Transdisciplinary Studies
PhD, University of California, San Diego

PARTICIPATING ADJUNCT FACULTY

Vivian Terr
JD, Columbia University

Curriculum Summary

POLITICS & HISTORY MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

	Units
Major (M)	49
General Education/ Integrative Learning (GE/IL)	50
Unrestricted electives (UE)	21
Minimum semester hours required	120

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester

INDS 1XX	Interdisciplinary Core	3 M
PPDV 100	Transition to Woodbury	1 --
MATH 149	Intermediate Algebra	3 GE/IL
WRIT 111	Academic Writing I	3 GE/IL
___ ___	Unrestricted Elective	3 UE

Spring Semester

INDS 1XX	Interdisciplinary Core	3 M
___ ___	Social Science	3 GE/IL
COMM 120	Public Speaking	3 GE/IL
WRIT 112	Academic Writing II	3 GE/IL
LSCI 105	Information Theory and Practice	1 GE/IL
PHIL 210	Ethical Systems	3 GE/IL

SECOND YEAR
Fall Semester

INDS 1XX	Interdisciplinary Core	3 M
POHI 3XX	Major Elective 1	3 M
ENVT 220	Environmental Studies	3 GE/IL
ARTH 2XX	Art History	3 GE/IL
MATH 2XX	Mathematics	3 GE/IL

Spring Semester

INDS 1XX	Interdisciplinary Core	3 M
PSYC 221	Statistics for the Behavioral Sciences	4 M
POHI 221	Introduction to Political and Historical Research	3 M
____ ___	Natural Science With Lab	3 GE/IL
PSYC 200	Introduction to Psychology	3 GE/IL

THIRD YEAR
Fall Semester

POHI 3XX	Major Elective 2	3 M
POHI 3XX	Major Elective 3	3 M
____ ___	Art History or Humanities	3 GE/IL
____ ___	Integrative Learning Elective	3 GE/IL
____ ___	Unrestricted Elective	3 UE

Spring Semester

POHI 3XX	Major elective 4	3 M
POHI 3XX	Major elective 5	3 M
INDS 3XX	Transdisciplinary Seminar	3 GE/IL
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

FOURTH YEAR
Fall Semester

POHI 3XX	Major elective 6	3 M
POHI 400	Advanced Research Methods	3 M
POHI 490	Internship	3 M
____ 3XX	Integrative Learning elective	3 GE/IL
____ ___	Unrestricted Elective	3 UE

Spring Semester

POHI 3XX	Major elective 7	3 M
POHI 3XX	Major elective 8	3 M
POHI 401	Senior Thesis	3 M
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

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

The Politics & History department faculty assesses individual student learning for each assignment in every course based on established university grading guidelines. Beyond evaluating individual learning, the department faculty regularly reviews the collective work of students over time. The department archives students' research papers, exams, presentation evaluations, internship reports, and senior theses for review purposes. Every other year an assessment report is written for faculty and used to make adjustments and improvements to the program, its courses, and the students' overall learning.

The Politics & History curriculum has two major components – foundational and advanced course work – and culminates in a capstone project (the senior thesis)

that demonstrates summative student learning. In the first two years, Politics & History students take courses on the building blocks of the discipline – specifically, critical writing, research methodology, and the trans-disciplinary nature of Politics & History topics. Introductory course work provides a forum where students are evaluated individually on their analytical abilities, writing, and understanding of research methodologies before taking advanced courses that regularly test and utilize these skills.

Seminar-style advanced courses not only require that students present ideas coherently in written work, but also demand an ability to orally articulate ideas to their peers and faculty. Students make individual choices based on their interests (e.g., law, theory, etc.) and take advanced courses that will contribute to the production of their senior thesis. In upper-division classes, students become intimately familiar with the peer-review process and do several revisions of any given term paper. Thus, faculty continually evaluates student progress on argument formation, critical thinking, and writing. The senior thesis project, or capstone, is designed to show a mastery of critical thinking, writing for the discipline, oral presentation, and a deep understanding of the chosen topic and associated literature. The senior thesis is presented to all Politics & History faculty and simulates the professional conference experience where other scholars openly critique and evaluate scholarship. Finally, every Politics & History student completes an internship relevant to his or her major and career goals. Both departmental faculty and their internship mentor, a professional in the industry, evaluate this work. The internship opportunity allows students to put into practice skills learned at Woodbury and is part of their senior year experience. Overall, the collaboration between students, faculty, and professionals allows for the evaluation not only of the individual student, but also of the effectiveness of the advanced curriculum and the extent to which upper-division classes build on and integrate the foundational course work in the curriculum.

RESULTS OF LEARNING

The primary focus of the Politics & 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 presen-

tations, 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 Career Development 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- or 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 capital, 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 winter break or summer, the university sponsors different programs for single course study. In the past we have offered such courses in China, France, Germany, Italy, Spain, and Thailand. 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 & 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 ac-

complished 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 of MAC.

MINOR REQUIREMENTS

For the minor in Politics & History, select two from 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	3 units
POHI 270	Topics in Politics and History	3 units

Select three from 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 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 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

This is a specialized course that focuses on various issues of interest in politics and history. Seminar. 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 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 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 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 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 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 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 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 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 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 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 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 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 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 II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106, Informa-

tion 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 political 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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

This is a specialized course that focuses on various issues of interest in politics and history. Seminar. 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 one of either INDS 101, Journeys; INDS 102, Natures; INDS 103, Conflicts; or INDS 104, Knowledges.

POHI 299, 399, or 499 Independent Study

This is an 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 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 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 the registrar. Thirty hours per unit credit. Prerequisite: Senior standing, Politics & History majors only.

CURRICULUM MAP

Bachelor of Arts in Politics & History BA

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

Assuring Academic Quality in Politics & History (BA)

MAJOR COURSES / LEARNING OUTCOMES

Key: Introduced (I), Developed (D), Practiced (P), Mastered (M)

Learning Outcome	University Principles	POHI 221 Introduction to Historical and Political Research	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 Post-modernism	POHI 335 Migration and Colonization	POHI 336 Liberation and Decolonization	POHI 337 United States Constitutional Law	POHI 338 International Law and Organizations	POHI 400 Advanced Research Methods	POHI 401 Senior Thesis	POHI 490 Internship
University Principles																					
Analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work		I		D			D	D	D	D				D						M	
Apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work		I		D	D		D			D				D				D	D	M	
Demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work			D							D		D		D			D				
Demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work			D		D		D										D				
Discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work									D		D			D							
Discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work			D																		
Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning		I	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D		M	M	
Clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner		I								D		D							D	M	
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		I																	D	D	M

Supporting Departments and Programs in the Institute of Transdisciplinary Studies

Art History

Amy M. Pederson, 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
PhD, University of California Los Angeles

PARTICIPATING ADJUNCT FACULTY
Ed Gomez
MFA, Otis College of Art and Design

Douglas Green
MFA, University of California, Irvine

Jason Keller
MFA, University of California, Irvine

ADJUNCT FACULTY
Brian Dick
MFA, 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.

- Students will explain how history corresponds to art and art to history in oral presentations and written work.
- Students will discuss different forms of art in an informed, analytical, and visually critical way in oral presentations and written work.
- Students will discuss the idea and effects of visual culture, particularly within the fields of media and design.
- Students will evaluate works of art from different points of view, through their own analysis and the use of primary and secondary texts.
- Students will contextualize twentieth-century art, in terms of historical, social, and political events and ideas in oral presentations and written work.
- Students will demonstrate a comprehension of the concept of Modernism and its legacy in this field in oral presentations and written work.

- Students will examine critically the relationship between theory and practice in twentieth-century art, and the interaction between the two, in oral presentations and written work.
- Students will evaluate the role of museums and galleries as part of the curatorial field in oral presentations and written work.
- Students will evaluate visual, theoretical and historical information through a first-hand study of works of art.
- Students will demonstrate research and writing skills specific to the discipline of art history.
- Students will 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 two 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 three 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 reviews 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.

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
This course focuses on the 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
This course surveys 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 II 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 II 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 II 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 II 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 II 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 II 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

ARTH 375 is a 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 II 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

This is course is an 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, Program Coordinator

Lower-level economics are liberal arts courses offered through the department of Politics & History in cooperation with the School of Business.

FACULTY
E.B. Gendel, Professor
PhD, Boston University

Courses

ECON 200 Elementary Economics
3 UNITS

This course is an 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

This course is 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 will be covered. Students will also study the applications of macroeconomic theory, including its use in evaluating and forming public policy. Lecture. Prerequisite: MATH 149, Intermediate Algebra.

ECON 204 Microeconomics
3 UNITS

This course is an introduction to microeconomic analysis. Economic theory related to demand, marginal analysis, consumer behavior, costs and production, competitive and noncompetitive product markets, labor markets and welfare will be covered. Applications of microeconomic theory, including its use in evaluating and forming public policy will also be covered. 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.

FACULTY
ADJUNCT FACULTY
Yvonne Saalman, 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 clear pronunciation. It also introduces essentials of reading and writing, including basic calligraphy. Lecture. Prerequisite: None.

FREN 110 Beginning French I
3 UNITS

This is a beginning course in French that emphasizes the use the spoken language 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

This course focuses on stressing basic conversation competence and exploring 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

This course introduces basic spoken Japanese, emphasizing fundamental elements of vocabulary and grammar, while giving special attention to clear pronunciation. The Hiragana and Katakana syllabaries are also introduced. Lecture. Prerequisite: none.

JAPN 113 Beginning Japanese II
3 UNITS

This course focuses on more advanced grammar elements such as compound and complex sentences, idiomatic expressions, and levels of politeness. Students will also learn more Kanji characters and delve into aspects of Japanese culture. Lecture. Prerequisite: JAPN 110, Beginning Japanese I.

Library and Information Services

Nedra Peterson, Director of the Library

The library is a student's 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 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.

