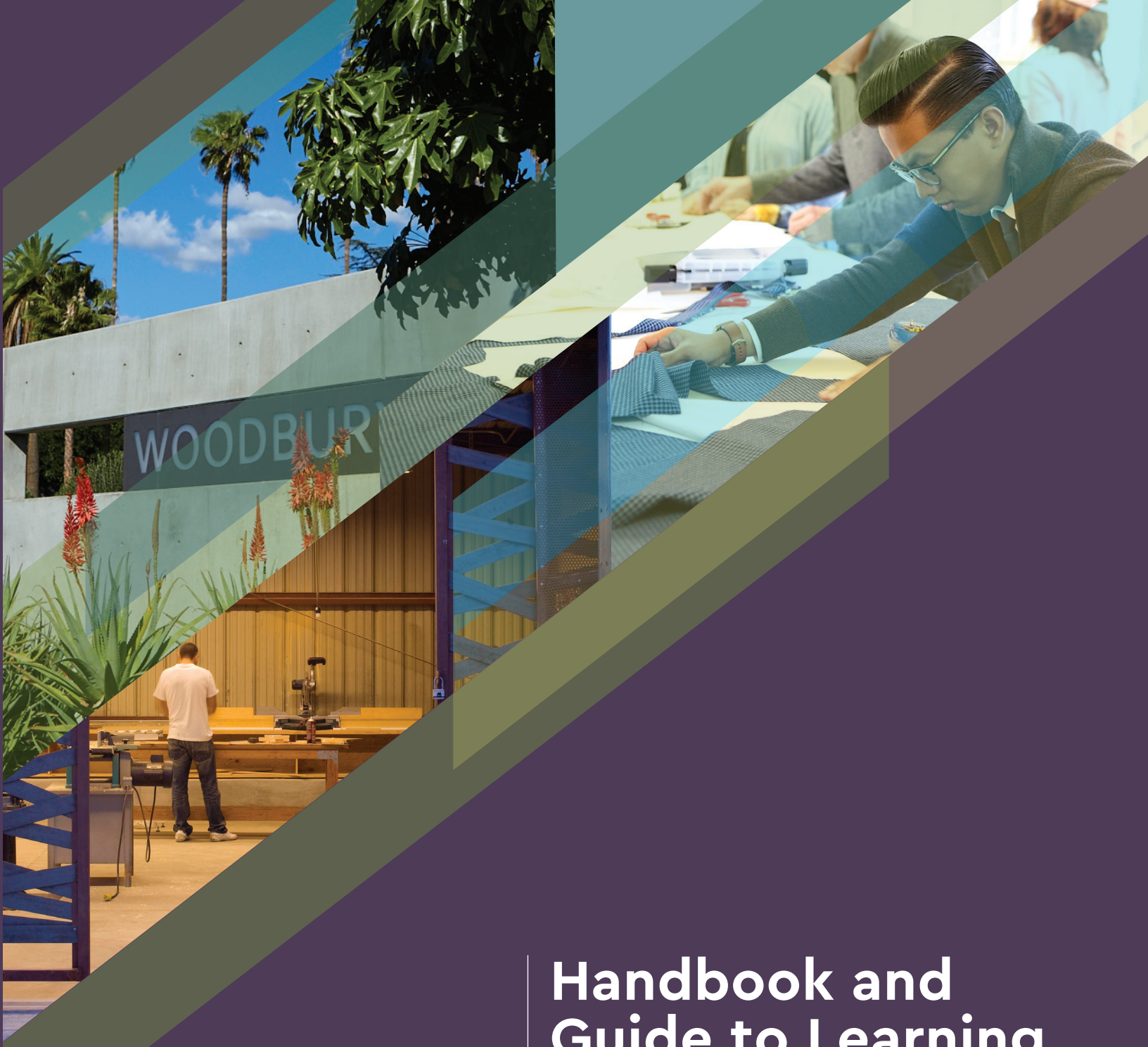

Handbook and Guide to Learning

2018 – 2019 CATALOG

WOODBURY
UNIVERSITY
FOUNDED IN 1884

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Academic Calendar 2018–2019

TRADITIONAL CALENDAR

Woodbury University's academic calendar includes three academic terms: Fall Semester; Spring Semester; and Summer Session.

	FALL 2018 (16 week)	SPRING 2019 (16 Week)	SUMMER 2019 (10 week)
Classes Begin	Aug. 20	Jan. 14	May 20
Late Registration ($75 late registration fee added)	Aug. 20-31	Jan. 14-28	May 20-24
Course Add/Drop Period	Aug. 20-31	Jan. 14-28	May 20-24
Last Day to Withdraw	Oct. 19	March 14	June 28
Last Regular Class	Nov. 27	Apr.30	July 19
Studio Finals	Nov. 28-Dec. 2	May 1 - 5	July 22-26
Final Examinations	Dec. 3-7	May 6 - 10	July 22-26
Spring Break		Mar. 11-15 Traditional classes only	
Woodbury University Enrichment Days No traditional day/evening classes – (Intensive classes meet on these days)	Oct. 8-9	Feb. 19	
Semester Recess	Dec. 10-Jan. 13	May 12-18	July 28-Aug. 18

SUMMER SUPER SESSION 6-WEEK INTENSIVE FORMAT

Summer Super Session courses must be dropped the Friday before classes begin to avoid incurring tuition charges

		SUMMER 2019
Super Sessions Begin		
Session 1		May 13
Session 2		July 1
Course Add Periods		
Session 1	*Add on or before:*	May 10
Session 2	*Add on or before:*	June 28
Course Drop Periods		
Session 1	*Drop on or before May 11 to avoid tuition charges*	May 11-17
Session 2	*Drop on or before June 29 to avoid tuition charges*	June 29 - July 5
Last Date to Withdraw from Course		
Session 1		May 31
Session 2		July 19
Last Regular Class		
Session 1		June 22
Session 2		Aug 10

7-WEEK INTENSIVE FORMAT

Woodbury undergraduate and graduate (MBA) programs are offered in seven-week modules during the day, evenings, and on weekends.

	Fall 2018	Spring 2019	Summer 2019
Module Classes Begin			
Session 1	Aug. 20	Jan. 14	May 13
Session 2	Oct. 15	Mar. 11	July 1
Registration Deadlines			
Session 1	Aug. 24	Jan. 12	May 11
Session 2	Oct. 19	Mar. 9	July 4

Payment: Payment due at time of registration or no later than the Friday of the 1st week of class.

Note: Registration in intensive courses is permitted through the first week of each session, with the exception of Business Classes: ***Please see Business Courses Add/Drop Periods Below.***

Add/Drop Periods (*for courses other than business)*			
Session 1	Aug. 20 - 24	Jan. 14 - 18	May 13 - 17
Session 2	Oct. 15 - 19	Mar. 11 - 15	July 1 - July 5
Business Courses Drop Periods			
Session 1	Aug. 17 - 24	Jan. 11 - 18	May 10 - 17
Session 2	Oct. 12 - 19	Mar. 8 - 15	June 28 – July 5
Business Courses Add Periods			
Session 1 *Add on or before:*	Aug.17	Jan. 11	May 10
Session 2 *Add on or before:*	Oct. 12	Mar. 8	June 28
Last Date to Withdraw			
Session 1	Sept. 14	Feb. 8	June 3
Session 2	Nov. 9	Apr. 5	July 26
Last Regular Class			
Session 1	Oct. 7	Mar. 3	June 30
Session 2	Dec. 2	Apr. 28	Aug. 18
Semester Recess	Dec. 3 - Jan 13	Apr. 29 - May 12	

FALL 5-WEEK INTENSIVE FORMAT (only for select psychology courses)

	FALL 2018
Module Classes Begin	
Session 1	Aug. 20
Session 2	Sept. 24
Session 3	Oct. 29
Registration Deadlines	
Session 1	Aug 20-24
Session 2	Sept. 24-Sept. 28
Session 3	Oct. 29-Nov.2
Course Add/Drop Periods	
Session 1	Aug 24
Session 2	Sept. 28
Session 3	Nov. 2
Last Day to Withdraw	
Session 1	Sept. 7
Session 2	Oct. 12
Session 3	Nov. 16

Woodbury University Graduation: May 11, 2019

WOODBURY UNIVERSITY BREAKS AND HOLIDAYS 2018/2019

(5-week or 7-week Intensive classes may be in session during these periods.)

Fall Semester 2018	Monday, September 3, Labor Day Thursday—Friday, November 22–23, Thanksgiving *December 10—January 13, Winter Break December 24—January 1, Campus Holiday Closure
Spring Semester 2019	Monday, January 21, Martin Luther King Jr. Day Monday, February 18, President's Day Monday—Friday, *March 11–15, Spring Break Friday, March 15, Spring Holiday Wednesday, March 27, Cesar Chavez Day (observed)
Summer Session 2019	Monday, May 27, Memorial Day Thursday, July 4, Independence Day

***** Woodbury University Offices will be open during the Winter and Spring Breaks, except for the Campus Holiday Closures as noted above.

Registration for Spring 2019 and Summer 2019/Fall 2019

The registration periods for semesters in the 2018/2019 and 2019/2020 Academic years are **tentatively scheduled**, and as a result, the actual dates registration begins are subject to change. Information will be provided to all students regarding advising and registration periods and also will be posted on the university portal as we approach those periods.

Academic Advising and Course Selection Period for Returning Students	
SPRING 2019	Oct. 29, 2018
SUMMER 2019	Oct. 29, 2018
FALL 2019	March 18, 2019

General Open Registration for Returning Students	
SPRING 2019	Nov. 26, 2018 - Jan. 28, 2019
SUMMER 2019	Nov. 26, 2018 - Jan. 28, 2019
FALL 2019	April 22, 2018 – Aug. 30, 2019

Financial Aid Calendar

Students reapplying for financial aid assistance for 2018/2019 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.

2018/2019 Priority Filing Date for Returning Students	
FALL 2018	April 2, 2018
SPRING 2019	October 29, 2018
SUMMER 2019	March 18, 2019

Students reapplying for financial aid assistance for 2019/2020 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.

2019/2020 Priority Filing Date for Returning Students	
FALL 2019	April 1, 2019
SPRING 2020	October 30, 2019
SUMMER 2020	March 17, 2020

Handbook and Guide to Learning

Woodbury University 2018–2019 Catalog

Accreditation

Woodbury University is accredited by the Western Association of Schools and Colleges (WASC) Senior College and University Commission (WSCUC: 985 Atlantic Avenue, Suite 100; Alameda, CA 94501; (510)748-9001) and is approved by the Bureau for Private Postsecondary Education.

WASC granted Woodbury University its original regional accreditation in 1961.

Woodbury's Architecture program was granted accreditation by the National Architectural Accrediting Board (NAAB) in 1994.

Woodbury University's School of Business received its accreditation from the Accreditation Council for Business Schools and Programs in the spring of 1991. It received additional accreditation from the Association to Advance Collegiate Schools of Business (AACSB) in the spring of 2014.

The University's Interior Architecture program was accredited by the Council for Interior Design Accreditation (CIDA)—formerly known as FIDER—in 1991. Additional accreditation was granted by the National Association of Schools of Art and Design (NASAD) in 2008.

Along with Woodbury University's Interior Architecture program, the University's programs in Animation, Fashion Design, and Graphic Design received accreditation from the National Association of Schools of Art and Design (NASAD) in 2008. The Filmmaking program also received accreditation from NASAD in 2015.

Woodbury University's Game Art & Design program received plan approval from NASAD in 2012.

Veterans Affairs

Woodbury University degree programs are approved for Veterans Affairs educational funding benefits under U.S. Code Title Number 38. Veterans and dependents are required to comply with VA regulations under sections 21.4135, 21.4235, and 21.4277 with regard to required class attendance and acceptable academic progress.

Nondiscrimination Policy

Woodbury University is committed to providing an environment that is free from any form of discrimination or 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 to prohibit all forms of such discrimination or harassment among University faculty, students, staff, and administration.

Disclaimer

Woodbury University reserves the right to modify locations and policies 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 2018 through Summer Session 2019.

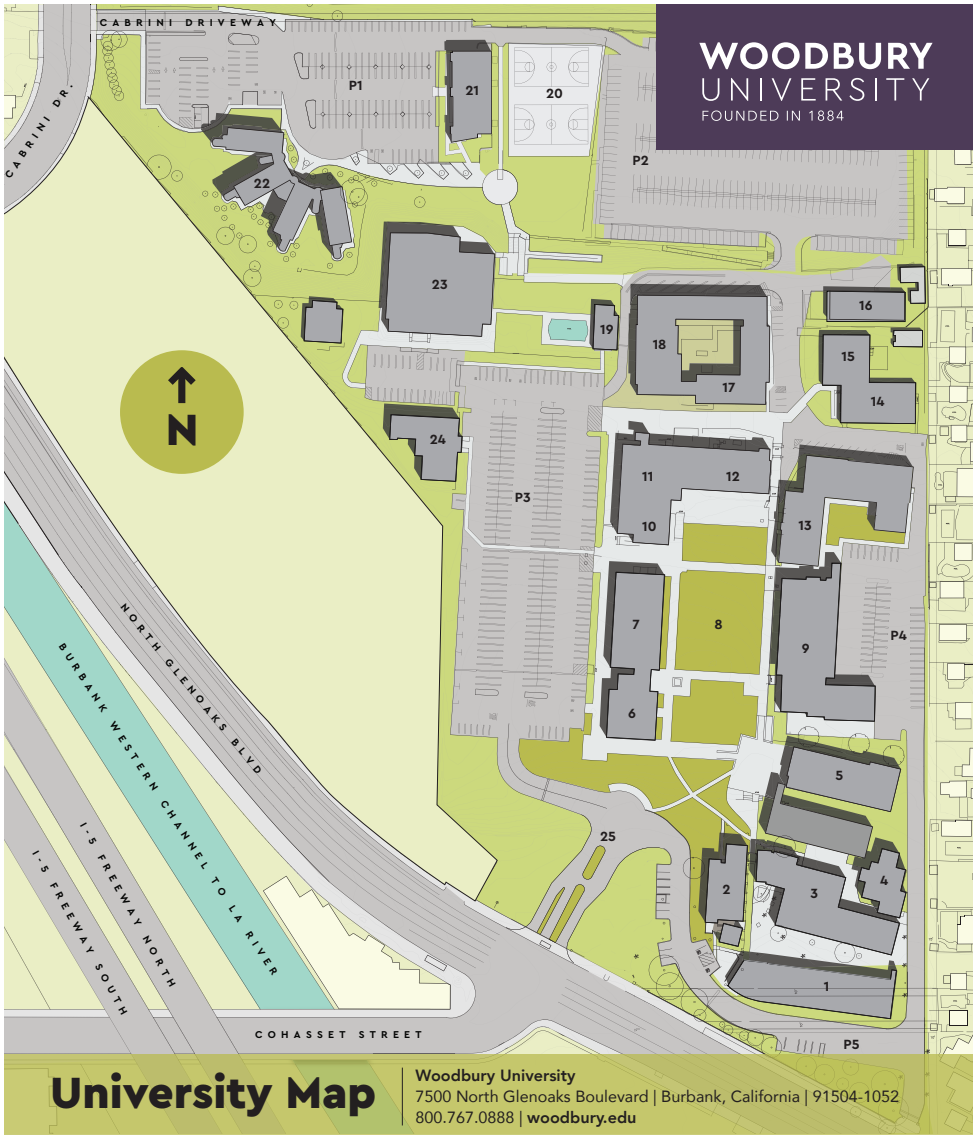
Curricular Changes

Courses listed in this handbook are subject to changes initiated by departments or programs approved by the Curriculum Committee, the Woodbury University Faculty Association (WUFA), and the Office of Academic Affairs (OAA).

Changes in curricula for the ensuing year are published in the handbook supplement or in the following academic year's catalog.

Locale

Woodbury University's main campus 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 convenient access from the Golden State Freeway (I-5) at 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 Bachelor of Architecture (BArch) program, a professional Master of Architecture (MArch), and two post-professional Master's degrees in Architecture. Additional off-campus sites are located in Hollywood, Glendale, Beverly Hills, and at the Los Angeles County Sheriff's Headquarters.