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
MA, University of Arizona

FULL-TIME FACULTY
Raida Gatten, Associate Professor; Access Services Librarian
MLIS, Kent State University

Barret Havens, Assistant Professor; Outreach Librarian
MLIS, University of Texas at Austin

Jenny Rosenfeld, Assistant Professor; Systems Librarian
MLIS, San Jose State University

Cathryn Ziefle, Assistant Professor; Graduate Research Specialist/Solo Librarian – San Diego
MIS, University of Toronto

PARTICIPATING ADJUNCT FACULTY
Diane Zwemer, Coordinator
MLS, Syracuse University

ADJUNCT REFERENCE LIBRARIANS
Andrea Anzalone
MLIS, University of California, Berkeley

Karla Bluestone
MLIS, San Jose State University

David Davis
MLIS, San Jose State University

Eric Garcia
MLIS, San Jose State University

Karen Knotts
MLIS, San Jose State University

Howard Kovensky
MLIS, San Jose State University

Susan Waterman
MLIS, University of Western Ontario

STAFF
Elsie Aromin, Course Reserves Manager/Audio-Visual Manager

Lita Fabiosa, Technical Services Coordinator

Kathleen Glover, Library Access Services Assistant/Stacks Manager

Christine Huynh, Administrative Assistant

Janae Kambestad, Evening/Weekend Circulation Supervisor

Arturo Medina, Public Services Coordinator

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:
- The student will recognize and utilize the library's physical and virtual resources and services as an access point for the facilitation of learning.
- The student will demonstrate a foundational understanding of research methods and resources appropriate for inquiries both general and discipline specific.
- The student will use resources discovered through the research process, the student creates oral, physical, visual, and/or written works that advance understanding.
- The student will continue to build and practice information literacy skills and knowledge beyond LSCI 105, applying them in other courses and situations.
- The student will apply 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:
- The Woodbury Library provides an environment that is conducive to study and learning.

- The library promotes and maintains useful and effective services in support of the library's and university's instructional programs.
- 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.
- 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 compe-

tent 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.

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

An important component of the library's assessment plan is the collection and evaluation of bibliographies from completed papers and projects in other academic departments. This aids in the understanding of the degree to which students are able to transfer and enhance the foundational knowledge acquired in LSCI courses 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 verify that 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.

Courses

LSCI 105 Information Theory and Practice
1 UNIT

This course is 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
1 UNIT

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
1 UNIT

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
PhD, University of Massachusetts Amherst

Courses

LITR 206 The Short Story
3 UNITS

This course provides a study of the short story as a unique literary form. The course will explore the reading and analysis of representative stories and the 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

This is an 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: 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. 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, Assistant Professor
MS, California State University, Northridge

FULL-TIME FACULTY
Dr. Annie Chu, Assistant Professor
PhD, University of California, Los Angeles

PARTICIPATING ADJUNCT FACULTY
Rubik Yegoryan
PhD, Yerevan Physics Institute and St. Petersburg Institute of Nuclear Physics

ADJUNCT FACULTY
Eugene Allevato
MS, Military Engineering Institute, Brazil; MPhil, University of Wales, UK; MBA, Woodbury University

Andranik Hakobyan
MS, California State University, Northridge

Anil V. Kantak
PhD, University of Southern California

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 the needed coursework. 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 three-unit college-level mathematics course. Many departments ask for an additional mathematics course; students are advised to check the course requirements for their program of study. 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 PROCESS

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 the 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

This is a course in pre-algebra and is also 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

This is 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

This is 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

This is a course in algebraic functions. Topics include but are not limited to: relations, functions; inverse functions;the algebra of functions; polynomial, rational exponential, and logarithmic functions. Course content is covered in three realms; symbolic, graphic and the written word. In addition, each topic includes components of problem solving and applications. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 251 Trigonometry with Descriptive Geometry
3 UNITS

This is 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, multiview 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

This course 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 2252 Descriptive Geometry
1 UNIT

This course is an introduction to the methods of orthographic projection used to achieve accurate rendering of objects and spatial relations between objects. Applications from architecture are used. Lecture. Prerequisite: MA 202, Trigonometry.

MATH 299, 399, 499 Independent Study
1-5 UNITS

This is an 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

This course 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 II or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking; and MATH 2XX.

ONLINE COURSES
Woodbury University in partnership with Omega Math offers some mathematics courses online. These courses include online versions of MATH 049, MATH 149, and MATH 249. Contact the department chair for further information.

Personal and Professional Development

Phyllis Cremer, 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: (a) complex cognitive skills such as reflection and critical

thinking; (b) an ability to apply knowledge to practical problems encountered in one's vocation, family, or other areas of life; (c) an understanding and appreciation of human differences; (d) practical competence skills (e.g., decision making, conflict resolution); and (e) 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, 1).

Similarly, *Learning Reconsidered* defines learning as "a comprehensive, holistic, transformative activity that integrates academic learning and student development" (Keeling 2004, 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, 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, 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
EdD, University of La Verne

ADJUNCT FACULTY
Evelyn Alfaro
MA, Woodbury University

Jocelyn Blanco
MBA, Woodbury University

Yvonne Correa
MBA, Woodbury University

Rebecca Devereaux
MA, Florida State University

Anne Ehrlich
EdD, University of California, Los Angeles

Verletta Jackson
MBA, Woodbury University

Marco Valenzuela
MA, 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 other's 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 do the following listed below.

- Students will be able to recognize and explain scientific principles and their symbolic representations.
- Students will be able to understand connections among scientific principles and concepts.
- Students will be able to apply scientific concepts to explain real-life problems and issues.
- Students will be able to distinguish between science and pseudo-science.
- Students will be able to evaluate proposed approaches to complex or transdisciplinary problems through scientific methods.
- Students will be able to collaborate with others to propose effective solutions to simple or complex issues.
- Students will be able to 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
PhD, University of New South Wales, Australia

FULL-TIME FACULTY

Nageswar Rao Chekuri, Professor
EdD, University of Cincinnati

Phillip E. Pack, Professor
PhD, Claremont Graduate School

ADJUNCT FACULTY

Ray Bergstrom
MS, Stanford University
MS, University of Southern California

Doug Brownell
MS, University of California, San Diego

Barbara Hunt
MA, California State University, Los Angeles

Curriculum Summary

All university students are required to complete Environmental Studies (a two-hundred level lecture course) and 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 2XX	

Natural Science Course Without Lab:

ENVT 220	Environmental Studies

Assessment Process

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 230 Biology
3 UNITS

This course is 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

This course is 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

This course is 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.

ENVT 220 Environmental Studies
3 UNITS

This course provides an overview of topics including ecosystems, biodiversity, mineral and nutrient cycles, sources of energy, waste and pollution, and environmental movements and philosophies. Lecture. Prerequisites: none.

PHYS Physics
3 UNITS

This course is an introductory level course in mechanics, waves, heat, optics and electricity. Laboratory. Prerequisites: ENVT 220, Environmental Studies and MATH 251, Trigonometry with Descriptive Geometry with a "C" or better.

Philosophy

Rossen Ventzislavov, Program Coordinator

Philosophy is the most ancient discipline, but it is also the most contemporary. Life today is marked by unbridled progress, political strife, and information overload. Meeting these challenges is impossible without the abstract thinking and conceptual agility of philosophy. Philosophy is inherently interdisciplinary – it readily engages and informs fields as different as physics, architecture, history, marketing, mathematics, political science, the arts etc. Many of today's hybridized studies—in neuroscience, urban planning, medical research, sustainability – actively employ philosophical language and methodology.

We make sense of our world through the pursuit of truth and value. Truth is important as a marker of scientific, historical and logical fact. It helps us describe the world reliably and engage with it productively. In our continuous attempts to get a handle on the world around us, philosophy provides the fundamental criteria for belief, knowledge, truth and certainty. The study of value is also essential to our understanding of the human condition. Each statement we make, each action we commit to and each object we create is charged with ethical and/or aesthetic value. Acquaintance with the principles of philosophical ethics and aesthetics brings us closer to the ideals of civility and refinement. A better person and a better society are only achievable through the educated pursuit of these ideals.

The Philosophy program is fully integrated into the broader university curriculum. The Philosophy minor is designed to provide the basis for undergraduate level proficiency in the discipline. The core courses listed below are supplemented by a roster of upper division offerings that involve topical studies and guided research. The Introduction to Philosophy course and the Ethical Systems course both satisfy university-wide requirements and are designed to have a broader conceptual appeal. In addition to these, the Philosophy program develops upper division interdisciplinary courses offered as electives to students from other academic departments such as Architecture, Business, History and Politics, Art History etc.

STUDENT LEARNING OUTCOMES
The outcomes listed below represent the projected proficiencies students could expect to acquire through the Philosophy Program and its courses.

- The student will demonstrate a broad comprehension of key philosophical terminology, theories, and schools of thought.
- The student will have the ability to use libraries, bibliographies, and periodicals in a scholarly fashion.
- The student will demonstrate to read and understand both primary and secondary texts of philosophy.
- The student will possess facility with the basic analytic skills essential to philosophical argumentation.
- The student will have the ability to evaluate and compare different philosophical positions.
- The student will demonstrate understanding of the philosophical implications of language and behavior.
- The student will engage in written philosophical analysis.
- The student will possess facility with written and oral communication skills through engagement in philosophical discussion.
- The student will demonstrate the ability to apply logical methods and critical thinking to different topics of interest.

FACULTY
FULL-TIME FACULTY
Rossen Ventzislavov, Assistant Professor
PhD, City University of New York

PARTICIPATING ADJUNCT FACULTY
Douglas Green
MFA, University of California, Irvine

Jason Keller
MFA, University of California, Irvine

Curriculum Summary
PHILOSOPHY MINOR CURRICULUM

Select one course from the following:

PHIL 201	Introduction to Philosophy	3 units
PHIL 210	Ethical Systems	3 units

Select four 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

Courses

PHIL 201 Introduction to Philosophy
3 UNITS

This is a survey course 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

This course provides 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

This course focuses on various areas of interest in philosophy. Lecture. Prerequisite: none.

PHIL 310 Aesthetics
3 UNITS

This course provides an 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

This course examines 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

This course is 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

This course is a consideration of the nineteenth and twentieth century claims concerning the collapse of the Western philosophical tradition, focusing on such writers as Nietzsche, Heidegger, and Sartre, among others. Seminar. Prerequisites: LSCI 5, 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

This course 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

This course is an individual investigation into 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, 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 student will identify the significance of major themes in urban history.
- The student will identify the significance of issues shaping contemporary urban circumstance.
- The student will recognize clearly and respond effectively to environmental issues.
- The student will recognize clearly and respond effectively to social justice issues.

- The student will recognize clearly and respond effectively to constructive urban politics.
- The student will create integrated analyses of urban development.
- The student will create informed connections between a student's major and minor disciplines.

FACULTY
Emily Bills
PhD, 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 four 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 PROCESS
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:

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 curriculum map.

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.

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
This course is 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. 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. Prerequisites: WRIT 112, Academic Writing II 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, 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. Prerequisites: WRIT 112, Academic Writing II; 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

This course 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. 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, INDS 1XX or 2XX, or PSYC 2XX).

URBS 312 The Infrastructural City
3 UNITS

This course is 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. 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, INDS, POHI, PSYC).

URBS 321 Environmental Urbanism
3 UNITS

This course 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. 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, INDS, POHI, PSYC).

URBS 322 The Global Metropolis
3 UNITS

This course examines 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. 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, INDS, POHI, PSYC).

URBS 370 Topics in Urban Studies
3 UNITS

This is a specialized course that focuses on various issues of interest in urban studies. 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; URBS 100, Introduction to Urban Studies; or INDS 1XX.

URBS 299, 399, or 499 Independent Study
1-3 UNITS

This is an 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

Reuben J. Ellis, 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 DEPARTMENT

The Writing Department integrates the following areas and programs:

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 freshmen 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.)

Transition English Language Program (TELP)
TELP is a unique intensive English program designed 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. For more information about TELP, see the complete program and curriculum description below or contact the TELP Director.

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 faculty work as writing consultants and with other faculty 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
To encourage superior writing, the Writing Department recognizes several excellent student writers—some from the Writing Department 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 twenty-four hour online service, too. The Writing Center's tutors, to summarize here, are an available and critical audience for students' writing.

MISSION

The Writing Department aims 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

	WRIT 100	WRIT 111	WRIT 112	WRIT 212
Use social process to write for various audiences. (Woodbury Principle of Social Responsibility)	IN	DE	MA	MA
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 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

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		
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 faculty 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	Integr
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, many faculty members have expertise in disciplines other than English and publications in the commercial, news, entertainment, and/or creative sectors. In general, all Writing Program faculty 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

Reuben J. Ellis, Associate Professor and Chair
PhD, University of Colorado at Boulder

FULL-TIME FACULTY

Richard N. Matzen, Jr., Associate Professor and Assistant Chair
PhD, Indiana University of Pennsylvania

VISITING FULL-TIME FACULTY

Greer A. Murphy, Visiting Professor, TELP Director
MA TESOL, Monterey Institute of International Studies

PARTICIPATING ADJUNCTS

Aristi Contos, Coordinator of the Writing Awards Program, Coordinator Writing Consultant Partnership Program
MA, California State University, Long Beach

Kristal Cutley, Director of the Writing Center
DM, University of Phoenix

ADJUNCT FACULTY

Ani Abcarians
MA, California State University, Los Angeles

Jia-Yi Cheng-Levine, Coordinator of the Hybrid/Online Certification Program
PhD, Indiana University of Pennsylvania

Sarah Daniels
MA, University of Southern California

Laurel DiGangi
MA, University of Illinois, Chicago

Mike Edwards
MA, California State University, Northridge

Margeaux A. Gamboa-Wong
MA, California State University, Northridge

Adrik Gharibian
MA, Azad University, Tehran, Iran;
MBA, Woodbury University

Brandon D. Loper
MA, University of Tennessee

Kim Rawley
MA, California State University, Bakersfield

Terrie Relf
MA, San Diego State University

Elizabeth von Schoff
MA, 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. 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 Integrative Learning curriculum and in their major degree programs.

ASSESSMENT PROCESS
During every WRIT course, a Writing Department professor regularly informs students about their course progress by providing periodic grade reports and conducting one-on-one conferences with each student. Because students are required to create a "writing" portfolio in each WRIT course, grade reports and student-teacher conferences center on shared critiques of student writing, which include a professor's comments on a student's paper. Also, critiques of student writing include peer review of papers conducted during classes

and/or online. In general, these social processes—as well as other collaborative learning activities—teach students how to write for various audiences and create meaningful self-reflection about the writing process. Not surprising, each WRIT student writes a self-reflection regarding his or her portfolio at the end of a semester. Also, 90% of a student's final WRIT grade depends on grades for writing; whereas, 10% depends on activities complete in support of learning how to write.

In WRIT 100, the student's portfolio includes essays and multiple-source papers to demonstrate a student developing his or her writing processes and ability to write effectively using first- and third-person narrative viewpoints. In WRIT 111, the student's portfolio includes multiple-source papers written with MLA documentation and reflecting a student learning basic rhetorical theory such as ethos, logos, and pathos. The portfolio includes written evidence, too, of a student learning library research processes. In WRIT 112, the student's portfolio includes table, charts, and/or figures; evidence of APA documentation; results from conducting an interview(s) and/or survey; and a critical awareness of sustainability. In WRIT 212, the student's portfolio is completely built around each student's major so that memos, reports, letters, and proposals written therein reflect the student's learning about his or her major in terms of document design, ethical codes, and professional publications. Subsequently, at the end of each semester, Writing Department professors meet to evaluate any WRIT student's portfolio that is at a "C" or lower grade level. Each portfolio is read and graded by two other Writing Department Professors who suggest to the "teacher of record" what the student's final grade should be—passing or not—based on the student's portfolio.

Besides the end of the semester portfolio reading—direct assessment of student writing—the Writing Department employs multiple assessment methods. For example, WRIT students are periodically asked to voluntarily complete surveys that indicate the effectiveness of teaching. The Writing Department, furthermore, uses such survey results to develop self-reflection assignments and course content. To conclude, the department conducts both qualitative and quantitative institutional research to develop WRIT placement, portfolio evaluation, writing consultantships, and faculty performance; and continue to evolve best teaching practices and preferable writing curriculum.

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 Department 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 chair guarantees that each section of a WRIT course has a syllabus that reflects the appropriate 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 Department 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	
4 PM to 6 PM: Sunday	

The Writing Center also offers online tutorial sessions twenty-four hours per day, seven 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 Department recognizes several excellent student writers—some from the Writing Department 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. Prerequisite: 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. Prerequisite: 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, Program Director

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 TELP.

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 TELP will be able to critically read and analyze university-level material from a variety of disciplines.
- Students who successfully complete TELP will be able to write, edit and revise scholarly texts according to the conventions of academic American English.
- Students who successfully complete TELP will be able to communicate information and ideas in a clear, logical manner during different types of oral presentations.
- Students who successfully complete TELP will be able to employ a range of listening, note-taking, and oral comprehension strategies.
- Students who successfully complete TELP will be able to use these skills to demonstrate sociolinguistic competence and express various meanings and ideas in English with fluency, flexibility, and confidence.
- Students who successfully complete TELP will be able to 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
DIRECTOR

Greer Murphy, MA TESOL, Visiting Lecturer
MA TESOL, Monterey Institute of International Studies

PARTICIPATING ADJUNCTS

Amanda L. Thompson
MA TESOL, Biola University

ADJUNCT FACULTY

Veronika A. Dubkin
MA, Far-Eastern National University, Russia

Alan Gries
BA, Columbia College
Jenny W. Lau
MA, Chapman University

Amy L. Uy, Administrative Coordinator for TELP
MS, Mount St. Mary's College

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
Accelerated Entry
If a student were at lower levels of proficiency in all

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

aspects of English – reading, writing, speaking, and lis-

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

tening – 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 fifteen 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 an Integrative Learning 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:

- below 500 (undergraduates) or 550 (graduate students) on the paper-based test;
- below 173 (undergraduates) or 223 (graduate students) on the computer-based test;
- 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 TELP, 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 major or general education 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 following table specifies the minimum scores required for placement into each TELP course.

TELP Courses	TELP Placement Test Score(s)
TELP 0403, Grammar in Context	Institutional TOEFL Structure/Written Expression Sub-Score: 39-44
TELP 0406, Listening & Conversation	Speaking Assessment Score: 3-4 Institutional TOEFL Listening Sub-Score: 39-44
TELP 0409, Vocabulary in Context	Institutional TOEFL Reading Sub-Score: 39-44
TELP 0412, Fundamentals of Composition I	TWE Score 2-3
TELP 0421, Cultural Investigation: Research Methods I	TWE Score 2-3 Institutional TOEFL Reading Sub-Score: 39-44
TELP 0422, Advanced Cultural Investigation: Research Methods II	TWE Score 4-5 Institutional TOEFL Reading Sub-Score: 45-50
TELP 0431, Scholarly Speech & Debate	Speaking Assessment Score: 5-6 Institutional TOEFL Listening Sub-Score: 45-50
TELP 0433, Fundamentals of Composition II	TWE Score 4-5
TELP 0436, Los Angeles: Texts & Contexts	Institutional TOEFL Reading Sub-Score: 45-50

After students are placed into a particular TELP course, they must achieve a grade of "C" or better before moving on to the next course in that sequence. For example, a student with an Institutional TOEFL Reading sub-score of forty-four 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 PROCESS

In TELP, student learning is assessed via multiple means. At the end of each semester, program faculty review work from TELP 0409, TELP 0436, TELP 0412, and TELP 0433 courses. This assessment measures students' demonstrated progress in academic reading and writing. In addition, program faculty review presentations and final research papers from TELP 0422. This assessment measures students' critical thinking, research writing, and research presentation abilities.

Also, at the end of each semester, students take the institutional Test of English as a Foreign Language (TOEFL) and Test of Written English (TWE), and complete interviews with TELP faculty. These assessments measure progress in academic listening, speaking, reading, and writing, as well as students' overall communicative/sociolinguistic competence. Finally, students regularly complete surveys to share their opinions regarding the effectiveness of (and overall satisfaction with) TELP coursework.

The results of all assessments serve to facilitate faculty development, to inform curriculum improvement, and, ultimately, to support student learning.

Courses

TELP 0403 Grammar in Context
3 UNITS

This course focuses on helping students develop written and oral grammar skills. In addition to materials from students' other courses, a variety of authentic media content—TV shows and movies, and print and online media—will be used as the texts to be studied for common rhetorical conventions and preferable compo-

sition practices relevant to academic and non-academic settings. Special emphasis will be placed on analyzing how Americans employ these conventions and practices to communicate information and express meaning appropriate for academic audiences.