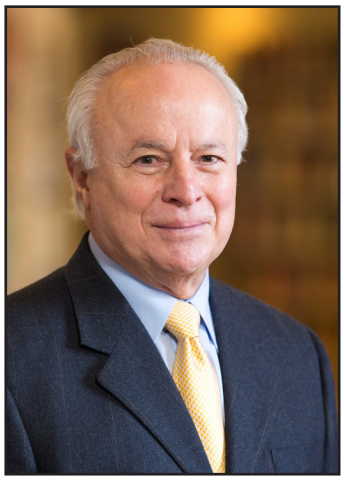


University Map

Woodbury University
7500 North Glenoaks Boulevard | Burbank, California | 91504-1052
800.767.0888 | **woodbury.edu**

Academic Affairs **6**
Admissions **7**
Advancement **6**
Ahmanson Main Space **1**
Alumni Quad **8**
ASWU House/Pool **19**
Bookstore **17**
Bowman Conference Room ... **9**
Business Office **7**
Cabrini Hall **11**
Central Services **15**
College of Liberal Arts **13**
Counseling Services **14**
Design Center **23**
Entertainment Media **21**
Enkeboll Courtyard **5**
Faculty Annex and Conference Room **24**
Financial Aid **7**
First Aid Station **15**
Fletcher Jones Foundation Auditorium **9**
Hensel Hall **6**
Human Resources **6**
Information Booth **25**
Information Technology **7**
Isaacs Faculty Center **13**
Kirkendall Conference Room **13**
Los Angeles Times Library **5**
Lynn Saffell Board Room **6**
Malburg Atrium **9**
Miller Hall **7**
Naidorf Hall **2**
Nan Rae Gallery **10**
Nielsen Conference Room ... **13**
North Hall **22**
Office of the President **6**
Parking **P1-P5**
Physical Plant Operations **16**
Powell Gallery **23**
Registrar **7**
Security **15**
Architecture Complex **1–3**
School of Architecture Offices **13**
School of Business **9**
School of Media, Culture & Design Offices ... **13**
South Hall **18**
Student Affairs **14**
Nielsen Athletic Complex **20**
Wedge Gallery **3**
Whitten Student Center **14**
Woodshop **4**
Woody's Cafe **12**
Writing Center **14**

President's Message



Welcome to Woodbury University, where engagement, innovation, and transformation empower people to accomplish extraordinary things!

Established in 1884 as a small, private, non-profit institution, Woodbury University today is ranked 14th on Money Magazine's list of "Colleges that Add the Most Value." Located in the heart of the Southern California creative economy, its two extraordinary geographic locations benefit the institution's architecture, design, business, and liberal arts programs. Within a few miles of its two campuses are some of the most innovative companies in the world, including the Walt Disney Company and Warner Bros. Studios. Creative enterprises like these are at the core of our academic programs. Specifically, three of Woodbury University's key differentiators are: every major requires an internship before graduation; our award-winning faculty members mentor and focus on faculty-student interaction; and more than 90% of Woodbury graduates secure jobs in their chosen fields.

With more than twenty undergraduate and graduate majors in the Schools of Architecture, Business, Media, Culture & Design, and the College of Liberal Arts, each program is built on a strong, practice-based professional and liberal arts foundation, and on an extensive résumé of accolades. For example, I am proud to share that five of our programs have been granted accreditation from national rating organizations, and that four of our majors are also ranked in the top 25 in the nation. In addition, the Woodbury name is recognized as a leading university by the likes of the *Economist, U.S. News & World Report, Colleges of Distinction, Graphic Design USA, DesignIntelligence*, and *Animation Career Review* as offering top-notch academic programs and preparing students for excellence in their chosen fields and in their lives.

Our students hail from more than forty countries and reflect the cultural diversity of Southern California and beyond. More than half are the first in their families to earn a college degree. Many choose to take advantage of opportunities for travel to far-off lands as part of their Woodbury experience. Our alumni can be found in all fifty states and in forty-nine countries, and our faculty is comprised of the best minds in the academic world, as well as top professionals in their respective fields. Over the years, Woodbury University graduates have founded and built businesses, headed national publications, become noted fashion designers for movies and television, won design competitions, held public office, led non-profit organizations, and much more. Almost all of our students report that their Woodbury education taught them to look beyond their individual career interests, and to collaborate with others to find innovative solutions to a wide range of community challenges.

As we celebrate more than 130 years of academic excellence, I invite you to visit our website and our campuses in Burbank and San Diego (Architecture only) and learn more about what Woodbury University has to offer. It very well might change your life—and the world!

Cordially,

David M. Steele-Figueredo, PhD
President, Woodbury University

The Woodbury Culture

MISSION STATEMENT

Core Purpose
Woodbury University transforms students into innovative professionals who will contribute responsibly to the global community. We achieve academic excellence by focusing on purposeful student engagement, establishing external partnerships, and ensuring that our processes, services, and environment enrich the student experience.

Our Contribution to Society
Successful Woodbury graduates are ambassadors for the University. They are visionary 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
Woodbury University cultivates a personal, interactive learning environment that focuses on an innovative, practice-based professional and liberal arts education. We add distinct value with our focus on faculty-student interaction and support for student development and achievement. We focus on our Core Values and Strategic Principles to enable the success of our students, of employers who hire our graduates, as well as the community at large.

Core Values
Excellence: Woodbury is driven by standards of excellence in teaching, services, student well-being, community safety, and sustainable practices.

Ethics: Woodbury sets the highest standards of academic and professional behavior to encourage social responsibility.

Aspiration: Woodbury pursues ever-higher levels of competitiveness, distinctiveness, and service learning.

Community: Woodbury builds a culture that values diversity, open communication, collaboration, and engagement.

STRATEGIC PRINCIPLES

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

Design Thinking
Develop the ability, desire, and confidence to imagine new ideas to create impact and make a difference.

Transdisciplinarity
Harness the creative power of multiple disciplines and communities that broaden perspectives across academic boundaries.

Civic Engagement
Achieve civic fulfillment through the process of giving back.

Entrepreneurship
Foster a culture of creativity, innovation, and opportunity.

Our History

In the late nineteenth century, Los Angeles was a 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 storefront on North Main Street, the historic link between Woodbury and the economic infrastructure of Southern California was forged and has been maintained throughout the history of the University.

For its first 103 years, the University occupied various locations in central Los Angeles, moving whenever necessary to accommodate the growth of its student body. In 1931, the Division of Professional Arts was established to focus on the fields of design that are closely allied with business. Woodbury then became a college of business administration and design. In 1937, despite a worldwide recession, legendary President R. H. "Pop" Whitten led the effort to build new facilities at 1027 Wilshire Boulevard. For fifty years, this location served as the University's campus and saw the return of World War II and Korean War veterans, and thousands of other students who were the first in their families to attend college. In 1969, Woodbury introduced a graduate program leading to a Master's degree in Business Administration (MBA). In 1972, Woodbury became a non-profit institution of higher education, and in 1974, Woodbury College became Woodbury University and began its initial efforts to raise money from friends and alumni. 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 its current location, a 22.4-acre campus in Burbank/Los Angeles. Classes began at these new facilities in October 1987.

In 1998, Woodbury opened a campus in San Diego, where it offers a bachelor's degree (BArch) and both professional and post-professional master's degrees in architecture.

Our Faculty

Approximately 75 full-time faculty and more than 150 adjunct faculty members constitute the group of dedicated educators who embody Woodbury University's academic mission through their intellectual pursuits, scholarly inquiries, creative works, and professional expertise. Their academic endeavors—specifically instruction and curriculum design—along with their professional practices in their respective fields, shape the educational experiences of the University's students. The teaching, mentoring, and advising that our faculty provides to students helps pave the way for our graduates to not only succeed professionally, but also become lifelong learners. Ultimately, our faculty members honor the charge to "transform students into innovative professionals who will contribute responsibly to the global community," and they accomplish this by embedding the University's four Strategic Principles—design thinking, transdisciplinarity, civic engagement, and entrepreneurship—into each student's educational experience.

Our Students

For 133 years, Woodbury University has helped students of diverse genders, races, ethnicities, and economic classes achieve their dreams. Today, Woodbury's student body consists of approximately 32% White non-Hispanic students, 29% Hispanic students, 8.5% Asian students, 23% international students, and 3% 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 student population is 51% male and 49% female. Many students come from local communities with varied socio-economic and racial backgrounds and are the first in their families to attend college. All Woodbury students have an earnest desire to learn, and a belief that through the attainment of professional and academic skills, they can advance their lives, the lives of their families, and the communities they come from.

The Unique Characteristics of a Woodbury University Degree

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 seek to contribute, to provide students with 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 evolution, Woodbury has adhered to core principles that value ethical behavior, student empowerment, diversity, and a rigorous professional education grounded in the liberal arts. Some of the unique characteristics of a Woodbury degree include:

Transformation: We have historically catered to first-generation students raised in modest family circumstances.

Experiential learning: We educate using innovative pedagogies in a project-based learning environment, and require students to serve internships before graduation.

Culture of engagement: We create a culture of community engagement, social responsibility, ethical behavior, and pride in the institution.

Student success: We instill in our graduates our Core Values (Excellence, Ethics, Aspiration, Community) along with the knowledge and skills they will need to succeed in a dynamic global economy.

The Woodbury Academic Journey

Preface: How to Use this Book

Woodbury University believes that our central purpose is to foster student learning; we believe that the advancement of learning should be at the core of every University action and communication, including this book. This book's purpose is to provide a handbook to learning that lays open the experiences and the resources the University will bring to bear in helping students learn. It is also a practical guide to supporting processes—such as registration and conduct—and it offers a glimpse of the community where Woodbury Learning takes place.

This book will provide a sense of the journey students undertake, a journey to be shaped by both experiences as individuals and as members of the greater University community. It explains what students will learn, how students will learn, and how students and others will know that they have learned.

The Purpose of Education: To Transform

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

Academic Freedom

In conformity with higher education practices in use 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 instructors deem educationally effective and professionally appropriate. Instructors are encouraged to keep abreast of developments in their fields, and to share this knowledge and understanding with their students.

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

Faculty members have the opportunity to offer students a model of clear thinking and fair evaluation, and should consider the responsibilities placed upon them by the fact that their approach may become the student's approach to value judgments. Instructors at Woodbury University should recognize that, in demeanor and appearance, they are setting a standard for professionals in the field.

Courses of Study:

The Heart of Your Transformative Experience

ACADEMIC PROGRAMS

Woodbury University comprises three schools: the School of Business, the School of Architecture, and the School of Media, Culture & Design; and one college, the College of Liberal Arts. They offer undergraduate degrees in Accounting, Marketing, Fashion Marketing, Management, Architecture, Interior Architecture, Animation, Communication, Fashion Design, Game Art & Design, Graphic Design, Psychology, Filmmaking, Applied Computer Science, History, Interdisciplinary Studies, Political Science, Professional Writing, and Public Safety Administration; and graduate degrees

in Business Administration, Architecture, Interior Architecture, and Landscape Architecture. In addition to traditional modes of learning, Woodbury offers a number of selectively chosen programs in non-traditional formats, using cohorts and intensive methodologies that allow working students 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 123–128 semester units of credit and can be attained in most majors in the School of Media, Culture & Design, and in Interior Architecture. The BBA requires a minimum of 120 semester units of credit and can be attained in Accounting, Marketing, Fashion Marketing and Management. The BA and BS require a minimum of 120 semester units of credit; the BA can be attained in Communication, Interdisciplinary Studies, Leadership, Politics and History, and Psychology; and the BS in Interdisciplinary Studies and Applied Computer Science. The minimum requirement for the BArch degree is 160 semester units of credit. Most majors require an internship or other work experience. These are described in the sections pertaining to the individual degree programs.

Undergraduate Degrees	Required Semester Units for Degree
BA, Communication	120 units
BA, History	120 units
BA, Interdisciplinary Studies	120 units
BA, Leadership	120 units
BA, Political Science	120 units
BA, Psychology	120 units
BArch	160 units
BBA, Accounting	126 units
BBA, Marketing	126 units
BBA, Fashion Marketing	126 units
BBA, Management	126 units
BFA, Interior Architecture	128 units
BFA, Most majors in the School of Media, Culture & Design	123-128 units
BS, Interdisciplinary Studies	120 units
BS, Applied Computer Science	120 units

Graduate Degree Programs
The University offers graduate curricula leading to the degrees of Master of Architecture (MArch), Master of Arts (MA), Master of Business Administration (MBA), Master of Landscape Architecture (MLA), Master of Interior Architecture (MIA), and Master of Science in Architecture (MSArch).

Graduate Degree	Required Semester Units for Degree
MArch 2-year track	63 units
MArch 3-year track	93 units
MSArch	36 units
MSArch, Real Estate Development	36 units
MIA 2-year track	63 units
MIA 3-year track	93 units
MLA 2-year track	60 units
MLA 3-year track	90 units
MBA	36 units (up to 54 units if required to take PMBA courses)

The Curricula

Classroom experiences are designed to focus on students as individual learners with specific needs for personal growth. These experiences help students attain the skills and knowledge expected of all college graduates, as well as the information and abilities essential to their chosen fields. Those skills and those varieties of knowledge are formed by a sequence of experiences that ultimately outfits each student to become more independent and creative.

Each individual curriculum and course has a set of student learning outcomes. As students progress toward graduation, they are able to see clearly and in measurable terms the success of each experience through their assessment of each learning outcome completed. In this handbook, each program has identified a set of student learning outcomes that clearly define what students will be able to do upon graduation. Each program learning outcome is informed by four larger institutional learning outcomes.

INSTITUTIONAL LEARNING OUTCOMES

Woodbury University's academic programs adhere to the four strategic principles by using them to inform our Institutional Learning Outcomes (ILOs):

Design Thinking ILO
Demonstrate iterative processes to create impactful and innovative solutions.

Transdisciplinarity ILO
Integrate multiple perspectives and practices to develop broadly informed approaches.

Civic Engagement ILO
Apply critical knowledge, skills, or values to strengthen communities.

Entrepreneurship ILO
Transform challenges into opportunities for growth and success.

In addition to the four Institutional Learning Outcomes, each program has developed Program Learning Outcomes to provide students with the requisite knowledge to succeed in their professions.

CURRICULUM MAP

The curriculum map identifies required skills and knowledge necessary to move from one course to the next. The curriculum map is used by the faculty to ensure that each course is focused on both the individual course as well as the course in the context of the overall. In this handbook, you will find curriculum maps that show where students will encounter and master the skills and knowledge needed to reach their goals.

ASSESSMENT PROCESS

The assessment process is used to confirm that students are prepared for the next steps, and also allows the faculty to address any areas needing improvement in order for students to finish successfully. That might mean adjusting the journey to fit individual needs. The assessment process also informs changes in the curriculum for future students, so that the experience can be progressively successful. In this handbook, you will find the places where students' overall progress will be assessed in order to continually improve the process of getting them to their destination.

At the end of their journey—as well as along the way—students will see the development of what they know and of what they can do and demonstrate to others. These developments are called the RESULTS OF LEARNING. From these results, others will know that our students have what it takes to make an impact in their professions, in their lives, and in their communities. In this handbook, there are lists of the tangible results of learning in each program.

In addition, students will find the courses, as well as the other experiences—such as travel study, leadership opportunities, involvement in civic engagement encounters, and internships—that will help shape their transformative journey. Students will also find the names and qualifications of their guides and mentors, our faculty. Students will work closely with faculty members who take an active interest in their success and who will work to find ways to support and improve student learning.

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

GENERAL EDUCATION: DISTRIBUTED INTEGRATIVE LEARNING MODEL

The General Education curriculum serves as a foundation and an elaboration for all student learning at the University and describes the common knowledge and skills expected of every college graduate. Integrative learning describes a way of constructing connections between different bodies of knowledge so that learning in one area can be applied in another, and new ways of seeing and changing the world can develop. Together, the two help students acquire learning and abilities that will allow them to be successful in a variety of fields and endeavors and meet the demands of new developments in their lives and careers.

A common educational experience based on the values and principles of Woodbury University emerges from this process of integrating knowledge. This common experience is built through courses in the humanities and the natural and social sciences, including ethics, environmental studies, art history, and interdisciplinary studies, creating a foundation of writing and speaking skills as well as information and mathematical literacy. General education is an integral part of all University degrees and addresses the need for all students to be skilled, creative, well-informed, and socially responsible members of the community and of the world.

To achieve greater student success, the General Education curriculum employs an assessment-based approach to the design of student learning outcomes, drawing upon traditional forms of defining bodies of knowledge, core competencies, and institutional values to create collaborations across disciplines, schools, and programs. This task requires the collaboration of all elements within the University. As such, all three schools and the College of Liberal Arts have a role in providing and sustaining the General Education curriculum, which is comprised of the general education courses, selected areas of study, as well as designated courses in a student's major curriculum.

Mission
Inspire students to synthesize knowledge and action; make simple connections among multiple ideas to create complex solutions; cultivate involved, effective, and responsible citizens; understand multiple applications of knowledge; and advance students' understanding of themselves and the world in which they live.

General Education Learning Outcomes:

Knowledge:

1. Students will be able to understand the diverse ways of thinking that underline the search for knowledge in the humanities, sciences, and social sciences. Students will be able to understand the diverse ways of thinking that underline the search for knowledge in the humanities, sciences, and social sciences.

Intellectual and practical skills:
(addressing the five core competencies)

2. Quantitative Reasoning: Students will be able to employ the higher-order reasoning and critical thinking skills needed to understand and create sophisticated arguments supported by quantitative data.

3. Critical Thinking: Students will comprehensively explore issues, ideas, artifacts, and events, apply empirically based research and information literacy to decision making, and analyze alternative outcomes against relevant criteria and standards before accepting or formulating opinions or conclusions.

4. Information literacy: Students will assess the value and ethical implications of various sources of information, evaluate different research methodologies and processes, understand research as an iterative inquiry, and be able to extract meaningful knowledge from information.

5. Oral Communication: Students will be able to communicate effectively by means of spoken language for informational, persuasive, and expressive purposes.

6. Written Communication: Through iterative experiences across the curriculum, students will learn to develop and communicate ideas in writing, engaging various genres, styles, and methodologies.

Personal/Social Responsibility:
(addressing Civic Engagement & Entrepreneurship)

7. Students will develop an understanding of the importance of responsible citizenship and acquire the knowledge needed to analyze conditions and create opportunities in order to offer solutions to real world challenges, in both human and non-human networks, on both personal and global levels.

Applied Learning:
(addressing Transdisciplinarity & Design Thinking)

8. Students will be able to investigate relationships among multiple disciplines, then synthesize knowledge and skills from those investigations in order to create innovative solutions.

GENERAL EDUCATION REQUIREMENTS

Woodbury University General Education requirements total 49 units and comprise three broad categories: Core Competencies Courses (19 units), Breadth Courses (21 units), and Institutional Learning Outcome Courses (9 units).

1. Core Competency courses ensure that students acquire the foundational skills necessary to build an advanced body of knowledge in their chosen disciplines and pursue greater academic endeavors.

2. Breadth Courses provide students with opportunities to add meaning to their chosen courses of study by infusing their body of knowledge with diverse liberal arts disciplines, adding student-driven meaning to their curricular requirements.

3. Institutional Learning Outcome Courses provide knowledge that makes the Woodbury University curricular programs unique to our community of learners.

Core Competencies
Students must take the following courses:

1.	Written communication	WRIT 111 and WRIT 112	6 units
2.	Oral communication	COMM 120	3 units
3.	Informational Literacy	LSCI 105 or LSCI 106	1 unit
4.	Critical thinking	INDS 1XX	3 units
5.	Quantitative literacy	MATH 220, 226, 249, 251, 270 or PSYC 220	3 units
6.	Scientific Investigation	ENVT 220	3 units
	TOTAL CORE COMPETENCY UNIT REQUIREMENT		19 units

Note:
1. If a student has already completed the equivalent of LSCI 105 or LSCI 106 with a grade of "C" or better at another institution, the student is exempt from taking it here. The burden of proof is on the student, who must provide an official transcript by the end of the student's second semester in residence at Woodbury.
2. Students without college-level or AP math credits must take a math placement test upon entry. Students may test into MATH 049 Elementary Algebra or MATH 149 Intermediate Algebra. Students must demonstrate foundational competency in mathematics through MATH 149 before enrolling in their major's 200-level (core competency—see below) math course.

MATH 049	Elementary Algebra
MATH 149	Intermediate Algebra

Breadth
Students must take the following courses:

1. Natural Science with a lab (see partial list below):	3 units
2. Social Science (see partial list below)	3 units
3. Humanities (see partial list below)	3 units
4. Lower-division General Education (Some majors specify this course requirement.)	3 units
5. Upper-division General Education (300 level) (Some majors specify this course requirement.)	3 units
6. Upper-division General Education Principle (300 level)	3 units
7. Unrestricted General Education (Some majors specify this course requirement.)	3 units
TOTAL BREADTH COURSE UNIT REQUIREMENT	21 units

Institutional Learning Outcome Courses
Students must take the following courses:

1. Civic Engagement	PHIL 210 or Departmental Ethics Courses	3 units
2. Entrepreneurship	Major Requirement	0 units
3. Design Thinking	ARTH 204, 205, or ARTH Topics Course or Departmental Design History Courses (see list below)	3 units
4. Transdisciplinarity	INDS 3XX or Transdisciplinary Seminar	3 units
TOTAL INSTITUTIONAL LEARNING COURSE UNIT REQ.		9 units

Below is a partial list of the Woodbury courses that fall into the larger liberal arts and sciences categories comprising the general education breadth coursework 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 (Animation, Architecture, Art History, Communication, Fashion Design, Filmmaking, Game Art, Graphic Design, Interior Architecture)

ANIM 240	History of Animation 1
ANIM 241	History of Animation 2
ANIM 245	Iconic Films: Essentials for Animators
ARCH 267	World Architecture I
ARCH 268	World Architecture II
ARTH 204	History of Modern Art
ARTH 205	History of Contemporary Art
ARTH 211	History of Latin American Art
COMM 222	Film Studies
FDES 260	History of Fashion 1
FDES 261	History of Fashion 2
FILM 101	Film History 1
FILM 102	Film History 2
GAME 224	History of Games
GAME 226	History of Games: Case Studies
GDES 260	History of Graphic Design 1
GDES 265	History of Graphic Design 2
INAR 164	Interior Architecture History I
INAR 265	Interior Architecture History II

Natural Sciences (Biology, Physics)

BIOL 230	Biology (laboratory course)
BIOL 231	Human Biology (laboratory course)
BIOL 232	Botany (laboratory course)
PHYS 243	Physics for Architects (laboratory course)

Humanities (Communication, Foreign Language, History, Interdisciplinary Studies, Literature, Philosophy, Political Science, Writing).

CHIN 101	Beginning Chinese I
COMM 203	Communication Theory
COMM 210	Interpersonal Communication
COMM 100	Media Culture
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
POHI 101	The State, the Economy, and the City
POHI 102	Wars, Gods, and Revolutions
WRIT 212	Rhetoric and Design

Social and Behavioral Sciences (History, Interdisciplinary Studies, Anthropology, Sociology, Psychology, Communication, Political Science)

SOCI 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
POHI 101	The State, the Economy, and the City
POHI 102	Wars, Gods, and Revolutions
PSYC 200	Introduction to Psychology
PSYC 210	Developmental Psychology
PSYC 270	Topics in Psychology
URBS 100	Introduction to Urban Studies

Notes:

1. Communication and Politics and History courses fall into either Humanities or Social and Behavioral Sciences depending on the course content. Verify with your Academic advisor or the Registrar's office the categories of specific courses.

Lower-Division General Education Requirements

Lower-division courses provide an opportunity for students to investigate courses that are of interest to them from the above-mentioned Breadth Courses. These allow students to study subject content outside their chosen discipline that they feel informs that discipline with knowledge tailored to the student's interests. Students can choose one course within the Art History, Natural Sciences, Humanities, or Social and Behavioral Sciences selections partially listed above.

Upper-Division General Education Requirements
Upper-division courses develop the goals of an integrative learning curriculum at a higher level of complexity and skill. Students are required to complete three advanced courses: 1) a deep study of a specific general education discipline; 2) a study based on one of the University's four principles; and 3) a study that is either transdisciplinary or interdisciplinary in nature. The first two fulfill Breadth requirements. The one that is either transdisciplinary or interdisciplinary in nature fulfills a requirement for Institutional Learning Outcomes.

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.). A minimum of three separate measures of student performance is required, but at this level, at least two of these must be written assignments involving critical thinking and at least one opportunity to revise a written assignment must be provided.

Class size is limited to twenty students. Prerequisite to all upper-division general education courses is completion of WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design with a grade of C or better and completion of a 1-unit Information Theory and Practice course (LSCI 105 or 106) also with a grade of C or better, to help students further integrate learning from across their educational experience.

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
ARTH 331	History of Modern Painting
ARTH 332	History of Photography
ARTH 333	History of Land Art
ARTH 334	Curatorial Studies: Theory and Criticism
ARTH 337	Video Art: Blurred History, Theory & Practice
ARTH 338	History of Performance Art
ARTH 339	History of Art and Violence
ARTH 340	History of Zombie Films, Art, and Literature
ARTH 341	History of Avant-Garde Film
ARTH 342	Art Theory and Practice
ARTH 343	History of Digital Art and Electronic Media
ARTH 370	Topics in Art History
ARTH 375	Field Experience
BIOL 370	Topics in Biological Science
COMM 314	Contemporary Journalism
COMM 323	Cultural Studies
COMM 327	Gender and Communication
COMM 330	Social Media
COMM 335	Media and Social Change
COMM 341	Film Genres
COMM 342	Film Noir
COMM 350	World Cinema
COMM 370	Special Topics in Communication
FILM 302	World Film History
FILM 305	History of Film Directing
INAR 366	Contemporary IA History and Theories
INDS 322	Music and Literature
INDS 325	L.A. Stories
INDS 327	Film and Literature
INDS 328	Reading the West
INDS 340	Human Agency & Interior Spaces
INDS 370	Topics in Interdisciplinary Studies
LITR 328	American Experiences
LITR 330	Autobiography
MATH 370	Topics in Mathematics
PHIL 310	Aesthetics
PHIL 311	Moral Philosophy
PHIL 312	Philosophy of Religion
PHIL 314	Existentialism
PHIL 315	Celebrity
PHIL 316	Philosophy of History
PHIL 317	Philosophy of Architecture
PHIL 370	Topics in Philosophy
PHYS 370	Topics in Physical Science
POHI 321	International Wars
POHI 322	Civil Wars
POHI 323	Genocides
POHI 325	Modern Revolutions

POHI 326	Terrorism
POHI 331	Classic Political Theory
POHI 332	Contemporary Political Theory
POHI 333	Globalization
POHI 335	Migration and Colonization
POHI 336	Liberation and Decolonization
POHI 337	United States Constitutional Law
POHI 339	The Holocaust
POHI 370	Topics in Politics and History
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 313	Social Cognition
PSYC 314	Psychology of Gender
PSYC 315	Industrial/Organizational Psychology
PSYC 316	Cross-Cultural Psychology
PSYC 317	Media Psychology
PSYC 318	Consumer Behavior
PSYC 320	Sensation and Perception
PSYC 321	Neuropsychology
PSYC 322	Marriage and Intimacy
PSYC 324	Psychology of Fear
PSYC 325	Psychology of Fashion
PSYC 331	Advanced Statistics for the Behavioral Sciences
PSYC 370	Topics in Psychology
SOCI 370	Topics in Sociology
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 331	Food and the City
WRIT 312	Rhetoric and Electronic Environments

The above list is comprehensive for courses meeting the first requirement for a deep study of a specific general education discipline. For the second requirement—a study based on one of the University's four principles—please refer to your particular major program worksheet or consult your faculty advisor, as these courses are often offered by that program. The third requirement—a seminar that is transdisciplinary or interdisciplinary in nature—is designated each semester from courses offered by the College of Liberal Arts from the above listing and new topics courses. In general, the School of Media, Culture & Design administers the programs in Anthropology, Communication, Filmmaking, Psychology, and Sociology; the College of Liberal Arts administers all others.

Academic Proficiencies and Placement
Students are required to demonstrate the following proficiencies or undertake coursework to achieve the proficiency:

Writing Proficiency and Placement
Woodbury University offers a sequence of courses to complete its writing requirement. Students are placed into a course in this sequence after their writing is evaluated. The potential classes are:

1. Writing 100, Bridge to Academic Writing (for those who need it)
2. Writing 111, Academic Writing I
3. Writing 112, Academic Writing II

Students who have not taken any college-level Writing courses or AP exams must register for and complete the Writing Placement Exam. This is a timed, on-campus exam during which students have 45-minutes to complete a four or five paragraph essay responding to a prompt. Based on the essay, students are placed into one of the Writing classes detailed above. Students are only allowed to take the Writing Placement Exam once. Additionally, students must complete the Writing Placement Exam before attending Student Orientation and Advising (SOAR).

Students who have received a transcript evaluation from the Office of the Registrar in which it is indicated that they are receiving credit for Writing 111 and have therefore been placed into Writing 112 do not need to complete the Writing Placement Exam. It is advised that these students enroll in Writing 112 during their first semester.

Students who have received a transcript evaluation from the Office of the Registrar in which it is indicated that they are receiving transfer credit for both Writing 111 and Writing 112 do not need to complete the Writing Placement Exam. These students must submit a Writing Portfolio to ensure their writing meets the Woodbury standard. Portfolio guidelines can be found on the website or by contacting the chair of the Writing Department.

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 the 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:

- by completing LSCI 105 Information Theory and Practice with a grade of "C" or better;
- by completing LSCI 106 Information Sources in Architecture and Interior Architecture with a grade of "C" or better;
- by earning a grade of "C" or better in an equivalent course at another institution.

More details about Information Literacy can be found in this guide under the College of Liberal Arts.

MATHEMATICS PLACEMENT

All students must successfully complete one or more college-level mathematics classes. These requirements will vary depending on your major; courses in college-level mathematics are Statistics, College Algebra, Business Math, Business Statistics, and Trigonometry with Descriptive Geometry. For incoming 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 better may be placed in MATH 149 Intermediate Algebra. These students may enroll in a 200-level math class if they take and pass the Mathematics Placement Exam. Transfer students who have completed a course equivalent to MATH 149 Intermediate Algebra with a "C" (2.0) or better will receive transfer credit for the course. However, these students will be allowed to enroll in a 200-level math course only if the equivalent course was completed within the last 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 better is required to enroll in college-level mathematics courses.

More details about Mathematics can be found in this guide under the College of Liberal Arts.

PERSONAL AND PROFESSIONAL DEVELOPMENT

Freshmen or transfer students entering into their first year of University studies take one of two courses that introduce the student to the University, their course of studies, co-curricular opportunities, and the Strategic Principles that make the Woodbury University experience unique. These courses also provide students with the tools necessary to document and reflect upon their journey.

PPDV 100	Transition to College
PPDV 200	Transition to Woodbury

WOODBURY INTEGRATED STUDENT EXPERIENCE [WISE]

WISE provides opportunities for students to engage in curricular (courses) and co-curricular learning experiences. An intentional partnership between both environments creates highly impactful learning. The University has identified five experiences that engender highly impactful learning:

- Study Away
- Internship or other Work Experience
- Civic Engagement
- Leadership
- Undergraduate Research

Different components have different requirements for approved recognition as a WISE experience for the WISE Guarantee program.

STUDY AWAY

Study-away experiences provide students with opportunities to learn in places of environmental, cultural, and social conditions different than their own over an extended period of time. This helps them gain a better understanding of themselves and their culture, so they can become more open and inclusive global citizens.

Eligibility Requirements
- Participation in a Study Away experience through registration in a course with a study-away component
- Successful fulfillment of required learning outcomes
- Required documentation in ePortfolio

WORK EXPERIENCE or INTERNSHIP

Work experience and internships provide students with opportunities to work in their fields of study under the supervision of experienced professionals before graduating. The purpose is to provide conditions favorable to applying theoretical ideas of the discipline to professional situations in order to increase students' marketability and inform their continuing academic studies.

Eligibility Requirements
- Registration in a required internship course or fulfillment of department work experience requirements
- Successful fulfillment of required learning outcomes
- Required documentation in ePortfolio

CIVIC ENGAGEMENT

Civic engagement experiences provide students with the opportunity to collaboratively apply specified disciplinary knowledge to a problem-based project. Thus, knowledge and skills are acquired via participation in activities of personal or public concern that are individually life enriching as well as socially beneficial to the community. Pursuit of this knowledge and/or these skills is primarily to benefit a specific community and help fulfill its needs.