TELP 0406 Listening & Conversation
3 units

This seminar helps students develop the listening, note-taking, and basic conversation skills that are needed to succeed in a variety of scholarly contexts. Students complete observations of regular Woodbury classes in their major and deliver oral reports on their classroom visits. Whenever possible, data from class observations and other authentic materials will be used in place of pre-recorded dialogues or textbook activities. Moreover, students will participate in the Conversation Partner Program on campus.

TELP 0409 Vocabulary in Context
3 UNITS

This course helps students develop reading, vocabulary, and critical thinking skills. Students evaluate and practice using academic vocabulary, identify study strategies that work best for their respective learning styles, and use these strategies to demonstrate their understanding of academic texts ranging from general liberal arts and discipline-specific sources. Students practice using their expanded academic vocabulary to represent sources accurately in summaries and paraphrases.

TELP 0412 Fundamentals of Composition
3 UNITS

This writing-intensive course introduces students to critical reading and analytical skills so that students practice constructing coherent organized paragraphs, evaluate the coherence and accuracy of their own and others' writings, and revise writing to improve grammatical and rhetorical effectiveness. In short, students practice college-level writing tasks—explaining, narrating, and persuading—and begin to explore the relationship between their writing skills and reading proficiency.

TELP 0421 Cultural Investigation:
Research Methods I
3 UNITS

With intercultural communication as its guiding theme, this interdisciplinary course introduces students to the various research methodologies and conventional research standards indicative of higher education. To encourage reflective thinking, students are asked to examine the values, beliefs, and customs of their own

cultures and compare these to the values, beliefs, and customs of cultures represented by professors regarding competent and ethical research. Working in teams, students select topics, compose questions, organize literature reviews, and identify designs and methodologies appropriate for a research proposal of their choosing. Also, visiting professors or guest speakers from different academic departments and backgrounds visit the class to discuss research. (Students will use their proposal to conduct original research during the following semester, when they enroll in Advanced Cultural Investigation: Research Methods II).

TELP 0422 Advanced Cultural Investigation: Research Methods II
3 UNITS

Using the research project proposed in Research Methods I, herein students continue their investigations into intercultural communication and acculturation patterns. While helping students master research methodologies and practices, common in American university settings, professors encourage students to interpret the results of their research in light of the values, beliefs, and customs of cultures represented by university professors and common academic standards. At semester's end, students present their research to an audience of professors, administrators, staff, and students. Students, furthermore, are responsible for leading question-and-answer sessions with their audience. Prerequisite: TELP 0421 or appropriate placement score.

TELP 0431 Scholarly Speech & Debate
3 UNITS

Herein, professors help students to develop their critical thinking and argumentation skills by immersion into in a variety of scholarly speech acts relevant to their majors so that students identify, learn, and use both spoken and written rhetorical conventions in their majors. Specifically, students research topics; deliver informative, persuasive, and extemporaneous speeches; and learn to develop and orally defend their ideas in one-to-one meetings, small groups, and larger meetings. Emphasis will be placed on using visual aids and non-verbal communication cues to convey meanings and enhance the speaker's credibility and confidence. Prerequisite: TELP 0406 or appropriate placement score.

TELP 0433 Fundamentals of Composition II
3 UNITS

This writing-intensive course develops the writing and critical reading skills that students need to succeed in the university. Students are introduced, in other words, to writing tasks and modes of thinking common at the college level: paraphrasing and writing from sources, and explaining, narrating, and persuading their ideas. To develop analytical prose, students write about debatable points and evaluate their own and their peers' essays for logical and persuasive connections. Emphasis is placed on writing in "new media" contexts and building students' technological literacy. Discussion boards and blogs are integral to the course. Prerequisite: TELP 0412 or appropriate placement score.

TELP 0436 Los Angeles: Texts & Contexts
3 UNITS

Drawing on the rich artistic, cultural, and historical backdrop of contemporary Los Angeles, this interdisciplinary course builds on the concepts covered in Vocabulary in Context by furthering students' efforts to master critical reading and thinking abilities relevant to their Woodbury careers. By studying fiction and non-fiction writing (e.g., Chandler, Fante, MacDonald; Tobar, Didion, Ellroy), narrative and documentary film (e.g., Chinatown, LA Confidential, Boyz N The Hood; Chavez Ravine, Crips and Bloods: Made in America), and recent events of social significance (e.g., the Rodney King riots, the OJ Simpson trial, etc), students explore what it means to live and work in the City of Angels. Prerequisite: TELP 0409 or appropriate placement score.

TELP Curriculum Map – Program Outcomes	TELP 0403	TELP 0406	TELP 0409	TELP 0412	TELP 0421	TELP 0422	TELP 0431	TELP 0433	TELP 0436
1. Critically read and analyze university-level material from a variety of disciplines.			D	I	I, D	D, A		D	D, A
2. Write, edit, and revise scholarly texts according to the conventions of academic American English.				I, D	I	D		A	D
3. Communicate information and ideas in a clear, logical manner during different types of oral presentations.	I	I			D	A	A		
4. Employ a range of listening, note-taking, and oral comprehension strategies.	I	I, D			I	D	D		
5. Use these skills to demonstrate sociolinguistic competence and express various meanings and ideas in English with fluency, flexibility, and confidence.	I	I	I	I	I	A	D	D	D
6. Acquire a working knowledge of academic English (in general), and an understanding of essential terms and concepts relevant to their majors (in particular).			I, D	I	D	A		D	D

Student and Campus Life

COMMUNITY, CONTEXT AND PERSONAL DEVELOPMENT

The Los Angeles Times Library

Nedra Peterson, MA, 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 transdisciplinary. The library's growing collection includes approximately sixty-eight thousand books, three thousand video recordings, three-hundred current print journal subscriptions, and access to over fifty research databases.

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. While continuing to develop and manage collections of traditional printed and physical materials, the library also provides access to a wide variety 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 any time, night or day.

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's 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 and develop 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. 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. Wireless access to the Internet is available throughout the library facility and courtyard. The Electronic Study Hall classroom houses desktop computer workstations in a lab setting, and is available for quiet study when not reserved 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 Opportunities for Studies

Woodbury's programs in International Studies foster a global awareness among faculty, staff, and students through hosting forums on issues like the Darfur genocide, inviting speakers like Bennett Ramberg and members of the consulate delegations in Los Angeles, and facilitating 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 in building 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. Woodbury students continually mention their experiences abroad as transformational. Each year, faculty offer 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.

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, students should contact the chair of their program of study. If a student interested in studying abroad is a financial aid recipient, the student should also contact the Financial Aid office to complete additional documents in order to receive funding while involved in their study abroad program.

SUMMER EXPERIENCES
Woodbury offers a number of opportunities to travel and study both within the United States and overseas ranging from short trips to a summer term abroad. The School of Architecture hosts such a summer program for architecture students to study in Paris, Berlin, China, or Barcelona. Summer architecture studios have also traveled to Brazil, Mexico, and Costa Rica for site investigations.

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 concludes with a four-week residency in either Paris or Berlin, where students apply lessons learned in Southern California studios, Spain, and China 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 Metiér des Artes and the Gump Station, work to understand how building and human habitation in Polynesian culture inform the design of architecture and interior architecture.

Fashion in England, France, Italy and Turkey
The Fashion Design Department offers a three-unit elective 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, located southwest of Shanghai on Xi Hu (West Lake). Students study Chinese commerce in the morning and visit local businesses in the afternoon. The course culminates in Hong Kong, a city long known as a central 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, to learn about the culture, architecture and urbanism of the "Eternal City"--one of the oldest and 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.

Woosong University in Korea

Each year, Woosong University sends animation students to Woodbury University. Woodbury's Animation Arts Department also offers a joint Korea-LA animation production class, where students sit in the studios of their respective universities and countries and learn and work together through the Internet and other forms of communication technology. During the summer, Woodbury students may also travel to Woosong for summer programs in architecture, animation arts, and communication. Information on this program may be obtained from the chair of animation arts.

Design School of Hoschule Niederrheim in Krefeld, Germany

The School of Media, Culture & Design has a direct exchange program with Hochschule Niederrheim. Students and faculty from both Woodbury and Hochschule Niederrheim may study at either location. Information on this program may be obtained from the School of Media, Culture & Design.

Architecture School of Tte 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 School of Architecture.

OTHER OPPORTUNITIES

The Woodbury chapter of the AIAS (American Institute of Architecture Students) have organized national and international student trips. Information on this program may be obtained from the School of Architecture.

The university has also recently added agreements with Hanze University Groningen, Universidad Alfonso x el Sabio in Spain, and Universidad Central de Chile.

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 sixty units and no more than one hundred units by the beginning of the subsequent fall semester. Students also are required to submit a three hundred to five hundred 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 W. 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 se-

mester. 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.

University Relations

**Richard Nordin, Vice President,
University Relations**

"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

Access to opportunity is a strong component of career success. By developing a positive and continuing relationship with alumni, the Career Development Office and the Development and Alumni Relations Office work together to provide that access to current students and help them obtain internships, 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 Development and Alumni Relations Office

also produces annual events including Woodbury Week, Founder's Day, 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.

For alumni who are job hunting, the Career Development office provides a variety of services for alumni including career preparation and assessments, job search/resume writing techniques, mock interviews, employer panels, referral services, and networking events and programs. Other non-career related services include finding lost alumni and reunion coordination and planning.

The Woodbury University Alumni Association provides a variety of engagement opportunities to alumni. Regular membership is free.

Woodbury has educated more than seventy-five thousand alumni. While three-quarters of Woodbury graduates have resided in Southern California, Woodbury alumni can be found in all fifty states and in fifty-eight 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. The university and the Office of Development would like to thank all students, in advance, for their 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;
- maintain and beautify university 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.

To Contribute
Please contact damon.griffin@woodbury.edu 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 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.