Eligibility Requirements
- Registration in a CE-designated course
- Successful fulfillment of required learning outcomes
- Required documentation in ePortfolio

LEADERSHIP

Leadership experiences provide opportunities for students to learn how to organize and implement ideas among diverse groups of people, direct conflict resolution, and build interpersonal skills. They also require participation as part of a team charged with accomplishing a common goal through the modeling of inclusivity and a strong ethical belief system.

Eligibility Requirements
- Work with a faculty member or Student Development Staff member to create a WISE committee-approved leadership opportunity. (The Leadership proposal process is currently under development and faculty governance review. Eligibility for this experience is pending until these reviews are complete.)
- Successful fulfillment of required learning outcomes
- Required documentation in ePortfolio

UNDERGRADUATE RESEARCH

Undergraduate research experiences provide an opportunity for students to apply field research methods—such as conducting interviews, observations, surveys, focus groups, etc.—to systematically investigate a significant research question. The goal is to add to an existing body of knowledge through the involvement of professionals and other stakeholders beyond the classroom.

Eligibility Requirements
- Work with a faculty member or Student Development Staff member to create a WISE committee-approved undergraduate research opportunity. (The Undergraduate research proposal process is currently under development and faculty governance review. Eligibility for this experience is pending until these reviews are complete.)
- Successful fulfillment of required learning outcomes
- Required documentation in ePortfolio

Incoming Freshmen must (a) be enrolled full-time, (b) complete a minimum of sixty (60) units at Woodbury University by the end of the semester before enrolling or participating in the WISE course or experience for which the scholarship will be earned, and (c) maintain a minimum cumulative collegiate GPA of 2.75. The WISE Tuition scholarship must be applied toward two WISE-approved curricular or co-curricular activities and may be applied in two separate semesters.

Incoming transfer and international students must (a) be enrolled full-time, (b) complete a minimum of thirty (30) units at Woodbury University and sixty (60) units total by the end of the semester before enrolling or participating in the WISE course or experience for which the scholarship will be applied, and (c) maintain a minimum cumulative collegiate GPA of 2.75. The WISE Tuition scholarship must be applied toward two WISE-approved curricular or co-curricular activities and may be applied in two separate semesters.

School *of* Architecture

Ingalill Wahlroos-Ritter, FAIA
Dean, School of Architecture

Ewan Branda, PhD
Associate Dean, School of Architecture

Woodbury School of Architecture is distinguished by its multiple locations at the heart of the Southern California creative industries: Los Angeles, Hollywood, and San Diego. Together, these sites form a critical infrastructure for architectural investigations.

Our undergraduate and graduate programs prepare students to effect positive change in the built environment, to tackle theoretical debates, and to take on architecture, interior architecture, and landscape architecture as critical practices. We educate our students as entrepreneurs, citizen architects, and cultural builders equally committed to professional practice, theoretical discourse, social equity, and formal and technological inquiry. Our faculty is comprised of active and prolific architects, designers, and academics, building and writing across Los Angeles and San Diego.

A Woodbury School of Architecture education recognizes that the design of the built environment is a collaborative endeavor. We approach teaching multidimensionally: teaching across a range of pedagogies and design methodologies, and helping our students develop their own unique design voices. Through the act of building, our students learn to address urgent, contemporary issues grounded in reality. We introduce students to new technologies and resourceful, ethical practices. We prepare ethnically, economically, and academically diverse students to confidently engage in local and global discourse. Through engaged faculty-student interaction, we transform our students into innovative professionals with a commitment to the power of good design.

The Woodbury School of Architecture offers the following degree programs:

At our Los Angeles campus:
- a 5-year, NAAB-accredited, Bachelor of Architecture;
- a 4-year, CIDA- and NASAD-accredited, Bachelor of Fine Arts in Interior Architecture;
- a 3-year, NAAB-accredited, Master of Architecture with possible advanced standing;
- a 3-year Master of Interior Architecture with three- and two-year track options;
- a 1-year postgraduate Master of Science in Architecture.

At our San Diego campus:
- a 5-year, NAAB-accredited, Bachelor of Architecture;
- a 3-year, NAAB-accredited, Master of Architecture with possible advanced standing;
- a professional Master of Landscape Architecture with possible advanced standing;
- a 3-year Master of Interior Architecture with three- and two-year track options;
- a 1-year post-professional Master of Science in Architecture, Real Estate Development.

LOCATIONS

Los Angeles

7500 N. Glenoaks Boulevard, Burbank, CA 91504
818-252-5121

Situated on the Burbank/Los Angeles border, the school continually draws from and responds to the urgent and often conflicting demands of the region. The Burbank Campus 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, a materials resource library, a digital fabrication lab, computing

facilities, a render farm, and studio spaces with 24/7 access. The School of Architecture occupies several buildings on campus, including a 15,000-square foot studio building built in 2009.

San Diego

2212 Main Street, San Diego, CA 92113
619-235-2900

Sociopolitical and environmental issues dominate the San Diego context. Complicated by its relationship and proximity to the US/Mexico border, the region is ripe for focused study. Drawing from and responding to this corner of the United States (Baja Alta), San Diego faculty, students, and alumni are able to take full advantage of the opportunities in this rapidly growing, complex, and diverse region. The San Diego campus is contained within one building, completely renovated by and for the School of Architecture. Campus resources include a library, a wood and metal shop, a material resource library, a digital fabrication lab, computing facilities, plus film editing and studio spaces with 24/7 access.

Woodbury University Hollywood Outpost

6518 Hollywood Boulevard,
Los Angeles, CA 90028
818-252-5121

Woodbury University Hollywood Outpost (WUHO) is located on Hollywood Boulevard in a storefront on the historic Walk of Fame. WUHO offers free programming throughout the year, supporting the study and practice of design and developing understanding of the impact of architecture and interior architecture on culture and the built environment. WUHO provides exhibition and event space to community organizations such as the Los Angeles Forum for Architecture and Urban Design and the Los Angeles chapter of the American Institute of Architects (AIAlLA), and is the primary space for exhibitions sponsored by the Julius Shulman Institute (JSI).

CENTERS AND INSTITUTES

Woodbury School of Architecture's research centers and institutes form a dynamic network that works in conjunction with undergraduate and graduate education to provide public programming to the broader Southern California architecture and design communities.

Julius Shulman Institute

Named for the renowned architectural photographer, the Julius Shulman Institute (JSI) provides programs that promote the appreciation and understanding of the built environment, particularly as mediated by photography. Focused on Shulman's enduring involvement in the principles of modernism, the JSI is informed by Shulman's sense of social responsibility and passion for teaching. This mission is carried out through public programming, educational outreach, and research opportunities.

Agency for Civic Engagement

The vision of the Agency for Civic Engagement (ACE) at Woodbury University is to empower students to improve underserved communities through architecture, design, business, and interdisciplinary skills. ACE connects students and faculty with non-profit and governmental organizations dedicated to helping underserved communities. Students work collaboratively across Woodbury's disciplines to combine their skills and test their fields of study on real projects for the public good. Projects include architectural design/build works where students create small tactical structures; business plans for organizations; graphic design, including wayfinding signage and logos; films and videos promoting a message; journalistic and creative writing; and other services.

STUDY AWAY

Woodbury School of Architecture offers many opportunities to travel and study both within the Americas and overseas, ranging from short trips to South and Central America and the American Southwest, to summer semesters abroad in Nanjing, Seoul, Barcelona, Rome, Berlin, Paris, and other cities. Study Away offers full-credit studio and lecture classes exploring theory, design, and history in these highly charged urban settings. These and other travel/study opportunities provide our students with a broad menu of choices.

CAREER DEVELOPMENT AND OUTREACH

Our dedicated School of Architecture Career & Outreach coordinator offers a variety of programs, services, and resources to assist students in exploring careers and securing internships. Staff members work individually with students to develop successful internship search strategies and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach.

STUDIO CULTURE POLICY

The Studio Culture Policy describes norms and expectations for student and faculty conduct in the School of Architecture; it is distributed on the first day of studio each semester. The policy is reviewed and revised at the close of each spring semester. For studio policy, see the student handbook.

DIGITAL LITERACY REQUIREMENTS

The School of Architecture requires its graduates to be digitally literate. Aspects include:

- Proficiency and professionalism in email communication, as demonstrated through regular communication with school administration and course instructors.
- Proficiency in online research, as demonstrated through successful completion or transfer of appropriate coursework as determined by each department. Proficiency is also demonstrated at all studio levels and in all history/theory courses through bibliographic documentation of database use and citation of web-based sources.
- Proficiency in digital writing and desktop publishing tools, as demonstrated at all studio levels through research assignments and essays, portfolios, and drawings/panels produced for design presentations and submitted digitally.
- Proficiency with digital design tools, as demonstrated at all studio levels, in transfer portfolios, and in final studio work.

COMPUTER REQUIREMENTS

The study of architecture, interior architecture, and landscape architecture requires an investment in technology—from basic analog tools to cutting-edge computational devices. Upon admission, students will be provided with a recommended purchase list that outlines the incoming resource expectations; students should expect additions to those lists each semester. These purchases constitute a substantial, but cumulative, investment toward becoming a practicing professional. Students should, in turn, anticipate spending a minimum of $2,000 in initial set-up and at least $500 each additional term.

ARCHIVING

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), the Council for Interior Design Accreditation (CIDA) and the Landscape Architecture Accreditation Board (LAAB) to maintain a current archive of student work demonstrating that the curriculum engages the Student Performance Criteria established by these and other, collateral organizations. Archived student work may be used for assessment and accreditation purposes and for the support of teaching and learning.

FACULTY

The Woodbury School of Architecture faculty is comprised of critical, inventive, accomplished, passionate educators who represent diverse interests and strengths. Through their involvement in professional practice and critical understanding of contemporary design inquiry, faculty members play a crucial role in infusing academic studies with professional knowledge. They provide invaluable learning experiences in and outside of the classroom, training students to be articulate, critical thinkers and highly capable practitioners, confident in both local and global discourse.

ARCHITECTURE

FULL-TIME FACULTY

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

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

Jeanine Centuori, Professor, Los Angeles
MArch, Cranbrook Academy of Art

Catherine Herbst, Associate Professor, San Diego
MArch, Montana State University

Mark Ericson, Associate Professor, Los Angeles
MArch, Southern California Institute of Architecture

Heather Flood, Associate Professor, Los Angeles
MArch, Southern California Institute of Architecture

Anthony Fontenot, Professor, Los Angeles
PhD, Princeton University
Yasushi Ishida, Assistant Professor, Los Angeles
MArch, Southern California Institute of Architecture

Marc J. Neveu, Professor, Los Angeles
PhD, McGill University

Eric W. Olsen, Professor, Los Angeles
MArch, Harvard University

Jose Parral, Associate Professor, San Diego
MA in Landscape Urbanism, Architectural Association

Hector Perez, Assistant Professor, San Diego
MS in Architecture Studies, Massachusetts Institute of Technology

Jason Rebillot, Associate Professor, Los Angeles
DDes, Harvard University

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

Paulette Singley, Professor, Los Angeles
PhD, Princeton University

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

Joshua Stein, Professor, Los Angeles
MArch, University of California, Los Angeles

Linda Taalman, Associate Professor, Los Angeles
BArch, The Cooper Union

ADJUNCT FACULTY

Akore Berliner, San Diego
MS in Accounting, San Diego State University

Berenika Boberska, Los Angeles
MArch, Bartlett School of Architecture

Biayna Bogosian, Los Angeles
MS in Advanced Architectural Design, Columbia University

Matthew C. Boomhower, San Diego
JD, California Western School of Law

Philipp Bosshart, San Diego
MArch, Southern California Institute of Architecture

Jimmy Brunner, San Diego
MArch II, Syracuse University

Michael Burnett, San Diego
MSArch in Real Estate Development, Woodbury University

Kristin Byers, San Diego
BArch, University of Arizona

Anders Carlson, Los Angeles
PhD, California Institute of Technology

Carmelia Chiang, Los Angeles
BArch, Southern California Institute of Architecture

James E. Churchill, San Diego
MS in Civil Engineering, University of Massachusetts

Matthew Corbitt, Los Angeles
MArch, University of California, Los Angeles

Kishani De Silva, Los Angeles
BArch, Woodbury University

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

Anne Garrison, San Diego
MA, New England School of Photography

Anali Gharakhani, Los Angeles
MArch, Woodbury University

Matthew Gillis, Los Angeles
MArch, University of California, Los Angeles

April Greiman, Los Angeles
BFA, Kansas City Art Institute

Jeff Haile, San Diego
JD, University of San Diego

Tyler Hanson, San Diego
MSArch in Real Estate Development, Woodbury University

Amy Hoffman, San Diego
MLA, California State Polytechnic University, Pomona

Natsuma Imai, Los Angeles
MArch, Harvard University

Miki Iwasaki, San Diego
MArch, Harvard University

Aleksandra Jaeschke, Los Angeles
DDes, Harvard GSD

Helena L. Jubany, Los Angeles
MArch, California State Polytechnic University, Pomona

Slade Kaufman, San Diego
BFA, School of the Art Institute of Chicago

Robert Kerr, Los Angeles
MArch, Georgia Institute of Technology

Timothy Kohut, Los Angeles
MArch, University of California, Los Angeles

Richard Labonte, San Diego
MArch, Princeton University

Amber Lake, San Diego
MArch, New School of Architecture and Design

Jon Linton, San Diego
MS in Architecture and Urban Design,
Columbia University

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

Casey Mahon, San Diego
MArch, Southern California Institute of Architecture

Stephen Marshall, Los Angeles
Diploma, Architectural Association

Ryan Martinez, Los Angeles
MArch, Southern California Institute of Architecture

Duane McLemore, Los Angeles
MArch, Bartlett School of Architecture

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

Nathan Moeder, San Diego
BA in Economics, University of San Diego

Louis Molina, Los Angeles
MArch, Southern California Institute of Architecture

Ed Ogosta, Los Angeles
MArch, Harvard University

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

David J. Pearson, San Diego
MArch, Harvard University

Mikaela Pearson, San Diego
MLA, Harvard University

Rene Peralta, San Diego
BArch, New School of Architecture and Design

Melissa Peter
BArch, California Polytechnic State University,
San Luis Obispo

Michael Pinto, Los Angeles
MArch, Southern California Institute of Architecture

Catherine Roussel, Los Angeles
MA in International Policy Studies, Monterey Institute
of International Studies

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

David Saborio, San Diego
MSArch in Real Estate Development,
Woodbury University

Jonathan Segal, San Diego
BArch, University of Idaho

Patrick Shields, San Diego
MFA, University of California, San Diego

Bailey Shugart, Los Angeles
MArch, Southern California Institute of Architecture

Teddy Slowik, Los Angeles
MArch, University of Pennsylvania

Armistead Smith, San Diego
BArch, University of Virginia

Andrew Wagner, San Diego
BArch, Woodbury University

David White, San Diego
MFA, University of California, San Diego

EMERITUS FACULTY

Jay Nickels, Los Angeles
BArch, University of Southern California

INTERIOR ARCHITECTURE FULL-TIME FACULTY

Annie Chu, Professor
MS Building Design, Columbia University

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

Heather Scott Peterson, Associate Professor
MArch, Southern California Institute of Architecture

ADJUNCT FACULTY

Nina Briggs
BArch, University of Southern California, Los Angeles

Bojána Bányász
MArch, Southern California Institute of Architecture

Steven Chodoriwsky
Master of Engineering in Architecture, Tokyo Institute of Technology

Courtney Coffman
MA in Architecture, University of California, Los Angeles

Donatella Cusma
MArch, Università degli Studi 'Mediterranea' di Reggio Calabria

Todd Erlandson
MArch, Southern California Institute of Architecture

Lara Hoad
MA in Architecture, Royal College of Art

Robert Kerr
MArch, Georgia Institute of Technology

Branka Olson
PhD, Case Western Reserve University

Thomas Valle Stallman
MArch, Southern California Institute of Architecture

Gregory Van Grunsven
MArch, Southern California Institute of Architecture

Ciya Zetik
MIA, California State Polytechnic University, Pomona

Bachelor of Architecture (BArch)

Catherine Herbst, AIA,
Chair of Architecture, San Diego
Heather Flood,
Chair of Undergraduate Architecture, Los Angeles
Ryan Martinez,
Assistant Chair of Undergraduate Architecture, Los Angeles

Introduction

Graduates of the Bachelor of Architecture program are articulate and innovative design professionals. The undergraduate architecture curriculum prepares students to balance the need to work competitively in the marketplace with the equally important concerns of ethical conduct and social responsibility. The economic, ethnic, and academic backgrounds of our student body reflect Southern California itself, and create a rich atmosphere of cultural diversity. Our faculty includes practicing professionals and accomplished academics. A low faculty-to-student ratio fosters a spirit of collaboration and community allowing students and faculty members to share a belief in the power of architecture to effect positive change in the world at large.