Friends of the Library – The purpose of Friends of the Library 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 Friends of the Library sponsor 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, Woodbury University Friends of the Library honors an outstanding contributor and exponent of communication in his or her field whose work has changed the way people perceive the world in honor of Julius Shulman. Past recipients include the following:

2012	Howard Bingham
2011	The Annenberg Space for Photography
2010	Diane Keaton
2009	Erik Bricker
2008	Henry T. Segerstrom
2007	Lily Tomlin

2006	Dustin Hoffman
2005	Dr. Robert H. Schuller, Founding Pastor of the Crystal Cathedral

THE RAY BRADBURY CREATIVITY AWARD

This award is presented annually to "those who witness and celebrate." Past recipients include the following:

2012	Kirk Douglas
2011	Malcolm McDowell
2010	Burt Reynolds
2009	Jody Greenwald
2008	Roy E. Disney
2007	F. Murray Abraham
2006	Anjelica Huston and Robert Graham
2005	Irvin Kershner

F.C. WOODBURY SOCIETY

Members of the F.C. Woodbury Society 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 F. C. Woodbury Society 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, 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

Liana Jindaryan
Director, Career Development

STAFF

Evelyn Alfaro, Academic Advisor

Jocelyn Blanco, Coordinator, Student Life

Megan Bridges, Administrative Assistant

Elizabeth Carr, Counselor

Lara Kehkedjian, Academic Advisor

Jessica Oviedo, Career Counselor

Tania Rosello, Director, Counseling Services

Michelle Sidney, Program Coordinator, Student Life

Marco Valenzuela, Director, Residential and Greek Life

Teresa Young, Disabilities Coordinator

STUDENT LIFE: BUILDING COMMUNITY, BUILDING PERSONAL SUCCESS

The Student Life staff within the Office of Student Development facilitate a variety of co-curricular opportunities for students. This includes advising and supporting student organizations such as the Associated Students of Woodbury University (ASWU), Program Board, GreekLife, and other professional, cultural and social groups. The Student Life staff also 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.

CAREER DEVELOPMENT
How to Make an Appointment
The best 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 advisor.

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 Students of Woodbury University (ASWU)
• 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 individual interests. Students are also welcome to work with Office of Student Development staff to start a new organization.

Academic/Professional Organizations
A La Mode
American Institute of Architecture Students (AIAS)
American Institute of Graphic Arts (AIGA)
Business Professional Women of Woodbury (BPWOW)
Cinema Collective
Collegiate Entrepreneurs' Organization (CEO)
Communication Club
Eco Club
International Interior Design Association (IIDA)
Campus Center
Social Animals
Technology Business Design (TBD)
Zone V

Cultural Organizations
Armenian Student Association (ASA)
La Voz Unida (LVU)
LGBT (Lesbian, Gay, Bisexual, Transgender) Allies
Saudi Student Association
Thrive Fellowship

Governing Organizations
Associated Students of Woodbury University (ASWU)
Greek Council
MBA Association
Program Board

Fraternities & Sororities
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 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 the community can commit. Adherence to the Academic Honesty Policy reflects the commitment of the Woodbury 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 handbook 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 responsible 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 detailed policies and procedures, please refer to "Academic Policies" of this university handbook or the *Student Handbook.*

NON-DISCRIMINATION POLICY

Woodbury University is committed to providing an environment which is free of any form of discrimination and harassment based upon an individual's race, color, religion, sex, gender identity, pregnancy, national origin, ancestry, citizenship status, age, marital status, physical disability, mental disability, medical condition, sexual orientation, military or veteran status, genetic information, or any other characteristic protected by applicable state or federal law, so that all members of the commu-

nity are treated at all times with dignity and respect. It is the university's policy, therefore, to prohibit all forms of such discrimination or harassment among university faculty, students, staff, and administration.

SEXUAL HARASSMENT/DISCRIMINATION
Involving University Employees
Woodbury University is committed to creating and maintaining a community where all individuals who participate in university programs and activities can work and learn together in an atmosphere free of all forms of harassment, exploitation, and 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. Any member of the university community is encouraged to report conduct that may constitute sexual harassment.

Behavior that may constitute sexual harassment under this policy includes, but is not limited to, sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature where submission to such conduct is made a term or condition of employment or education, or where submission or rejection of such conduct is used as the basis for employment or educational decisions, or where such conduct has the effect or purpose of substantially interfering with work or academic performance or of creating an intimidating, hostile or demeaning employment or learning environment.

If you believe you have experienced or witnessed sexual harassment at Woodbury University, contact one of the university's Title IX Coordinators:

Natalie Avalos
Director of Human Resources
Miller Hall
818.252.5107
natalie.avalos@woodbury.edu

Anne Ehrlich
Dean of Students
Whitten Student Center
818.252.5252
anne.ehrlich@woodbury.edu

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 contacting 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. Students will also 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 Woodbury 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 also has an orientation program for all incoming students. Attendance is encouraged, as information on university policies, services, programs, and concerns particular to the San Diego campus will be provided.

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 student 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. The Office of Student Development's 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. Students are expected to register each semester during their assigned registration window and by the university-wide registration goal date (usually the Friday before studio final exams week).

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 (APMs)—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 (IPAs) 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, 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 818.252.5232. The accommodation request forms can either be found in the Whitten Student Center or downloaded from the portal site at http://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 the disabilities coordinator in the Office of Student Development, provided formal documentation, 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.
- 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 ways:

- 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 ways 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, a unit of the Office of Student Development housed in the Whitten Student Center, strive to provide students and alumni with quality information, advice and tools in the areas of career counseling, job/internship search strategies and professional development to ensure a smooth transition from college to a career. The Career Development Office supports students through the stages of their university experience, from the first year through graduation and beyond. The services and programs are designed to help students and alumni connect with potential employers, explore a wide range of career choices, and identify and achieve their professional goals.

The Career Development Office offers five essential areas that provide activities and interventions to assist students and alumni in their career planning process: Career Counseling; Career Information, Preparation and Programming; Career Services Manager (CSM NACElink Network); Internship Assistance; and Professional and Graduate School Advisement.

Career Counseling
- Career counseling to help undergraduate and graduate students and alumni with career and educational goals
- Career assessment inventories to assist students with early career exploration and planning
- Individual 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

Career Information, Preparation and Programming
- Resume and cover letter assistance
- Practice interviews (mock interviews)
- Information about full-time jobs, employers, employment trends, salary and other labor market information
- Workshops on a wide range of topics including job search techniques, resume writing, interviewing, networking, personal branding and salary negotiation
- Monthly career E-newsletters, the office's main vehicle for communicating a wealth of career related information to students
- Job/internship e-bulletins and email announcements to inform students, staff and faculty about employment opportunities and upcoming events
- Annual luncheons, alumni panel discussions, etiquette dinners and networking mixers
- On-campus recruitment of students by employers through interviewing, employer information sessions and school specific recruiting fairs

Career Services Manager (CSM)
CSM is provided by NACElink Network is the university's 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 are able to 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 resumes and work samples as well as contact students for follow-up information. CSM is located at http://woodbury-csm.symplicity.com/students and is free to access. Login requires one's username and password.

Internship/Work Experience Assistance

The Career Development Office can assist in connecting students with "real" world career-related experiences that have proven to be a critical career development step for graduates. In addition to connecting with employers locally and nationally to develop new internship opportunities, the staff also collaborates with faculty to support academic internship experiences.

- Individual meetings with a career counselor for guidance and internship listings
- Employer connections and company referrals
- Employer Internship Information Sessions

Professional and Graduate School Advisement:

- Guidance for students interested in pursuing professional or graduate programs
- Resources dealing with professional school directories and grad school exams
- Graduate school personal statement assistance

CONTACT INFO:

Career Development
Whitten Student Center
Monday-Friday: 9:00am - 6:00pm
Phone: 818.252.5266
E-mail: careers@woodbury.edu

Career Development Office Staff:
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CAMPUS FACILITIES

FACULTY ANNEX

The Faculty Annex houses faculty offices for different schools. It is also home to a variety of classrooms and activities, mostly in the design and media areas, including Woodbury's stop motion lab.

CABRINI HALL

Part of the original Villa Cabrini, Cabrini Hall houses the Fashion Design Department, the Judith Tamkin Fashion Center, the Nan Rae Gallery, and the dining hall. Design studios in Cabrini Hall are accessible twenty-four hours a day, seven days week.

THE DESIGN CENTER

The Design Center is dedicated to art and design and houses Animation, Graphic Design, Interior Architecture, and Design Foundation studios. Each department has designated studio spaces for the appropriate studio classes. The art/design departments share computer facilities and studio classrooms. Each department has dedicated individual support areas and archival storage space.

HENSEL HALL

Hensel Hall is the main administration building. It houses Reception, the Undergraduate Admissions Office, the Vice Presidents' Suite, the President's Office, and the Saffell Boardroom.

ISAACS FACULTY CENTER

The Isaacs Faculty Center houses most of the full-time faculty from three of the university's four schools. It has two conference rooms: the large Kirkendall Conference Room and the smaller Nielsen Conference Room.

ENTERTAINMENT MEDIA

Entertainment Media houses a sound stage, a screening theater and sound mixing room, prop storage, scene docks, and audition and rehearsal rooms. The building is located on the upper quad, next to the university's recreational court that is also the site of intramural sports in soccer and basketball.

MILLER HALL

Miller Hall houses the Business Affairs Office, Human Resources Office, Registrar's Office, Financial Aid Office, Graduate Admissions Office, Technology Office, computer labs and smart classrooms.

RESIDENCE HALLS

Woodbury's residence halls house approximately 225 students at Woodbury's Burbank campus. North Hall, the newer of the two buildings, offers breathtaking views of the valley. Centrally located is South Hall, which is also nestled behind the Alumni Quad.

GALLERIES

Nan Rae Gallery is the university's main gallery. It is a modern open-plan facility in the basement of Cabrini Hall. This gallery 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. It is most often used for departmental studio reviews, which can be viewed in progress by faculty and students from all 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 six thousand garments and accessories that represent the clothing history of the past two hundred years, is available as a hands-on resource to students and faculty. Students may intern with the curator, to work on displays and assist in the management of the collection.

The Wedge Gallery in the Architecture Complex offers exhibits of student and faculty work.

ARCHITECTURE MAKING COMPLEX
All students have access to the Shop and Digital Fabrication Facilities in the Architecture Complex. These facilities offer hand and power tool use, CNC milling, three-dimensional printing, and laser cutting machines. Students are required to take and pass the Shop Safety Course and the Digital Fabrication Orientation 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 students might experience.