PROGRAM LEARNING OUTCOMES

Design studios form the core of the undergraduate architecture curriculum. Students gain skills in drawing, model making, material construction, design software, digital fabrication, and critical writing. All graduates of the undergraduate architecture program are expected to master five program learning outcomes:

- **Critical Thinking**: the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
- **Design**: the inventive and reflective conception, development, and production of our environment;
- **Building**: the technical aspects, systems, and materials and their roles in the implementation of design;
- **Representation**: the wide range of media used to communicate design ideas, including writing, speaking, drawing, and model making;
- **Professionalism**: the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

ACCREDITATION

The National Architectural Accrediting Board (NAAB) accredits the Bachelor 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. NAAB, which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: Bachelor of Architecture (BArch), Master of Architecture (MArch), and Doctor of Architecture (DArch). A program may be granted an 8-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

The most recent accreditation evaluation for the Woodbury SOA BArch program took place in 2015. At that time, the program was awarded a full 8-year term of reaccreditation. The next evaluation will take place in 2023.

Curriculum Summary

Minimum units requirement	**Units**
Major (M)	101
General Education/Integrative Learning (GE)	46
Unrestricted electives (UE)	13
Total	**160**

FIRST YEAR

Fall

ARCH 182	Studio One	6 M
ARCH 120	Contemporary Architecture Culture	3 M
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
____ ___	Unrestricted elective (or MATH 149)	3 UE

Spring

ARCH 183	Studio Two	6 M
ARCH 125	Architecture in Southern California	1 M
MATH 249	College Algebra	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105/106	Information Theory and Practice	1 GE
ARTH 205	History of Contemporary Art	3 GE

SECOND YEAR

Fall

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

Spring

ARCH 283	Design Studio 2B	5 M
ARCH 250	Professional Practice I	3 M
ARCH 268	World Architecture II	3 M
PHYS 243	Physics for Architects	3 GE
COMM 120	Public Speaking	3 GE

THIRD YEAR

Fall

ARCH 383	Design Studio 3A	6 M
ARCH 330	Theory of Architecture	3 M
ARCH 326	Structures 1	3 M
PHIL 210	Ethical Systems	3 GE
____ ___	Social Science Course	3 GE

Spring

ARCH 384	Design Studio 3B	6 M
____ ___	Unrestricted Elective (Portfolio)	1 UE
ARCH 327	Structures II	3 M
ARCH 425	Environmental Systems	3 M

FOURTH YEAR

Fall

ARCH 487	Design Studio 4A	6 M
ARCH 464	Systems Integration	3 M
ARCH 366	Contemporary Issues	3 M
____ ___	Humanities Course	3 GE

Spring

ARCH 489	Design Studio 4B	6 M
ARCH 334	Urban Design Theory	3 M
____ ___	General Education elective	3 GE
____ ___	Unrestricted elective	3 UE

FIFTH YEAR

Fall

ARCH 491	Design Studio 5A	6 M
ARCH 448	Professional Practice II	3 M
____3___	General Education elective	3 GE
____ ___	Unrestricted elective	3 UE

Spring

ARCH 492	Degree Project Studio	6 M
ARCH 450	Professional Practice III	3 M
INDS 3___	Interdisciplinary course	3 GE
____ ___	Unrestricted elective	3 UE

ARCHITECTURE ELECTIVE COURSES

ARCH 212	Digital Media	3 M
ARCH 269	Object Making	3 M
ARCH 2740	Digital Fabrication Workshop	1 M
ARCH 2741	Profession and Practice Workshop	1 M
ARCH 2742	Software Workshop	1 M
ARCH 2743	Portfolio Workshop	1 M
ARCH 2744	Drawing and Making Workshop	1 M
ARCH 351	Design, Animation & Simulation in Digital Env.	3 M
ARCH 375	Urban Environment: Foreign Study	3 M
ARCH 475	International Study Summer Studio	6 M

Students must file an Application for Graduation Petition with the registrar's office during the spring term prior to the anticipated year of graduation.

WORK EXPERIENCE

Before graduation, each student must complete 160 hours of work experience with a licensed architect or allied professional. This is not an internship requirement for credit. These hours do not need to be fulfilled in one place. It is recommended that students use these hours to experience several different types of workplaces, projects, and/or positions in order to gain a better idea of the types of work they might pursue upon graduation. The Career Development Office provides referral services for potential employers and the department chair sends out periodic emails with other employment opportunities.

It is recommended that you get verbal confirmation from the firm you are planning to work for to make sure it meets these requirements. Once you have completed your hours, you must ask your immediate supervisor for a letter on the firm's letterhead indicating your responsibilities at the firm, the number of hours worked, and an assessment of how well you executed your responsibilities. This letter is to be sent to the Chair of the department.

ASSESSMENT AND RESULTS OF LEARNING

Assessment Process
Faculty assess individual student learning outcomes in each project and for each course, following grading guidelines established across the University. Each year, key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes, are specified. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship.

The curriculum has two major parts: Core and Advanced, with a capstone at the end of each designed to demonstrate summative student learning. The portfolio review at the end of the third year measures a student's developed skills, knowledge, and capacity for 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 engaged in, and encompass a comprehensive design studio (ARCH 487, Design Studio 4A), an intensive research project (ARCH 448, Professional Practice II) and culminating in a degree project (ARCH 492, Degree Project Studio). Professional Practice II serves as the capstone to critical thinking, and the Degree Project studio is the capstone for demonstrating mastery and integration of program learning outcomes in a single 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 integrates and amplifies the core.

In addition to the summative assessment of student learning outcomes at the major milestones, formative assessment occurs within each studio. As students develop their projects, they receive regular, rigorous, and critical feedback in small groups, larger groups, and via individual desk critiques. Students 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 research and analysis, development of an idea or belief, process rigor, movement toward clarity of idea or resolution of issue, and the skill and craft with which media are used.

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 methods of working.

Studio Individual Desk Critique
Student and instructor meet individually to review progress in the project and to discuss directions for continued development. Students learn to work quickly to test new ideas, manifest concepts in multiple media, and evaluate content of criticism.

Lecture/Seminar Multistep 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.

Juried Public Project Reviews
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's 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 actively engage individual students in conversation about their work and how it contributes contextually to the display. Students learn that their design ideas exist in and affect a body of work that has physical, intellectual, aesthetic, social, and historical value.

Third-Year Portfolio
The faculty reviews student portfolios at the end of the third year to assess whether the work demonstrates the appropriate learning outcomes to proceed to the advanced curriculum. Students who fail the portfolio review are required to meet with the Chair or Assistant Chair for advising and to agree upon necessary improvements to the portfolio or the studios the student must repeat.

Students are strongly advised to enroll in the one-unit portfolio workshop concurrently with ARCH 384, Design Studio 3B. Portfolio format specifications are discussed in this workshop; each project in the portfolio must be identified with a project name, a statement on the intent of the project, and the course number.

Public Studio Reviews
Studio project reviews are always public. This serves two purposes by asking students to model (visual, verbal, and written) presentations for their own professional development, and it drives the program to set and maintain high standards for student outcomes.

Grand Critique
Each fall, select members of the graduating class publicly present work they have produced at the Woodbury School of Architecture. They reflect on the meaning of that education, on larger implications for architectural education and architecture itself, and on their own futures. Three students are chosen by highest overall GPA, faculty choice, and from among the graduating class by their peers. School of Architecture faculty members and students, in addition to members of Woodbury University's general faculty and staff and the professional community, are invited to join in the annual celebration and discussion.

ARCH 492 Degree Project Final Reviews
The Degree Project serves as a capstone of student learning and achievement of the five tracks of mastery. Through a rigorous level of highly resolved work, 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. Degree Project Final Reviews are our most public display of learning outcomes; guest critics are highly recognized in professional and academic realms. Families attend the reviews to observe the culmination of students' undergraduate education. The debates generated in the review of student work stimulate our faculty, graduating students, and continuing students to imagine higher levels of architectural and academic achievement. The Degree Project Final Reviews promote the quality of the Woodbury School of Architecture regionally, nationally, and internationally, launching our graduates into highly competitive positions and graduate schools and attracting new faculty via the quality of the program and intellectual debate.

ACADEMIC STANDARDS AND POLICIES

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

Upper-Division Studio Requirements
All students must complete the following three upper-division studios prior to taking ARCH 492, Degree Project: ARCH 487, Design Studio 4A: Comprehensive Design (ARCH 487 must be taken in a regular fifteen-week semester and cannot be taken during the Summer term); ARCH 489, Design Studio 4B: Urbanism; and ARCH 491, Design Studio 5A: Contemporary Topics.

Satisfactory Studio Progress Policy
Any student who does not pass a studio with a grade of C or higher after enrolling in it three times is subject to dismissal from the program.

Repeated Courses
A student may remediate a course for the purpose of improving the grade. However, the student only has one chance to repeat a course in which they have received a passing grade. If a passing grade was not achieved, then a student may repeat the course until they do achieve a passing grade. Financial aid cannot be applied to courses repeated voluntarily.

Fast Track
A student may opt to begin a fast track on the five-year BArch program by taking a 4B or 5A studio in the summer following the completion of the second year of the program, but only if the student satisfies the following requirements:

- a cumulative studio GPA of 3.0 or higher for the first two years of study
- a cumulative overall GPA of 3.0 or higher for the first two years of study
- has passed all required classes through the second year of the curriculum

The student must meet with the Chair to discuss the academic plan and must sign a fast-track contract outlining those plans. A fast-tracking student must maintain the required GPA, and continue to meet curriculum requirements.

ADDITIONAL LEARNING OPPORTUNITIES

Integrated Path to Architectural Licensure (IPAL)
The School of Architecture has been approved by the National Council of Architectural Registration Boards (NCARB) to offer an integrated path to licensure upon graduation. Participation in the IPAL initiative grants students permission to take the Architect Registration Examination (ARE) prior to completion of the BArch degree.

Woodbury students in the second year of the BArch program who are on track to complete the degree requirements for the first two years of the BArch curriculum as defined in their academic worksheet may apply. Incoming transfer students scheduled to enroll in the fall semester of the third year of the BArch program may also apply if they have the equivalent of one summer of work experience. Students must work in firms belonging to the IPAL consortium, or in a firm approved by the Woodbury School of Architecture IPAL committee. Students must start their NCARB record prior to beginning work and must report all Architecture Experience Program (AXP) hours to NCARB according to the AXP Guidelines. Students then submit their AXP hours to the School of Architecture Career and Outreach Office at the end of each semester during which they have worked. International students must submit a completed Curricular Practical Training (CPT) form to the Woodbury University international student advisor before beginning any work. Students must stay on track academically and financially and remain in good standing as determined by the School of Architecture and the Woodbury University registrar.

Course Descriptions

ARCH 120 CONTEMPORARY ARCHITECTURE CULTURE
3 UNITS
This course will introduce first-semester students to the main currents and issues driving the discipline of contemporary architecture. Texts and lectures will provide a critical understanding of contemporary practice. Students will be introduced to techniques for analyzing and writing about architecture.

ARCH 125 ARCHITECTURE IN SOUTHERN CALIFORNIA
1 UNIT
Architecture in Southern California provides a foundation for engaging in the study of architecture. Students are introduced to seminal projects built in the Southern California region. Students learn fundamental skills for analyzing building forms, contexts, and material assemblies via on-site tours. Students are introduced to tools for documenting existing buildings and for transforming those documents into presentation materials.

ARCH 182 STUDIO ONE
6 UNITS
Studio One provides a technical and ethical foundation for engaging in the study of architecture. Students learn fundamental skills for generating, representing, and archiving three-dimensional form with precision and clarity using a wide range of tools. Students are introduced to fundamental media used in the generation, production, and representation of three-dimensional form. Qualitative issues of mass, space, and circulation are foregrounded in the production of a 1,000–5,000 sq. ft. project. Studio.

ARCH 183 STUDIO TWO
6 UNITS
Studio Two provides an intellectual and conceptual foundation for engaging in the study of architecture. Students learn fundamental skills for analyzing,

generating, and representing tectonic systems with precision and clarity in a wide range of media including drawings, diagrams, and physical models. Students are introduced to digital design and fabrication tools and learn to develop productive workflows between the two. Qualitative issues of mass, space, circulation, frame, and enclosure are foregrounded in the production of a 5,000–10,000 sq. ft. project. Studio. Prerequisite: none.

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). This class explores the issues relating to and places emphasis on working and communicating three dimensionally in a digital environment. Studio.

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.

ARCH 250 PROFESSIONAL PRACTICE I: 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 emphasis on technical documentation, drawing format organization, and outline specifications. Lecture.

ARCH 267 WORLD ARCHITECTURE I
3 UNITS

A survey of the history and theory of architecture and design in Western and non-Western societies spanning a chronological period from pre-history to the nineteenth century. This course traces history via focused explorations into diverse cultures, geographies, and places, examining many layers of historical time. When considered together, these explorations contribute to an understanding of architecture as a deeply bound discipline with components ranging 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 Interior Architecture History I (Ancient–1800). Lecture.

ARCH 268 WORLD ARCHITECTURE II
3 UNITS

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

ARCH 269 OBJECT MAKING
3 UNITS

An exploration of craft techniques in the making of furnishings and fixtures utilizing an array of materials. Studio.

ARCH 2740 DIGITAL FABRICATION WORKSHOP
1 UNIT

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

ARCH 2741 PROFESSION AND PRACTICE WORKSHOP
1 UNIT

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

ARCH 2742 SOFTWARE WORKSHOP
1 UNIT

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

ARCH 2744 DRAWING AND MAKING WORKSHOP
1 UNIT

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

ARCH 281 DESIGN STUDIO 2A
5 UNITS

An in-depth analytical study 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 183, Studio Two.

ARCH 283 DESIGN STUDIO 2B
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 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 281 Design Studio 2A.

ARCH 293 SECOND YEAR OPEN STUDIO
5 UNITS

Students from different years in the studio 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, Design Studio 2A or ARCH 283, Design Studio 2B). Studio. Prerequisite: Permission of the Chair.

ARCH 326 STRUCTURES I
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. Prerequisite: MATH 149, Intermediate Algebra.

ARCH 327 STRUCTURES II
3 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 I.

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: WRIT 111 Academic Writing I.

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.

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.

ARCH 366 CONTEMPORARY ISSUES
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.

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

6 UNITS

Through critical analysis and comparison of the historical, contemporary, and multi-cultural evolution of the house and housing, this studio addresses the 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 283, Design Studio 2B.

ARCH 384 DESIGN STUDIO 3B

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 383 Design Studio 3A.

ARCH 393 THIRD YEAR OPEN STUDIO

6 UNITS

Students from different years in the studio 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, Design Studio 3A or ARCH 384, Design Studio 3B). 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. This 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: ENVT 220, Environmental Studies.

ARCH 448 PROFESSIONAL PRACTICE II: RESEARCH

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 330, Theory of Architecture.

ARCH 450 PROFESSIONAL PRACTICE III: DOCUMENTS

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.

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, ARCH 326, Structures I. Co-requisite: ARCH 487, Design Studio 4A: Comprehensive Design.

ARCH 475 INTERNATIONAL 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.

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 is devoted to design development. Studio. Prerequisites: ARCH 384 Design Studio 3B. Co-requisite: ARCH 464 Systems Integration.

ARCH 489 DESIGN STUDIO 4B: URBANISM

6 UNITS

This course focuses on the architect's leadership role in their community regarding 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 private and public realms of urban culture. This studio is open to fourth- and fifth-year students. Studio. Prerequisite: ARCH 384, Design Studio 3B.

ARCH 491 DESIGN STUDIO 5A: CONTEMPORARY TOPICS

6 UNITS

Students will 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. Prerequisite: ARCH 384 Design Studio 3B.

ARCH 492 DEGREE PROJECT STUDIO

6 UNITS

Through a rigorous level of clearly resolved work, 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 incorporating a high degree of critical thinking, skill, and craft. Studio. Prerequisites: ARCH 448, Professional Practice II: Research and Pre-Design, and ARCH 491, Design Studio 5A: Contemporary Topics.

ARCH 493 FOURTH YEAR OPEN STUDIO

6 UNITS

Students from various years in the studio 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, Design Studio 4A, ARCH 489, Design Studio 4B, or ARCH 491, Design Studio 5A). 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: Permission of the Chair.

CURRICULUM MAP
Bachelor of Architecture BArch

(PART 1 OF 2)

UNDERSTANDING				ABILITY				
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Architecture (BArch)

MAJOR COURSES / LEARNING OUTCOMES

			Strategic Principles	Level of Accomplishment	YEAR 1 Fall: ARCH 182 Studio One	YEAR 1 Fall: ARCH 120 Contemporary Architecture Culture	YEAR 1 Spring: ARCH 183 Studio Two	YEAR 1 Spring: ARCH 125 Architecture in Southern California	YEAR 2 Fall: ARCH 281 Studio 2A	YEAR 2 Fall: ARCH 267 World Architecture 1	YEAR 2 Fall: ARCH 243 Materials and Methods	YEAR 2 Spring: ARCH 283 Studio 2B	YEAR 2 Spring: ARCH 268 World Architecture 2	YEAR 2 Spring: ARCH 250 Professional Practice 1	YEAR 3 Fall: ARCH 383 Studio 3A	YEAR 3 Fall: ARCH 326 Structures 1	YEAR 3 Fall: ARCH 330 Theory of Architecture	YEAR 3 Spring: ARCH 384 Studio 3B	YEAR 3 Spring: ARCH 327 Structures 2	YEAR 3 Spring: ARCH 425 Environmental Systems	YEAR 4 Fall: ARCH 487 Studio 4A	YEAR 4 Fall: ARCH 464 Systems Integration	YEAR 4 Spring: ARCH 489 Studio 4B	YEAR 4 Spring: ARCH 334 Urban Design Theory	YEAR 5 Fall: ARCH 491 Studio 5A	YEAR 5 Fall: ARCH 366 Contemporary Issues	YEAR 5 Fall: ARCH 448 Professional Practice 2	YEAR 5 Spring: ARCH 492 Studio 5B	YEAR 5 Spring: ARCH 450 Professional Practice 3
			Strategic Principles										2			1						3						1	4
Realm A: Critical Thinking and Representation	1	Professional Communication Skills																											
	2	Design Thinking Skills																											
	3	Investigative Skills																											
	4	Architectural Design Skills																											
	5	Ordering Systems																											
	6	Use of Precedents																											
	7	History and Global Culture																											
	8	Cultural Diversity and Social Equity																											
Realm B: Integrated Building Practices, Technical Skills and Knowledge	1	Pre-Design																											
	2	Site Design																											
	3	Codes and Regulations																											
	4	Technical Documentation																											
	5	Structural Systems																											
	6	Environmental Systems																											
	7	Building Envelope Systems and Assemblies																											
	8	Building Materials and Assemblies																											
	9	Building Service Systems																											
	10	Financial Considerations																											
Realm C: Integrated Architectural Solution	1	Research																											
	2	Integrative Evaluation and Decision-Making Design Processes																											
	3	Integrative Design																											
Realm D: Professional Practice	1	Stakeholder Role in Architecture																											
	2	Project Management																											
	3	Business Practices																											
	4	Legal Responsibilities																											
	5	Professional Conduct																											
WAC Core Competencies	O	Oral Communication								O																		O	
	C	Critical Thinking															C											C	
	Q	Quantitative Reasoning														Q				Q									
	I	Information Literacy																										I	
	W	Written Communication																										W	

(PART 2 OF 2)

1	***Professional Communication Skills*** *Ability to write and speak effectively and use appropriate representational media with peers and with the general public.*
2	***Design Thinking Skills*** *Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.*
3	***Investigative Skill*** *Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.*
4	***Architectural Design Skills*** *Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.*
5	***Ordering Systems*** *Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.*
6	***Use of Precedents*** *Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices regarding the incorporation of such principles into architecture and urban design projects.*
7	***History and Global Culture*** *Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*
8	***Cultural Diversity and Social Equity*** *Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*
1	***Pre-Design*** *Ability to prepare a comprehensive program for an architectural project, which must include an assessment of client and user needs, an inventory of spaces and their requirements, an analysis of site conditions (including existing buildings), a review of the relevant building codes and standards, including relevant sustainability requirements, and assessment of their implications for the project, and a definition of site selection and design assessment criteria.*
2	***Site Design*** *Ability to respond to site characteristics including urban context and developmental patterning, historical fabric, soil, topography, climate, building orientation, and watershed in the development of a project design.*
3	***Codes and Regulations*** *Ability to design sites, facilities and systems consistent with the principles of life-safety standards, accessibility standards, and other codes and regulations.*
4	***Technical Documentation*** *Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.*
5	***Structural Systems*** *Ability to demonstrate the basic principles of structural systems and their ability to withstand gravity, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.*
6	***Environmental Systems*** *Understanding the principles of environmental systems' design, how systems can vary by geographic region, and the tools used for performance assessment. This must include active and passive heating and cooling, indoor air quality, solar systems, lighting systems, and acoustics.*
7	***Building Envelope Systems and Assemblies*** *Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.*
8	***Building Materials and Assemblies*** *Understanding of the basic principles utilized in the appropriate selection of interior and exterior construction materials, finishes, products, components and assemblies based on their inherent performance including environmental impact and reuse.*
9	***Building Service Systems*** *Understanding of the basic principles and appropriate application and performance of building service systems including mechanical, plumbing, electrical, communication, vertical transportation security, and fire protection systems.*
10	***Financial Considerations*** *Understanding of the fundamentals of building costs, which must include project financing methods and feasibility, construction cost estimating, construction scheduling, operational costs, and life-cycle costs.*
1	***Research*** *Understanding of the theoretical and applied research methodologies and practices used during the design process.*
2	***Integrative Evaluation and Decision-Making Design Processes*** *Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.*
3	***Integrative Design*** *Ability to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies.*
1	***Stakeholder Role in Architecture*** *Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect's role to reconcile stakeholder needs.*
2	***Project Management*** *Understanding of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods.*
3	***Business Practices*** *Understanding of the basic principles of a firm's business practices, including financial management and business planning, marketing, organization, and entrepreneurship.*
4	***Legal Responsibilities*** *Understanding of the architect's responsibility to the public and the client as determined by regulations and legal considerations.*
5	***Professional Conduct*** *Understanding of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA Code of Ethics in defining professional conduct.*

Bachelor of Fine Arts in Interior Architecture (BFA)

Christoph Korner, **Department Chair**

Introduction

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 graduates who have become leaders in their chosen field of interior design or its related disciplines. In addition, this 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 came before you have found. Apply your passion for design and your curiosity for exploring the world around you and I am sure you will excel in this field.

Woodbury University offers a four-year Bachelor of Fine Arts in Interior Architecture. The program provides students with the design, analytical, and technical skills necessary in the diverse fields that deal with the design of interior spaces. The curriculum equips students with 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 comprise 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, this program provides students with both the professional and intellectual tools needed to negotiate this exciting cultural landscape.

Woodbury's BFA in Interior Architecture provides the depth necessary for graduates 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 this 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.

Interior Architecture critically engages design as a progressive craft of form making that transforms the individual and the 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 members, 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 effect 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 various professional settings.
- Students gain the ability to analyze, understand, critique, and develop interior spaces that elic it 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 professional and academic environments with the highest ethical and cooperative character, as evidenced in the increasing ability to self-direct research and engage in team activities.

ACCREDITATION

The BFA in Interior Architecture is accredited by the Council for Interior Design Accreditation (CIDA).

CIDA accreditation evaluation for the Woodbury BFA program took place in 2017, after which the program was awarded a full 6-year term of reaccreditation. The next accreditation visit will be in 2023.

Curriculum Summary

Bachelor of Fine Arts (BFA)

	Units
Major (M)	71
Restricted Design Electives (RE/DES)	3
General Education/Integrative Learning (GE)	49
Unrestricted Electives (UE)	5
Minimum semester hours required	**128**

FIRST YEAR

Fall Semester

ARIA 114	Design Communication I	3 M
INAR 105	Design Studio 1: 3D Design I	3 M
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Course	3 GE
____ ___	Unrestricted Elective (or MATH 149)	3 UE
____ ___	Unrestricted Elective (PPDV 1/2)	1 UE

Spring Semester

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

SECOND YEAR

Fall Semester

INAR 207	Design Studio 3: IA Elements	3 M
INAR 252	Space Planning	3 M
INAR 256	Materials and Furnishings	3 M
INAR 164	Interior Architecture History I	3 GE
FOUN 106	Color Theory and Interaction	3 M
MATH 2__	Mathematics Course	3 GE

Spring Semester

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

Students must pass portfolio review prior to enrollment in upper division studios.

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 IA History and Theories	3 M
PSYC 200	Introduction to Psychology	3 GE
_____ ___	Natural Science with a Lab	3 GE

Spring Semester

INAR 328	Tectonics 2: Detail Design	3 M
INAR 365	Lighting Design	2 M
INAR 382	Design Studio 6: Community and Typology	4 M
____ ___	Humanities Course	3 GE
ARTH 2__	Art History Course	3 GE
____ ___	General Education Elective	3 GE

FOURTH YEAR

Fall Semester

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

Spring Semester

INAR 451	Professional Practice	2 M
INAR 483	Senior Project	5 M
____ ___	Restricted Design Elective	3 RE/DES
____ 3__	General Education Elective	3 GE
____ ___	Unrestricted Elective	1 UE

Work Experience
All 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, and/or other allied design firm and work for a minimum of 128 hours. These hours do not need to be fulfilled at one setting. It is recommended that students use these hours to experience several different types of workplaces, projects, and/or positions in order to gain a better idea of the types of work they might pursue upon graduation.The Career Development Office provides referral services for potential employers and the Chair sends out periodic emails with other potential employment opportunities. It is recommended that you get verbal confirmation from the firm you are planning to work for 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 indicating your responsibilities at the firm, the number of hours worked, and an assessment of how well you executed your responsibilities. This letter is to be sent to the Chair of the department.

ASSESSMENT AND RESULTS OF LEARNING

Both formal and informal ongoing assessment strategies help develop and systemically evaluate student performance and attainment of key learning outcomes in interior architecture. The Curriculum Map articulates four key learning outcomes and respective levels of expertise—areas for measured assessment that include both formative and summative benchmarks and involve multiple forms of evaluation. Each year the department specifies key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship. These processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the ongoing 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. These 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 ongoing feedback by faculty throughout the semester. This in-class assessment provides students an opportunity for continuous improvement of their projects during the development process.

Peer Feedback
Class critiques 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 portfolio 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 derived from CIDA, NASAD, and WASC standards. Passing the portfolio review is a prerequisite for INAR 363, Design Studio 5: Dwelling and Culture.

Students who do not pass the portfolio review 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
In preparation for entry into the senior 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 will allow faculty not teaching the course the ability to assess 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 Project
Seniors develop a comprehensive project during their final semester in this program. Students present their projects in a public forum attended by outside professionals and faculty members from the School of Architecture and the Department of Interior Architecture. The department is currently developing further opportunities for project assessment. Developing a review of the projects during the week prior to graduation without the students present can provide an opportunity to evaluate the 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 concerning 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 regarding human habitation of interior spaces.
- Students will develop quantifiable visual, verbal, and oral 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 AND POLICIES

Below-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 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 higher after enrolling in it three times is subject to dismissal from the program.

Fast Track
Interior Architecture students may opt to begin a fast track on the four-year BFA in Interior Architecture program by enrolling in INAR 2881 the summer after attending the first year of the program. In order to fast track, students must satisfy the following requirements:

- a minimum studio GPA of 3.0 for their first year of study;
- a minimum overall GPA of 3.0 for their first year of study;
- passing all required classes through the first year of the curriculum, and completing 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 will take INAR 3880 during the second summer of enrollment in the program.

All students interested in participating in the fast track must meet with the department chair 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 INAR 482 prior to their senior project

ADDITIONAL LEARNING OPPORTUNITIES

Interior Architecture: Structures Minor
(For interior architecture students interested in following structures sequence of architecture):

MATH 249	College Algebra	3 units
MATH 251	Trigonometry with Descriptive Geometry	3 units
PHYS 243	Physics for Architects	3 units
ARCH 326	Structures I	3 units
ARCH 327	Structures II	3 units
Minimum unit requirement:		**15 units**

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. 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 IIDA Southern California professional chapter events.

Course Descriptions

ARIA 114 DESIGN COMMUNICATION I
3 UNITS

This course introduces various drawing skills used in two- and three-dimensional methods and mediums 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 hardline drawing techniques. Students learn these methods of representation using both digital and analog drawing skills and media. Studio.

ARIA 115 DESIGN COMMUNICATION II
3 UNITS

This course develops various drawing skills used in two- and three-dimensional methods and mediums 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 hardline 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 further develop ideas and skills learned in ARIA 114. Studio. Prerequisites: ARIA 114, Design Communication I, and INAR 105, Design Studio 1: 3D Design I.

ARIA 211 DESIGN COMMUNICATION III
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 representational techniques. Use of alternative production methods will be combined with digital tools. The class will primarily focus on two- 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 II or ARCH 211, Design Communication II.

INAR 105 DESIGN STUDIO 1: 3D DESIGN I
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 forms. Through descriptive geometry, orthographic projection, axonometrics, and model building, students examine plane, mass, and volume as space-defining elements. Studio.

INAR 106 DESIGN STUDIO 2: 3D DESIGN II
3 UNITS

Design Studio 2 provides 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, axonometrics, and perspective drawings are developed from skills learned in INAR 105, Design Studio 1: 3D Design I. Model-building techniques and use of computer graphics are developed. Design communication and visualization skills are developed using digital media, mixed-media hand drawings and model building. Studio. Prerequisite: INAR 105, Design Studio 1: 3D Design I.

INAR 164 INTERIOR ARCHITECTURE HISTORY I (ANCIENT-1800)
3 UNITS

This is the first of a three-course survey examining the history and theories of interiors and architecture. 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: 3D Design II.

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. Prerequisite: INAR 105 Design Studio 1: 3D Design I.

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, and the application of materials in custom elements are studied. Estimating and installation are introduced. Emphasis on commercial and institutional applications. Studio. Prerequisite: INAR 105 Design Studio 1: 3D Design I.

INAR 259 TECTONICS 1: MATERIAL LOGIC
3 UNITS

This course provides a studio-based exploration of the impact of materiality and fabrication on 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. Prerequisite: INAR 106, Design Studio 2: 3D Design II.

INAR 258 BUILDING SYSTEMS AND CODES
3 UNITS

This course analyzes construction materials and building systems—including structural, mechanical, electrical, plumbing, lighting, and acoustics—relative to interior spaces. In conjunction with the building systems, this course examines building codes related to interior architecture. Studio. Prerequisites: ARIA 114, Design Communication I, INAR 106, Design Studio 2: 3D Design II, and WRIT 111 Academic Writing I.

INAR 265 INTERIOR ARCHITECTURE HISTORY II
3 UNITS

This is the second of a three-course survey examining the history of interiors and architecture. 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 1960s. Lecture. Prerequisites: INAR 164, Interior Architecture History I (recommended), WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

INAR 282 DESIGN STUDIO 4: BRANDING AND IDENTITY

4 UNITS

Branding, long considered a marketing strategy, has taken on aspects of constructing individual identities. This studio questions how space responds to and informs the way specific community and individual identities utilize branding strategies 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 various years in the design sequence deal with common projects. The projects are explored at various levels of complexity via design solutions and presentations. Student evaluation takes into consideration the individual's level in the program. This course can substitute or remediate one design studio from the previous second-year studio sequence (INAR 288.1 replaces INAR 282). Studio. Prerequisites: Permission of the department chair, minimum 3.0 GPA for accelerated students.