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 forty nodes with server space of roughly eight terabytes. This allows 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
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 for cost of student use.

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. 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. Access to the photography lab facility is by appointment only with a trained lab technician. Appointments are scheduled by the administrative assistant for Graphic Design in the School of Media, Culture & Design.

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, students are given access twenty-four hours a day, seven days a week throughout the year.

SCHOOL OF BUSINESS BUILDING

The Business Building houses the office of the dean of the School of Business as well as the offices of the associate dean, business chairs, and faculty. The building also consists of 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 Department, 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

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 handbook.

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 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 — Four years
- Mathematics — Three years
- Science — One year
- Foreign Language — Three years
- Social Studies — Two years

REQUIRED DOCUMENTATION

The applicant's qualifications are evaluated upon receipt of the completed application form, the $50 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 universi-

ty 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 are a minimum number of units required for transfer. To receive full consideration 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 twenty-four transferable semester units or forty 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 veteran's 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/INTEGRATIVE LEARNING 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 integrative learning requirements. Students still must satisfy all Academic Writing requirements and all requirements in the major program, including lower division integrative learning courses. In addition, students must satisfy all upper-division integrative learning 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 integrative learning 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 three, four, and five 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/Integrative
Learning Electives   6
Art, Studio: General
Two General Education/Integrative
Learning Electives   6
Biology
Two Natural Science Courses   6
Chemistry
Two Natural Science Courses   6
Chinese Language and Culture
Two General Education/Integrative
Learning Electives   6
Computer Science, A
Elective   3
Computer Science, AB
Elective   6
English, Language & Composition
WRIT 111, Adademic Writing I   3

English, Literature & Composition
One Integrative Learning Elective 3

Environmental Science
EVNT 220, Environmental Studies 3

French, Language
Two General Education/Integrative
Learning Electives 6

German, Language
Two General Education/Integrative
Learning Electives 6

Government & Politics, U.S.
One General Education/Integrative
Learning Elective 3

Government & Politics, Compatative
One General Education/Integrative
Learning Elective 3

History, U.S.
Two History Courses 6

History, European
Two History Courses 6

Human Geography
One General Education/Integrative
Learning Elective 3

Italian Language and Culture
Two General Education/Integrative
Learning Electives 6

Japanese Langauge and Culture
Two General Education/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

Phsyics B
PHYS 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 General Education/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 Admissions.

REQUIRED DOCUMENTATION

Application priority filing dates for international students are: March 1st for international freshmen and April 15th 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 Admissions. 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 Admissions 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 Admissions 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 Admissions. 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 twelve units and are to complete twelve 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 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 Admissions 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.
- 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 2013/2014

TRADITIONAL UNDERGRADUATE

The academic calendar at Woodbury University includes three academic terms: fall semester, spring semester and summer session.

	FALL 2013	SPRING 2014	SUMMER SESSION 2014
Semester Classes Begin:	Aug. 26	Jan. 13	May 12
Late Registration ($35 Late Registration Fee Added)	Jul. 29-Sept. 9	Dec. 9-Jan. 27	Apr. 21-May 16
Course Add/Drop Period:	Jul. 29-Sept. 9	Jan. 12-Jan. 27	May 12-16
Last Date to Withdraw from Courses:	Oct. 25	Mar. 14	10-wk Lecture & Studio June 20
Last Regular Class Session:	Dec. 3	Apr. 29	10-wk Lecture & Studio July 18
Studio Finals:	Dec. 4-Dec.8	Apr. 30-May 4	July 21-25
Final Examinations:	Dec. 9-13	May 5-May 9	10-wk Lecture & Studio: July 21-July 25
Spring Break		Mar. 17-21 (Traditional classes only)	
Faculty Development Days (No Traditional Day/Evening Classes – Intensive Classes meet on these days)	Oct. 14-15	Feb. 18	
Semester Recess	Dec. 16-Jan. 12	May 10-11	Jul. 28-Aug. 24

7-WEEK INTENSIVE FORMAT

Undergraduate and Graduate (MBA) programs offered in seven-week modules are conducted during day, evenings and weekends.

Module Classes Begin	FALL 2013	SPRING 2014	SUMMER SESSION 2014
Session 1	Aug. 26	Jan. 13	May 12
Session 2	Oct. 21	Mar. 10	July 2
Registration Deadlines			
Session 1	Aug. 30	Jan. 17	May 16
Session 2	Oct. 25	Mar. 14	July 8

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 first week of class.

Add/Drop Period

Session 1	Aug. 26-30	Jan. 13-17	May 12-16
Session 2	Oct. 21-25	Mar. 10-14	July 2-8

Note: Business Classes have an add period which ends the Friday prior to the 1st class meeting.

	Aug. 23	*Jan. 10*	*May 9*
	Oct. 18	*Mar. 7*	*June 27*

Last Date to
Withdraw from Courses

Session 1	Sep. 13	Jan. 28	May 30
Session 2	Nov. 8	Mar. 25	July 22

Last Regular Class

Session 1	Oct. 13	Mar. 2	June 29
Session 2	Dec. 8	Apr. 22	Aug. 19

Semester Recess | Dec. 9-Jan. 12 | Apr. 21-May 4 | Aug. 20-24 |

MASTERS IN ORGANIZATIONAL LEADERSHIP CALENDAR
5-WEEK INTENSIVE FORMAT

Module Classes Begin	FALL 2013	SPRING 2014	SUMMER SESSION 2014
Session 1	Aug. 26	Jan. 13	May 12
Session 2	Sept. 30	Feb. 17	June 16
Session 3	Nov. 4	Mar. 24	July 21
Registration Deadlines			
Session 1	Aug. 26-30	Jan. 13-17	May 12-16
Session 2	Sept. 30-Oct. 4	Feb. 17-21	June 16-20
Session 3	Nov. 4-8	Mar. 24-28	July 21-25
Course Add/Drop Period			
Session 1	Aug. 22-26	Jan. 13-17	May 12-16
Session 2	Sept 26.Sept 30	Feb. 17-21	June 16-20
Session 3	Oct. 31-Nov.4	Mar. 24-28	July 21-25
Last Date to Withdraw **from Courses:**			
Session 1	Sept. 13	Jan. 31	May 30
Session 2	Oct. 18	Mar. 7	July 7
Session 3	Nov. 22	Apr. 11	Aug 8
Last Regular Class			
Session 1	Sept. 27	Feb. 14	June 13
Session 2	Nov. 1	Mar. 21	July 18
Session3	Dec. 6	Apr. 25	Aug. 22

Commencement   **May 10**

UNIVERSITY BREAKS
AND HOLIDAYS 2013/2014

(*All offices are closed but Intensive classes may be in session)

**Fall
Semester 2013**

Sept. 2	Monday, Labor Day
Nov. 28-29	Thurs.-Fri., Thanksgiving
Dec. 16-Jan. 12	Winter Break
Dec. 25-Jan. 1	Campus Holiday Closure

**Spring
Semester 2014**

Jan. 20	Monday, Martin Luther King Day
Feb. 17	Monday, President's Day
March 17- 21	Mon.-Fri., Spring Break
March 21	Friday, Spring Holiday(Good Friday)
April 2	Wednesday, Cesar Chavez Day

**Summer
Session 2014**

May 2,	Monday, Memorial Day
July 4	Independence Day

UNIVERSITY EVENTS

Woodbury Week 2014	To be announced
Fashion Show Benefit	To be announced
Awards Convocation and Senior Dinner	May 9, 2014

REGISTRATION FOR SPRING 2014
& SUMMER 2014/FALL 2014

The registration periods for the 2013/2014 and 2014/2015 academic years are 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 2014	Summer 2014/ Fall 2014 Semesters
Nov. 4, 2013	March 24, 2014

General (Open) Registration Returning Students

Spring 2014	Summer 2014/ Fall 2014 Semesters
Nov. 25, 2013- Jan. 21, 2014	Summer April 21, 2014- May 16, 2014
	Fall Apr. 21, 2014- Sept. 8, 2014

FINANCIAL AID CALENDAR 2014/2015

Students reapplying for financial aid assistance for 2014/2015 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 2015 or summer 2015 are for students returning mid-year or for summer only.

Priority filing date for returning students:

Fall 2014	Spring 2015	Summer Session 2015
April 3, 2014	Nov. 3, 2014	March 14, 2015

2014/2015 Cal Grant filing deadline:
March 2, 2014

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 FAFSA's 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 2nd. 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 2nd. 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 $605 to $5645 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 sixteen 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 eight and twelve 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 (FDELP). 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 twenty-four hours a day, seven 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 : www.direct.ed.gov/calc.html.

* Federal Direct PLUS Loans (Parent Loans for Under-graduate 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 July 1, 2006 now have an annual fixed interest rate of 7.9%. New PLUS borrowers begin repayment of principal and interest within sixty days of the disbursement of the new loan.

**The Federal Direct Loan Program (FDELP) Student loans are either subsidized or unsubsidized. Sub-sidized 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 July 1, 2013 will be subject to an annual interest rate as determined by the Department of Education. For unsubsidized loans the interest rate is 6.8%. Maximum amounts that may be borrowed during an academic year as well as aggregate maxi-mum amounts are outlined in the following chart.

FEDERAL DIRECT LOAN BORROWER LIMITS

Academic Level	A. Dependent/Independent Student Status: Sub/Unsubsidized Federal Direct Loan Limit:	B.* (see Note) Additional Unsubsidized Federal Direct Loan Limit
FIRST YEAR Freshman (0-29 semester units)	$3,500/$2000 (two semesters) $1,750/$1000 (one semester)	$4,000 (two semesters) $2,000 (one semester)
SECOND YEAR Sophomore (30-59 semester units)	$4,500/$2000 (two semesters) $2,250/$1000 (one semester)	$4,000 (two semesters) $2,000 (one semester)
THIRD YEAR AND BEYOND Junior-Completion of Degree (60 or more semester units)	$5,500/$2000 (two semesters) $2,750/$1000 (one semester)	$5,000 (two semesters) $2,500 (one semester)
GRADUATE AND PROFESSIONAL	$8,500/$2000 (two semesters) $4,250/$1000 (one semester)	$10,000 (two semesters) $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 (FDELP). Should you not qualify for assistance under FDELP 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.

The Woodbury University Grant is awarded to undergraduate students based upon demonstrated financial 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.

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 handbook. 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 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 eight years to complete the BS Degree, minimum one-hundred and twenty-six units)

Year #9	6	108
Year #10	6	120

(Maximum ten year to complete the BArch Degree, minimum one-hundred and sixty 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 six years to complete the BS Degree, minimum one-hundred and twenty-six units)

Year #7	12	168

(Maximum seven years to complete the BArch Degree, minimum one-hundred and sixty 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 twenty-four semester hour units each academic year, an average of twelve units each semester, fall and spring.

**Part-time Enrollment Status: Students are expected to pass a minimum twelve semester hour units each academic year, an average of six 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 twelve to eighteen 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.

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 twelve 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 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 candi-

dates 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 twelve units per semester, twenty-four 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.

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 timeframes. 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.

Note: 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 handbook (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. Registration 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 seven-week modules in any fifteen-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 (2013-2014)

UNDERGRADUATE PROGRAM

	BBA BA, BS and BFA Degree (majors other than IA)	BFA Degreee (Interior Architecture)	BArch Degree
Tuition- per semester			
12 through 18 units	$ 16,380	$ 16,723	$ 16,723
11 units or less - per unit	$ 1,067	$ 1,076	$ 1,076
Over 18 units (overload) - per unit	$ 1,067	$ 1,076	$ 1,076
Course Audit	50% of the tuition for a credit registration		

Weekend College & AACEL .... $ 687 per unit
TELP .... $ 500 per unit
BOL .... $ 269 per unit

Students participating in an internship for academic credit are charged their respective degrees' per unit rates.

As the BOL is a cohort program, students are assessed the per unit rate upon matriculation during the extent of the program. For further information regarding the BOL rates for LAFD and LAPD, please contact the Office of Admissions.

SEMESTER FEES

Associated Student Government (ASG) Fee
Traditional undergraduate
Burbank campus only .... $ 70
Weekend College & AACEL .... $ 35

Parking Fee
(For those who park on Burbank campus) .... $ 70

Health Insurance Fee
(Mandatory for all traditional undergraduate students)
Fall semester .... $ 438
Spring/Summer semesters.................................. $ 608
Summer semester only .... $ 267

Technology Fee
Traditional undergraduate .... $ 125
Weekend College
& AACEL, TELP, BOL .... $ 8 per unit

Course Audit Fee .... $ 55
Note: Students will be charged per page for printing on campus

Application Fees and Tuition Deposits
Application for admission (non-refundable):
U.S. citizen and permanent resident .... $ 50
International Student .... $ 75

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 (each occurrence) .... $ 50
Administrative Withdrawal Fee .... $ 100
Administrative Non-attendance ("No Show") 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 MATERIAL FEES
ANIM 100 Animation Principles .... $ 20
ANIM 102 Beginning Figure Drawing .... $ 20
ANIM 193 Open Studio: Animation Principals .... $ 20
ANIM 1931Open Studio: Storyboarding .... $ 30
ANIM 203 Sophomore Studio I: Animation .... $ 30
ANIM 204 Sophomore Studio II: Layout .... $ 30
ANIM 211 Storyboarding .... $ 30
ANIM 221 Animation Drawing .... $ 25
ANIIM 222 Beginning Painting .... $ 30
ANIM 223 The Costumed Figure .... $ 25
ANIM 231 Painting:
Traditional and Digital Explorations .... $ 25
ANIM 293 Open Studio:
Sophomore Studio I: Animation .... $ 30
ANIM 2931 Open Studio:
Sophomore Studio II: Layout .... $ 30
ANIM 305 Junior Studio I .... $ 25
ANIM 306 Junior Studio II .... $ 25
ANIM 316 Intermediate Animation .... $ 30
ANIM 335 Experimental Figure Drawing .... $ 25
ANIM 325 Introduction to Acting
and Improvisation .... $ 15
ANIM 330 Animal Drawing .... $ 25
ANIM 340 Visual Development .... $ 25
ANIM 365 Stop Motion/Experimental Animation ... $ 30
ANIM 393 Open Studio: Junior Studio I .... $ 30
ANIM 3931 Open Studio: Junior Studio II .... $ 30
ANIM 405 Background Painting .... $ 25
ANIM 410 Advanced Figure Drawing .... $ 25
ANIM 416 Character Animation Workshop .... $ 30
ANIM 420 Effects Animation .... $ 25
ANIM 485 Senior Studio I .... $ 35
ANIM 486 Senior Studio II .... $ 35
ANIM 493 Open Studio: Senior Studio I .... $ 35
ANIM 4931 Open Studio: Senior Studio II .... $ 35
ANIM 495 Animation Portfolio .... $ 35
ARCH 182 Design Studio 1A .... $ 25
ARCH 183 Design Studio 1B .... $ 25
ARCH 211 Design Communication 2 .... $ 15
ARCH 269 Object Making .... $ 15
ARCH 281 Design Studio 2A .... $ 25
ARCH 283 Design Studio 2B .... $ 25

ARCH 351 Design Animation and
Simulation in the Digital Environment .... $ 15

ARCH 383 Design Studio 3A .... $ 25

ARCH 384 Design Studio 3B .... $ 25

ARCH 468 Digital Media .... $ 15

ARCH 487 Design Studio 4A .... $ 25

ARCH 489 Design Studio 4B .... $ 25

ARCH 491 Design Studio 5A .... $ 25

ARCH 492 Degree Project .... $ 25

COMM 233 Media Production .... $ 50

COMM 418 Advanced Media Production .... $ 50

FDES 125 Technical Studio 1 .... $ 45

FDES 225 Technical Studio 2 .... $ 45

FDES 226 Advanced Technical Studio .... $ 45

FDES 231 Children's Wear .... $ 40

FDES232 Knitwear & Swimwear .... $ 45

FDES 235 Textile Design .... $ 40

FDES 331 Young Careerwear .... $ 45

FDES 332 Soft Tailoring .... $ 45

FDES 336 Leather Goods .... $ 40

FDES 343 Millinery .... $ 40

FDES 401 Shoe Design .... $ 40

FDES 407 Advanced Shoe Design .... $ 40

FDES 431 Contemporary .... $ 45

FDES 432 Evening & Couture .... $ 45

FDES 455 Costuming for
Motion Picture/Television .... $ 45

FMRK 375 Field Experience .... $ 25

ARTH 105 Watercolor Painting .... $ 20

FOUN 101 Beginning Drawing .... $ 15

FOUN 102 Design and Color I .... $ 15

FOUN 103 Design and Color II .... $ 15

FOUN 104 Drawing Concepts .... $ 15

GDES 106 Intro to Graphic Design $25

GDES 107 Digital Practice $15

GDES 207 Design Production $15

GDES 215 Typography 1 .... $25

GDES 216 Typography 2 .... $25

GDES 217 Typography 3 .... $25

GDES 240 Photography 1 .... $50

GDES 250 Screen Printing 1 .... $30

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 Pratice .... $ 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............$ 2,086

Plan B
12 meals per week plus $ 200 flex dollars............$ 2,086

Plan C
10 meals per week plus $ 150 flex dollars............$ 1,924

Plan D
8 meals per week plus $ 200 flex dollars..............$ 1,924

PAYMENT OPTIONS
Financial arrangements are the responsibility of the student. Students at any time may view their current outstanding balance through Self-Service. Accordingly, effective fall semester 2013, the Business Office will no longer print or mail out paper statements. Students are responsible for keeping their addresses current with the university. Woodbury accepts payments by cash, check, wire-transfer or ACH, debit card (Mastercard® and Visa®) and credit card (Mastercard®, Visa®, American Express®, and Discover®), and payments can be made online through Self Service, in person, over the telephone, 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. Students who have not signed a deferred payment contract (Option 2) and have unpaid tuition and fee balances by the first payment date of the respective semester will incur late payment charges based on the below schedules.

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 fourth 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 Programs

Fall Semester 2013
July 26, 2013 (25% due)
August 23, 2013 (25% due)
September 20, 2013 (25% due)
October 18, 2013 (25% due)

Spring Semester 2014
December 6, 2013 (25% due)
January 6, 2014 (25% due)
January 31, 2014 (25% due)
February 28, 2014 (25% due)

Summer Session 2014
April 18, 2014 (50% due)
May 16, 2014 (25% due)
June 13, 2014 (25% due)

Intensive Five- and Seven-Week Program
There is no deferred payment option for students enrolled in Intensive five - and seven-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.

Note: Students who properly withdraw from the university prior to the first day of class for any semester will not be assessed any tuition charges and will receive a 100% refund.

Students may add or drop classes during the add/drop periods for their programs without financial penalty. Please refer to the academic calendar for the add/drop dates for each semester.

Students that drop all of their classes during the add/drop period receive a 100% refund less the $100 Administrative Withdrawal Fee.

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 eighteen units) to full-time (twelve units)
     or
Full-time (at least twelve units) to part-time (eleven 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 will result in the following financial consequences based on the following schedules:

TUITION CREDIT

**Undergraduate Programs
(Fall and Spring semesters):**
Within the First Two Weeks (i.e., add/drop period)
100% (less $100 Administrative Withdrawal Fee)

Within Week Three
50% (less $100 Administrative Withdrawal Fee)

Within Week Four
25% (less $100 Administrative Withdrawal Fee)

Week Five and After
No Refund

Undergraduate Programs (summer session):
Within First week (i.e., add/drop period)
100% (less Administrative Withdrawal Fee)

Within Week Two
50% (less Administrative Withdrawal Fee)

Within Week Three
25% (less Administrative Withdrawal Fee)

Week Four and After
No Refund

Intensive Degree Program:
Within Week One
100% (less Administrative Withdrawal Fee)

Within Week Two
25% (less Administrative Withdrawal 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 handbook. 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 Director of Residential and Greek Life or designee. A $500 cancellation fee will be charged in addition to the pro-rated cost as outlined in the Housing License Agreement 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

A student's termination of his/her meal plan agreement after the first week of the semester but prior to the end of the second week of his/her total semester will result in a food service charge of 15% of his/her total semester meal plan charge plus a prorated charge for meals served through date of termination. Students who terminate the meal plan agreement after the end of the second week of the semester will be responsible for the total semester meal plan charge.