INAR 327 TECTONICS 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, trellises, 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 and Codes, INAR 259, Tectonics 1: 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 can affect a design project that deals with assumptions on how we live as a society. This studio strives to develop design strategies that engage our understanding of changing modes of dwelling as this act is informed by cultural specificity. Studio. Prerequisites: INAR 282, Design 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 and Codes.

INAR 366 CONTEMPORARY IA HISTORY AND THEORIES

3 UNITS

This course situates historical 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 for the exploration of contemporary theories as they have developed over the past fifty years. 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 II (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 relative 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 1: Material Logic.

INAR 388 THIRD YEAR OPEN STUDIO
4 UNITS

Students from separate cohorts in the studio sequence deal with common projects. 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 or remediate one design studio from the previous studio sequence (INAR 388.0 replaces INAR 363, INAR 388.1 replaces INAR 382). Studio. Prerequisites: 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 and Furnishings, and INAR 258, Building Systems and 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. Prerequisites: INAR 258, Building Systems and Codes, INAR 282, Design Studio 4: Branding and Identity, and INAR 327, Tectonics 2: Detail Design (recommended).

INAR 480 DESIGN STUDIO 7: NARRATIVE 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 narratives require the development of technological and performative strategies of expression. Studio. Prerequisite: INAR 382, Design Studio 6: Community and Typology.

INAR 482 SENIOR PROJECT SEMINAR
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. Via weekly meetings and seminars, students discuss their research as it progresses to final senior project proposals. Prerequisite: INAR 366, Contemporary IA History and Theories.

INAR 483 SENIOR PROJECT
5 UNITS

Students develop a comprehensive project 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: Narrative and Media, and INAR 482 Senior Project Seminar.

INAR 270, 370, 470 TOPICS IN INTERIOR ARCHITECTURE
2-3 UNITS

These courses provide in-depth investigations into topics of timely significance in the field of interior architecture. Topics are determined based on 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 into an area of special interest chosen by the student with the approval of the department chair. Periodic meetings with an assigned faculty member are required. Prerequisite: Permission of the department chair.

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

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Interior Architecture (BFA)

LEARNING OUTCOMES

Strategic Principles	ARIA 114 Design Communication 1	INAR 105 Design Studio 1: 3D Design	FOUN 106 Color Theory and Interaction	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 Architecture History 1	INAR 258 Building Systems & Codes	INAR 282 Design Studio 4: Branding & Identity	ARIA 211 Design Communication 3	INAR 265 Interior Architecture History 2	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	INAR 328 Tectonics 2: Detail Design	INDS 340 Human Agency and Interior Space	INAR 454 Construction Documents	INAR 480 Design Studio 7: Narrative & Media	INAR 482 Senior Project Seminar	INAR 451 Professional Practice	INAR 483 Senior Project
Strategic Principles		1	2		1	2		1				1			1				1	3	2		1		4	1
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																										

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 collaborative 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 environments 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 quantitative reasoning, systems integration, 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.*

Master of Architecture (MArch)

Catherine Herbst, MArch, AIA,
Chair of Architecture, San Diego
Ewan Branda, PhD,
Chair of Graduate Architecture, Los Angeles

Introduction

The professional graduate program in architecture embodies a fresh approach to architecture, Southern California, and global urban conditions. Within an intimate and immersive program, our innovative coursework encourages students to engage in the architectural discourse of the city to make connections between their work, new technologies in both representation and realization, and built and natural environments. We believe that there is no craft without knowledge, no technology without theory, and no how without why.

Woodbury School of Architecture's Master of Architecture degree takes advantage of the many research opportunities in Southern California to produce inventive designers who can address the architectural, environmental, and urban challenges of our contemporary world. Based in the urban landscapes of Los Angeles and San Diego, our diverse student body is engaged in transformative learning in a highly collaborative and experimental environment. Graduate students play a key role in setting the course of this exploration. Our faculty and students approach subjects such as Southern California's explosive population growth, environmental impacts, unchecked sprawl, and aging infrastructure as opportunities to learn, design, build, and effect positive change in cities around the world. Woodbury students learn to view place through a progressive lens that examines how beautiful and thoughtfully built environments may also engender social engagement.

Fieldwork defines Woodbury's ethos of investigation and experimentation. Students in the professional MArch program spend one summer completing six units of directed research locally or abroad, depending on the topic of study. This exposure to alternative ways of living and making architecture adds depth and focus to the fieldwork and gives students new tools for understanding and contributing to the built environment.

PROGRAM LEARNING OUTCOMES

Design studios form the core of the graduate architecture curriculum. Students gain skills in drawing, model making, material construction, design software, digital fabrication, and critical writing. All graduates of the graduate architecture program are expected to master five program learning outcomes:

- **Critical Thinking**: the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
- **Design**: the inventive and reflective conception, development, and production of our environment;
- **Building**: the technical aspects, systems, and materials and their role in the implementation of design;
- **Representation**: the wide range of media used to communicate design ideas, including writing, speaking, drawing, and model making;
- **Professionalism**: the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

ASSESSMENT

Faculty members assess individual student learning outcomes for each assignment and for each course. The faculty also engages in continual assessment of the effectiveness of the program, the curriculum, and its sequence, as we strive for ever-higher teaching and learning goals and demonstrate our commitment to national architectural education standards.

ACADEMIC STANDARDS AND POLICIES

Graduate students in the School of Architecture are evaluated within a system of Credit (CR), Credit with Distinction (CR+), Conditional Credit (CC), and No Credit (NC). Students are required to pass all courses with CR or CR+; two consecutive grades of CC within in a course sequence (for example: Studio 2 and Studio 3) requires the student to retake one of the courses in order to receive credit for both. The grade of NC requires the student to retake the course in order to receive credit and to return to the status of making satisfactory academic progress.

Graduate Credit (CR) is understood to mean that the graduate student has successfully demonstrated mastery of the learning outcomes for the course and fully understands the discourse or area of knowledge investigated in the course.

Graduate Credit with Distinction (CR+) is understood to mean that the graduate student has mastered the learning outcomes for the course at a level exceeding departmental expectations and has made a significant contribution to the discourse or area of knowledge investigated in the course.

Graduate Conditional Credit (CC) is understood to mean that the graduate student has demonstrated mastery of the learning outcomes for the course at a minimal level to pass the course but without demonstrating full understanding of the discourse or area of knowledge investigated in the course. No Graduate Credit (NC) is understood to mean that the graduate student has not demonstrated adequate mastery of the learning outcomes for the course.

MArch, MIA, MLA, and MS Arch students are expected to demonstrate engagement with and progress in the curriculum throughout their course of study. A robust academic advising plan headed by the coordinators of the graduate programs supports the evaluation of each student's engagement and progress. Students who cannot maintain this level of academic achievement are placed on probation for a semester, and must demonstrate adequate progress toward reattainment of this academic standard or be subject to loss of scholarships and assistantships, a leave of absence, or dismissal.

Students who receive a No Graduate Credit (NC) for any course are required to retake that course or substitute an equivalent course as determined by the department chair. Upon receipt of a second NC grade a student is placed on academic probation and subject to loss of scholarships and teaching assistantships. A student on academic probation who receives a grade of NC in any course is subject to dismissal. A student who does not pass a course after enrolling in it two times is subject to dismissal from the program.

Satisfactory Academic Progress
The School of Architecture expects all graduate students to maintain good academic standing and make satisfactory academic progress throughout their graduate studies. An SoA graduate student maintains good standing and makes satisfactory progress by achieving grades of CR (credit) or CR+ (credit with distinction) in all courses each semester.

Probation
A graduate student is placed on academic probation when (1) s/he earns NC (no credit) in a course, or (2) s/he earns CC (conditional credit) in two courses taken concurrently or in consecutive semesters. To return to good academic standing, the student must, at the earliest possible opportunity, retake any course in which NC was awarded, and earn grades of CR or CR+ in all courses in semesters subsequent to having been placed on probation. In the case of CC probation, the student must achieve CR or CR + in all courses the following semester.

Dismissal
A graduate student who remains on academic probation for a full year is subject to academic dismissal.

Completion Time Limits
Part-time graduate students may receive an additional two years to complete their degree objective. The graduate academic progress and grading policy is administered by the department and the Registrar with Office of Student Development support.

ACCREDITATION

The National Architectural Accrediting Board (NAAB) accredits the 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. NAAB, which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture (BArch), the Master of Architecture (MArch), and the Doctor of Architecture (DArch). A program may be granted an 8-year, 3-year, or 2-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 graduate degree program:

MArch (pre-professional degree + 63 graduate credits or non-pre-professional degree + 93 graduate credits).

The most recent accreditation evaluation for the professional MArch program took place in 2015. The program was awarded a full 8-year term of reaccreditation. The next evaluation will take place in 2023.

INTEGRATED PATH TO ARCHITECTURAL LICENSURE (IPAL)

The School of Architecture has been approved by the National Council of Architectural Registration Boards (NCARB) to offer an integrated path to licensure upon graduation. Participation in the IPAL initiative grants students permission to take the Architect Registration Examination (ARE) prior to completion of the MArch degree.

Woodbury students in the first year of the MArch program may apply. Students with advanced standing in the program may also apply if they have the equivalent of one summer of work experience prior to entering into the second year. Students must work in firms belonging to the IPAL consortium, or in a firm approved by the Woodbury School of Architecture IPAL committee. Students must start their NCARB record prior to beginning work and must report all Architecture Experience Program (AXP) hours to NCARB according to the AXP Guidelines. Students then submit AXP hours to the School of Architecture Career and Outreach Office at the end of each semester in which they have worked. International students must submit a completed Curricular Practical Training (CPT) form to the Woodbury University international student advisor before beginning any work. Students must stay on track academically and financially and remain in good standing as determined by the School of Architecture and the Woodbury University registrar.

COURSEWORK

Students in the full 3-year MArch program study for seven semesters; those with advanced placement study for five semesters. The summer semester before the final year in each track is devoted to a Fieldwork studio. Students take professional and elective courses in addition to the studio in fall and spring semesters. The final spring semester centers on a graduate thesis studio, culminating in a public thesis review.

In addition to our regular semester classes, incoming MArch students may be required to participate in Groundwork, an intensive 2-week program, prior to their first semester at Woodbury. During this course, students receive 10 days of instruction introducing them to tools and concepts including digital drawing, analog modeling, software, fabrication, and local design and research resources. Three units of graduate credit are awarded for the successful completion of Groundwork.

Curriculum Summary

Master Of Architecture (MArch)

Students in the full 3-year MArch program study for seven semesters; those with advanced placement study for five semesters. The summer semester before the final year in each track is devoted to a required Fieldwork studio. Students take professional and elective courses in addition to the studio in fall and spring semesters. The final spring semester centers on a graduate thesis studio, culminating in a public thesis review.

	Units
Major	81
Electives	12
Minimum semester hours required	**93**

FIRST YEAR

Fall

ARCH 583	Graduate Studio 1: Spaces Within Spaces	6 units
ARCH 562	Visualization 1: Making Technique	3 units
ARCH 544	Building 1: Matter and Making	3 units
ARCH 554	Criticism 1: Fieldwork: Los Angeles	3 units

Spring

ARCH 584	Graduate Studio 2: Living Organizations	6 units
ARCH 563	Visualization 2: Analytical Constructions	3 units
ARCH 545	Building 2: Structural Concepts	3 units
ARCH 555	Criticism 2: Architecture to Modern (0-1945)	3 units

SECOND YEAR

Fall

ARCH 587	Graduate Studio 3: Infrastructure	6 units
ARCH 564	Visualization 3: Advanced Drawing & Modeling	3 units
ARCH 546	Building 3: Advanced Structures	3 units
____ ___	Elective	3 units

Spring

ARCH 589	Graduate Studio 4: The Total Building	6 units
ARCH 547	Building 4: Environmental Systems Integration	3 units
ARCH 556	Criticism 3: Architecture from Modern (1945-present)	3 units
____ ___	Elective	3 units

Summer

ARCH 575	Graduate Fieldwork Studio	6 units

THIRD YEAR

Fall

ARCH 691	Graduate Studio 5: Focuses and Topics	6 units
ARCH 620	Practice 1: Architecture Professionalism	3 units
ARCH 648	Criticism 4: Research Salon and Thesis Prep	3 units
____ ___	Elective	(3 units)

Spring

ARCH 692	Graduate Thesis Studio	6 units
____ ___	Elective	3 units
____ ___	Elective	3 units

ADVANCED PLACEMENT

	Units
Major (M)	51
Electives	12
Minimum semester hours required	**63**

FIRST YEAR

Fall

ARCH 587	Graduate Studio 3: Infrastructure	6 units
ARCH 564	Visualization 3: Advanced Drawing and Modeling	3 units
ARCH 546	Building 3: Advanced Structures	3 units
ARCH 554	Criticism 1: Fieldwork Los Angeles	3 units

Spring

ARCH 589	Graduate Studio 4: The Total Building	6 units
ARCH 547	Building 4: Environmental Systems Integration	3 units
ARCH 556	Criticism 3: Architecture from Modern (1945-present)	3 units
____ ___	Elective	3 units

Summer

ARCH 575	Graduate Fieldwork Studio	6 units

SECOND YEAR

Fall

ARCH 691	Graduate Studio 5: Focuses and Topics	6 units
ARCH 620	Practice 1: Architecture Professionalism	3 units
ARCH 648	Criticism 4: Research Salon and Thesis Prep	3 units
____ ___	Elective	(3 units)

Spring

ARCH 692	Graduate Thesis Studio	6 units
____ ___	Elective	3 units
____ ___	Elective	3 units

MArch with emphasis in Interior Architecture (San Diego only)
This emphasis will offer an opportunity for students enrolled in the MArch program in San Diego to inflect and enhance their degree through a concentration in MIA coursework.

INAR 635	Emerging Ideas 4	3 units
INAR 618	Criticism 3	3 units
INAR 626	Figuring Space 3	3 units
INAR 634	Practice 3	3 units
Minimum unit requirements:		**12 units**

Course Descriptions

ARCH 583 GRADUATE STUDIO 1: SPACES WITHIN SPACES
6 UNITS
The foundation graduate design studio prompts a phenomenological understanding of architectural space through an introduction to design methodologies across multiple media and within nested scales. Students explore the manipulation of two and three dimensions through skills development in drawing, material exploration, and modeling.

ARCH 584 GRADUATE STUDIO 2: LIVING ORGANIZATIONS
6 UNITS
Students are exposed to increasing complexity in architectural space through the mining of conceptual organizing logics of design via cumulative exploration of modules and units. Programming, contextual and environmental prompts, regulating principles, circulation and urban networks, and systems of assembly become formative drivers through an investigation of housing (habits, habitats, and inhabitations). Prerequisite: ARCH 583 Graduate Studio 1: Spaces Within Spaces.

ARCH 587 GRADUATE STUDIO 3: INFRASTRUCTURE
6 UNITS
Systemic understanding of architecture is broadened through examination of the architectural object as a microcosm of an ever-expanding context, of a community or city as recycled. Building is introduced as infrastructure and infrastructure as intervention within ecology, land- and urban-scape, site, and territory. Prerequisite: ARCH 584 Graduate Studio 2: Living Organizations or advanced placement.

ARCH 589 GRADUATE STUDIO 4: THE TOTAL BUILDING
6 UNITS
Students are challenged to synthesize architectural considerations, from the conceptual to the tangible, in the comprehensive design of a building. The studio project grows from a strong theoretical base into a response to the complexities of program and site. Accessibility, environmental performance, and life safety are addressed. Emphasis is placed on the integration of building systems with envelope and structure. Material selection is guided by climate and context and is sensitive to resource conservation. Prerequisite: ARCH 587 Graduate Studio 3: Infrastructure.

ARCH 575 GRADUATE FIELDWORK STUDIO
6 UNITS
Students elect a fieldwork station from among regional concentrations and study-away exposures as a platform for thesis research. Their research bridges the analytical work of the core sequence with the synthetic work of the first year. Students initiate a design project and an extended investigation proposal. Prerequisite: ARCH 589 Graduate Studio 4: The Total Building.

ARCH 691 GRADUATE STUDIO 5: FOCUSES AND TOPICS
6 UNITS
Students examine a contemporary architectural design topic through a vertical option studio or specialize through the selection of a focus studio. Topics vary and focuses correspond to the three emphases and post-professional tracks. Prerequisite: ARCH 575 Graduate Fieldwork Studio.