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 thirty weeks in length, during which time full-time students are expected to complete a minimum of twenty-four 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 forty-five classroom hours of instruction; courses from the Intensive Degree Program require twenty to twenty-eight 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 fourteen to twenty-one 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 zero to twenty-nine units of credit (applicable toward the degree) are classified as freshmen, thirty to fifty-nine units as sophomores, sixty to eighty-nine units as juniors, ninety to 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 twelve to eighteens 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 thirty to thirty-two units per academic year; those pursuing a five-year program will need to complete an average of thirty-two 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 twenty-one 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 ATTENDANCE POLICY
Intensive Degree Program students are expected to attend every class meeting. Because of the pace of Intensive Degree 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 (BA) degree. A minimum of 126 semester units of degree credit is required for Bachelor of Business Administration (BBA) or Bachelor of Science (BS) degrees. A minimum of 128 semester units is required for Bachelor of Fine Arts (BFA) degrees. The minimum for the Bachelor of Architecture (BArch.) 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 REQUIREMENTS
The university requires undergraduate students to earn a minimum of forty-five semester units of course work at Woodbury University. Also, students must complete a minimum of thirty-two out of their final forty 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 eighteen unit maximum for the comprehensive unit cost of the semester's tuition. For approved units in excess of eighteen, the charge is 50% of the tuition per unit as stated in the current handbook.

When a course is audited, there are no examinations or grades recorded. Regular attendance, however, is ex-

pected 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 eighteen units, with no more than eleven units being completed in any one semester. Upon completion of eighteen 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 Admissions 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 only one course for college credit at Woodbury University per semester. The students will be offered seats in under-filled courses at the one hundred and two hundred 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 Office of Admissions 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. Add/drop ends on the last day of week two of the semester. Adding Intensive Degree Program courses (seven-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 Degree Program 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, students in fifteen-week classes may withdraw from courses and receive a "W" grade. Students in Intensive Degree courses 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. Instructors are not required to issue a "WU" grade and 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
- Complete withdrawal from the term/s without penalty. A letter grade of 'WM' indicating withdrawal due to military service will be assigned.
- 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.
- 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 Degree Program Add/Drop/Withdrawal
Intensive Degree Program students are expected to attend every class meeting. Because of the pace of Intensive Degree 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 one, 100% refund, no grade.
- Withdraw during week two, 25% refund, "W" grade.
- Withdraw prior to third class meeting, no refund, "W" grade.
- No withdrawals will be processed after week three.

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 that student's schedule. Students will receive notification from the registrar when this action occurs. The Business Office and the Office of Financial Aid 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 non-attendance ("no-show") 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 or the Registrar's Office. 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 handbook 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 handbook, not the handbook 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:
- Poses a threat to the lives or safety of himself or herself or other members of the Woodbury University community;
- 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 Counseling Services 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:
- The student remains enrolled with no conditions.
- The student remains enrolled subject to certain conditions.
- 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 of student development and include the basis for the appeal.

As with all other types of leaves, the policy on refunds contained in this handbook 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, DANTES, and Excelsior College Examinations 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 (fifty minutes) of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks.
- **Seminar Courses:** During an academic semester, one unit of credit is awarded for one hour (fifty minutes) of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks.
- **Laboratory Courses:** During an academic semester, one unit of credit is awarded for two hours (one-hundred minutes) of classroom or direct faculty instruction and a minimum of four hours of out-of-class student work each week for approxi-

mately fifteen weeks.
- **Studio Courses:** During an academic semester, one unit of credit is awarded for two hours (one-hundred minutes) of classroom or direct faculty instruction and a minimum of four hours of out-of-class student work each week for approximately fifteen 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 fifteen 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 fifteen 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 fifteen 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 fifteenweeks. 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 DEGREE PROGRAM COURSE UNIT VALUE

Five-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.

Seven-Week Courses: One unit of credit is awarded for a minimum of four 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's Academic and Administrative Calendar as well as the schedule of classes. The specific final examination schedule is published by Academic Support Services near the beginning of each semester and is available in the Registrar's Office.

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 (Awarded only when student officially withdraws from a course)	No quality points
WW	Administrative Withdrawal (Issued when the university withdraws the student from a course)	No quality points
I	Incomplete (See policy on Incomplete Grades)	No quality points
P	Passing Grade (equivalent to a grade of "C" or higher)	No quality points
NP	Not Passing Grade	No quality points
IP	In Progress Grade	No quality points
NG	No Grade	No quality points
WU	Unofficial Withdrawal (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)	No quality points

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 Interior 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 twelve 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

- Undergraduate students who have obtained sophomore standing (thirty units) and who are in good academic standing, are eligible to apply for a course by independent study.
- Graduate students who are in good standing are eligible to apply for a course by independent study.
- Students must demonstrate to the proposed faculty sponsor that they have the academic prerequisites and/or related experience necessary to perform the projected study.
- Non-matriculated students, generally, are ineligible to undertake a course by independent study.

Registration Authorization

- Registration for a course by independent study is authorized only after the independent study contract has been approved.
- 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.
- 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 evalua-

tion 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

- Students must demonstrate to the proposed faculty sponsor that they have the academic prerequisite necessary to perform the directed study.
- Non-matriculated students, generally, are ineligible to undertake a course by directed study.

Registration Authorization

- Registration for a course by directed study is authorized only after the directed study contract has been approved.
- 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 fifteen units. Nine of these units must be unique to the minor, the remaining units may also be applied to Integrative 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 Office of Student Development academic advisor. The student is required to meet with both their faculty advisor and an Office of Student Development academic 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 Office of Student Development academic advisor and the student is required to meet with both their faculty advisor and an Office of Student Development academic 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 assistant dean of academic support. The student is then required to meet with the assistant 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 assistant dean of academic support stipulating conditions for continued enrollment. The student is required to meet with the assistant 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 assistant dean of academic support stipulating conditions for re-enrollment. The student is required to meet with the assistant 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 documentation for review by the assistant dean of Student Development. The appeal must be received by the assistant 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 handbook of their admission year, including major, Integrative Learning and elective courses required to achieve the minimum semester hour units for the degree.

Degree Contract and Change of Handbook Contract

A degree is based on the handbook in effect at the time of admission and matriculation. Students may receive authorization through formal petition to change their handbook year. In doing so, the degree is revised based on all requirements (transfer policy, major(s), Integrative Learning, and electives) outlined in the university handbook in effect at the time the petition to change the handbook year is approved.

Change of Degree Program
Students who matriculate into one degree program, such as the Bachelor of Arts (BA) degree program, and desire to change to another degree program, such as the Bachelor of Architecture (BArch) 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 handbook 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 (BA) or the Bachelor of Fine Arts (BFA) 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 Integrative 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 handbook 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 BA and a BFA.

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 handbook in effect at the time of admission and matriculation, or the handbook 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 handbook in effect when the student first matriculated at the university, or the handbook in effect when a change of major and/or handbook 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's Office 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:
- Using books, notes, calculators, conversations with others (including text messages), etc. to complete a test or other assignment when such use is prohibited;
- 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);
- Reusing previously submitted work in whole or in part for credit or honors without authorization from the instructor;
- Copying from another student's test paper;
- Allowing another student to copy from a test paper;
- 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:
- Altering and resubmitting returned academic work without notice to the instructor;
- Citing information not taken from the source indicated;
- Listing sources in a bibliography not used in the academic exercise;
- 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:
- Quoting another person's actual words, complete sentences or paragraphs, or entire piece of written work without acknowledgement of the original source;
- Using another person's idea, opinion or theory even if it is completely paraphrased in one's own words without acknowledgement of the source;
- Borrowing facts, statistics, or other illustrative materials that are not clearly common knowledge without acknowledgement of the source;
- Submitting as your own any academic exercises (e.g., written work, printing, sculpture, design, etc.) prepared totally or in part by another;
- 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.
- 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:
- stealing, buying, or otherwise obtaining all or part of an unadministered test;
- selling or giving away all or part of an unadministered test including answers to an unadministered test;
- bribing any other person to obtain an unadministered test or any information about the test;
- entering a building or office for the purpose of obtaining an unadministered test;
- continuing to work on an examination or project after the specified time has elapsed;
- 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;
- 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;
- 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:
- an assignment to repeat the work, to be graded on its merits;
- a lowered/failing grade on the assignment;
- a lowered grade in the course;
- 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:

- Disciplinary warning
- Taking or repeating LSCI 105, Information Theory and Practice
- Other educational sanctions- a hold is placed on the student's registration and transcripts until the sanction is satisfactorily completed
- Placement on disciplinary probation
- Suspension
- 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.

Appeals Process

To Appeal the Decision of an Instructor:

- 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.
- Grounds for appeal are:
  - The student has new evidence available that was not available prior to the original decision.
  - The process as outlined was not adhered to and the break in process was substantial enough to have possibly affected the outcome.
  - The sanctions do not relate appropriately to the violation for which the student has been found to have committed.
- 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:

- 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.
- Grounds for appeal are:
  - The student has new evidence available that was not available prior to the original hearing.
  - 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.
- 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:

- 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.
- Grounds for appeal are:
  - The student has new evidence available that was not available prior to the original hearing.
  - 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.

- 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:

- 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).
- Never leave your computer unattended in a classroom, lounge, cafeteria, or any public place.
- Display your name in a prominent place on your computer and on your computer carrying case.
- Make every effort to register your computer system with your (or your family's) homeowner's insurance.
- Record the serial numbers of your system, and place these numbers in a secure location.
- 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 perma-nently 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
- 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.
- The person against whom the grievance is filed has an opportunity to review and respond to the written allegations.
- The dean of faculty and human resource officer will begin an investigation within twenty-four hours of receipt of the written grievance.
- The dean of faculty and human resource officer will convene a panel which will consist of the following:
  - 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;
  - 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.
- The panel will convene within five business days of completion of the investigation.

- A decision will be communicated to the student within two business days of the panel review.
- Appeals may be made if one or more of the following circumstances exist:
  - evidence is available that was not available prior to the original panel review;
  - 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:
- The right to inspect and review the student's education records within forty-five 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.
- 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.

- 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.
- 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.

Trustees and Administration

BOARD OF TRUSTEES