ARCH 692 GRADUATE THESIS STUDIO
6 UNITS
The culmination of the graduate professional program, students pursue a self-directed thesis in collaboration with a faculty member. Prerequisite: ARCH 691, Graduate Studio 5: Focuses and Topics and ARCH 648, Criticism 4: Research Salon and Thesis Prep.

ARCH 544 BUILDING 1: MATTER AND MAKING
3 UNITS
Students engage in hands-on examination of the major material types through application considerations, historical evolution, and physical properties of building composition.

ARCH 545 BUILDING 2: STRUCTURAL CONCEPTS
3 UNITS

An understanding of the relationships between gravity and structure is facilitated through the informed and intuitive testing of building units and formal typologies. Prerequisite: ARCH 544 Building 1: Matter And Making.

ARCH 546 BUILDING 3: ADVANCED STRUCTURES
3 UNITS

Architectural concepts and their structural implications are advanced through case-study analysis and performative modeling. A body of research grows through consideration of the unique contributions of concrete and masonry, metal and steel, skin and tensile, and timber and wood composite systems. Prerequisite: ARCH 545, Building 2: Structural Concepts, or advanced placement.

ARCH 547 BUILDING 4: ENVIRONMENTAL SYSTEMS INTEGRATION
3 UNITS

Students learn an integrated approach to managing structural and environmental performance, human comfort, and life safety. The approach to ambient control includes active and passive options, vernacular models, and considerations of climate and materiality. Discussion integrates the functionality, phenomenological effect, and resource impact of system selection. Prerequisite: ARCH 546 Building 3: Advanced Structures.

ARCH 554 CRITICISM 1: FIELDWORK LOS ANGELES
3 UNITS

Using Los Angeles as a living laboratory, students connect making to thinking in an investigation of the relationship between architecture, landscape architecture, and urban planning. Major ideas in urban design theory are introduced.

ARCH 555 CRITICISM 2: ARCHITECTURE TO MODERN (0-1945)
3 UNITS

Students embark on a historical exploration of cultural, societal, and philosophical traditions as filtered through architectural theory and manifest in the built environment. The interdependencies of ideology and inhabitation are revealed through global architectural and written case studies from prehistory through 1945. Prerequisite: ARCH 554 Criticism 1: Fieldwork Los Angeles.

ARCH 556 CRITICISM 3: ARCHITECTURE FROM MODERN (1945-PRESENT)
3 UNITS

Students delve into contemporary cultural, societal, and philosophical trends as filtered through architectural theory and manifest in the built environment. The interdependencies of ideology and inhabitation are revealed through global architectural and written case studies between 1945 and the present day. Prerequisites: ARCH 554 Criticism 1: Fieldwork Los Angeles, ARCH 555 Criticism 2: Architecture to Modern (0-1945) or equivalent.

ARCH 648 CRITICISM 4: RESEARCH SALON AND THESIS PREPARATION
3 UNITS

A research seminar treated as a design ideas salon introduces contemporary architectural questions and establishes the practical and theoretical context of the thesis project. Students incorporate the issues presented into a research platform and methodology and prepare a thesis proposal. Prerequisite: ARCH 575 Graduate Fieldwork Studio, ARCH 556 Criticism 3: Architecture from Modern (1945–Present).

ARCH 562 VISUALIZATION 1: MAKING TECHNIQUE
3 UNITS

Students are inducted into the cultural and traditional conventions of architectural representation. The course operates as a workshop providing the analog and digital communication standards and making techniques for documenting, drawing, and modeling design ideas.

ARCH 563 VISUALIZATION 2: ANALYTICAL CONSTRUCTIONS
3 UNITS

Architectural representation is composed as a spatial enabler and interpreter that establishes and conveys perspective. Engagement occurs through two- and three-dimensional analog and digital hardware and software. Prerequisite: ARCH 562 Visualization 1: Making Technique.

ARCH 564 VISUALIZATION 3: ADVANCED DRAWING AND MODELING
3 UNITS

Students are exposed to the aesthetic and philosophical objectives of drawing and modeling. The complexities of dependency between architectural conceptualization and representation are analyzed through a study of changing techniques within mixed media. Prerequisite: ARCH 563 Visualization 2: Analytical Constructions or advanced placement.

ARCH 565 VISUALIZATION 4: EVOLVING MEDIA

3 UNITS

Students advance visualization skills through experimentation with shifting representation technologies, including and surpassing digital fabrication tools and innovative software (not limited to BIM, Catia, GIS, Grasshopper/Rhino, rendering engines, and/or website production). Prerequisite: ARCH 564 Visualization 3: Advanced Drawing and Modeling.

ARCH 620 PRACTICE 1: ARCHITECTURE PROFESSIONALISM

3 UNITS

The roles of administration, code, contracts, documents, licensure, management, and policy in alternative and standard practices are delineated as an elaboration of the ethical, financial, and legal responsibilities of the architect.

CURRICULUM MAP

Master of Architecture MArch (2-yr and 3-yr)

(PART 1 OF 2)

UNDERSTANDING				ABILITY				
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Architecture (MArch)

MAJOR COURSES / LEARNING OUTCOMES

			Strategic Principles	Level of Accomplishment	3-year (1st year)									3-year (2nd year) / 2 year (1st year)							3-year / 2-year Thesis			
					Fall				Spring					Fall			Spring			Su.	Fall			Sp.
					ARCH 583 Studio 1	ARCH 544 Building 1	ARCH 554 Criticism 1	ARCH 562 Vizualization 1	ARCH 584 Studio 2	ARCH 545 Building 2	ARCH 555 Criticism 2	ARCH 563 Vizualization 2		ARCH 587 Studio 3	ARCH 546 Building 3	ARCH 564 Vizualization 3	ARCH 589 Studio 4	ARCH 547 Building 4	ARCH 556 Criticism 3	ARCH 575 Fieldwork	ARCH 691 Studio 5	ARCH 620 Practice 1	ARCH 648 Criticism 4	ARCH 692 Thesis Studio
		Strategic Principles																						
Realm A: Critical Thinking and Representation	1	Professional Communication Skills																						
	2	Design Thinking Skills																						
	3	Investigative Skills																						
	4	Architectural Design Skills																						
	5	Ordering Systems																						
	6	Use of Precedents																						
	7	History and Global Culture																						
	8	Cultural Diversity and Social Equity																						
Realm B: Integrated Building Practices, Technical Skills and Knowledge	1	Pre-Design																						
	2	Site Design																						
	3	Codes and Regulations																						
	4	Technical Documentation																						
	5	Structural Systems																						
	6	Environmental Systems																						
	7	Building Envelope Systems and Assemblies																						
	8	Building Materials and Assemblies																						
	9	Building Service Systems																						
	10	Financial Considerations																						
Realm C: Integrated Architectural Solutions	1	Research																						
	2	Integrative Evaluation and Decision-Making Design Processes																						
	3	Integrative Design																						
Realm D: Professional Practice	1	Stakeholder Role in Architecture																						
	2	Project Management																						
	3	Business Practices																						
	4	Legal Responsibilities																						
	5	Professional Conduct																						

(PART 2 OF 2)

1	***Professional Communication Skills*** *Ability to write and speak effectively and use appropriate representational media with peers and with the general public.*
2	***Design Thinking Skills*** *Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.*
3	***Investigative Skill*** *Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.*
4	***Architectural Design Skills*** *Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.*
5	***Ordering Systems*** *Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.*
6	***Use of Precedents*** *Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices regarding the incorporation of such principles into architecture and urban design projects.*
7	***History & Global Culture*** *Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, regional, settings in terms of their political, economic, social, and technological factors.*
8	***Cultural Diversity and Social Equity*** *Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to buildings and structures.*
1	***Pre-Design*** *Ability to prepare a comprehensive program for an architectural project, which must include an assessment of client and user needs, an inventory of spaces and their requirements, an analysis of site conditions (including existing buildings), a review of the relevant building codes and standards, including relevant sustainability requirements, and assessment of their implications for the project, and a definition of site selection and design assessment criteria.*
2	***Site Design*** *Ability to respond to site characteristics including urban context and developmental patterning, historical fabric, soil, topography, climate, building orientation, and watershed in the development of a project design*
3	***Codes and Regulations*** *Ability to design sites, facilities and systems consistent with the principles of life-safety standards, accessibility standards, and other codes and regulations.*
4	***Technical Documentation*** *Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.*
5	***Structural Systems*** *Ability to demonstrate the basic principles of structural systems and their ability to withstand gravity, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.*
6	***Environmental Systems*** *Understanding the principles of environmental systems' design, how systems can vary by geographic region, and the tools used for performance assessment. This must include active and passive heating and cooling, indoor air quality, solar systems, lighting systems, and acoustics.*
7	***Building Envelope Systems and Assemblies*** *Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.*
8	***Building Materials and Assemblies*** *Understanding of the basic principles utilized in the appropriate selection of interior and exterior construction materials, finishes, products, components and assemblies based on their inherent performance including environmental impact and reuse.*
9	***Building Service Systems*** *Understanding of the basic principles and appropriate application and performance of building service systems including mechanical, plumbing, electrical, communication, vertical transportation security, and fire protection systems.*
10	***Financial Considerations*** *Understanding of the fundamentals of building costs, which must include project financing methods and feasibility, construction cost estimating, construction scheduling, operational costs, and life-cycle costs.*
1	***Research*** *Understanding of the theoretical and applied research methodologies and practices used during the design process.*
2	***Integrative Evaluation and Decision-Making Design Processes*** *Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.*
3	***Integrative Design*** *Ability to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies.*
1	***Stakeholder Role in Architecture*** *Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect's role to reconcile stakeholder needs.*
2	***Project Management*** *Understanding of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods.*
3	***Business Practices*** *Understanding of the basic principles of a firm's business practices, including financial management and business planning, marketing, organization, and entrepreneurship.*
4	***Legal Responsibilities*** *Understanding of the architect's responsibility to the public and the client as determined by regulations and legal considerations.*
5	***Professional Conduct*** *Understanding of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA Code of Ethics in defining professional conduct.*

Master of Science in Architecture (MSArch)

Catherine Herbst, MArch, AIA,
Chair of Architecture, San Diego
Ewan Branda, PhD,
Chair of Graduate Architecture, Los Angeles

Introduction

TThe Woodbury School of Architecture offers a one-year Master of Science in Architecture (MSArch) for applicants who already possess a bachelor's or master's degree in any field.

Over three semesters, students develop expertise in various disciplinary realms, including but not limited to building technology, finance and media, landscape and urbanism, and real estate development, by completing coursework at either of our two campuses and multiple schools. Students and faculty members come together to discuss new models of architectural practice, to expand the role of the architect in society, and to question disciplinary boundaries.

Students are admitted to the MSArch program based on portfolios and research statements that demonstrate a clear research agenda that can be completed in three academic semesters. The first semester is devoted to developing a clear project statement. In the second semester, the student develops the project, and the final semester is devoted to public dissemination of the work.

PROGRAM LEARNING OUTCOMES

Design studios form the core of the undergraduate architecture curriculum. Students gain skills in drawing, model making, material construction, design software, digital fabrication, and critical writing. All graduates of the undergraduate architecture program are expected to master five program learning outcomes:

- **Critical Thinking**: the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
- **Design**: the inventive and reflective conception, development, and production of our environment;
- **Building**: the technical aspects, systems, and materials and their role in the implementation of design;
- **Representation**: the wide range of media used to communicate design ideas, including writing, speaking, drawing, and model making;
- **Professionalism**: the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

ACCREDITATION

The Master of Science in Architecture is not an NAAB-accredited professional architecture degree.

ASSESSMENT AND RESULTS OF LEARNING

Assessment Process

The faculty assesses individual student learning outcomes in each project and for each course, following grading guidelines established across the University. Each year, key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes, are specified. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship.

In addition to the summative assessment of student learning outcomes at the major milestones, formative assessment occurs within each studio. As students develop their projects, they receive regular, rigorous, and critical feedback in small groups, larger groups, and via individual desk critiques. Students 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 research and analysis, development of an idea or belief, process rigor, movement toward clarity of idea or resolution of issue, and the skill and craft with which media are used.

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 methods of working.

Studio Individual Desk Critique
Student and instructor meet one-on-one to review progress in the project and to discuss direction for continued development. Students learn to work quickly to test new ideas, manifest their ideas in multiple media, and 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.

Juried Public Project Reviews
Students present their work publicly to 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's 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 actively engage individual students in conversation about their work and how it contributes contextually. Students learn that their design ideas exist in and affect a body of work that has physical, intellectual, aesthetic, social, and historical value.

ACADEMIC STANDARDS AND POLICIES

Graduate students in the School of Architecture are evaluated within a system of Credit (CR), Credit with Distinction (CR+), Conditional Credit (CC), and No Credit (NC). Students are required to pass all courses with CR or CR+; two consecutive grades of CC within in a course sequence (for example: Studio 2 and Studio 3) requires the student to retake one of the courses in order to receive credit for both. The grade of NC requires the student to retake the course in order to receive credit and to return to the status of making satisfactory academic progress.

Graduate Credit (CR) is understood to mean that the graduate student has successfully demonstrated mastery of the learning outcomes for the course and fully understands the discourse or area of knowledge investigated in the course.

Graduate Credit with Distinction (CR+) is understood to mean that the graduate student has mastered the learning outcomes for the course at a level exceeding departmental expectations and has made a significant contribution to the discourse or area of knowledge investigated in the course.

Graduate Conditional Credit (CC) is understood to mean that the graduate student has demonstrated mastery of the learning outcomes for the course at a minimal level to pass the course but without demonstrating full understanding of the discourse or area of knowledge investigated in the course. No Graduate Credit (NC) is understood to mean that the graduate student has not demonstrated adequate mastery of the learning outcomes for the course.

MArch, MIA, MLA, and MS Arch students are expected to demonstrate engagement with and progress in the curriculum throughout their course of study. A robust academic advising plan headed by the coordinators of the graduate programs supports the evaluation of each student's engagement and progress. Students who cannot maintain this level of academic achievement are placed on probation for a semester, and must demonstrate adequate progress toward reattainment of this academic standard or be subject to loss of scholarships and assistantships, a leave of absence, or dismissal.

Students who receive a No Graduate Credit (NC) for any course are required to retake that course or substitute an equivalent course as determined by the department chair. Upon receipt of a second NC grade a student is placed on academic probation and subject to loss of scholarships and teaching assistantships. A student on academic probation who receives a grade of NC in any course is subject to dismissal. A student who does not pass a course after enrolling in it two times is subject to dismissal from the program.

Satisfactory Academic Progress
The School of Architecture expects all graduate students to maintain good academic standing and make satisfactory academic progress throughout their graduate studies. A SoA graduate student maintains good standing and makes satisfactory progress by achieving grades of CR (credit) or CR+ (credit with distinction) in all courses each semester.

Probation
A graduate student is placed on academic probation when (1) s/he earns NC (no credit) in a course, or (2) s/he earns CC (conditional credit) in two courses taken concurrently or in consecutive semesters. To return to good academic standing, the student must, at the earliest possible opportunity, retake any course in which NC was awarded, and earn grades of CR or CR+ in all courses in semesters subsequent to having been placed on probation. In the case of CC probation, the student must achieve CR or CR + in all courses the following semester.

Dismissal
A graduate student who remains on academic probation for a full year is subject to academic dismissal.

Completion Time Limits
Part-time graduate students may receive an additional two years to complete their degree objective.
The graduate academic progress and grading policy is administered by the department and the Registrar with Office of Student Development support.

Curriculum Summary

Master of Science in Architecture (MSArch)
The three-semester, 36-unit intensive curriculum centers on the assembly of a thesis proposal in the fall semester, and the design of a thesis project in the spring semester. The spring thesis studio is followed by a summer semester spent further developing the thesis project and disseminating those results in the public sphere. Students take between 6 and 9 units of elective courses in both the fall and spring semesters.

	Units
Major	21
Elective	15
Minimum semester hours required	**36**

FIRST YEAR

Fall 1

ARCH 691	Graduate Studio 5: Focuses and Topics	6 units
ARCH 680	Graduate Thesis Preparation	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Spring 1

ARCH 692	Graduate Thesis Studio	6 units
____ ___	Elective	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Summer

ARCH 681	Graduate Thesis Studio 2	6 units

Course Descriptions

ARCH 691 GRADUATE STUDIO 5: FOCUSES AND TOPICS
6 UNITS

Students engage in critical design inquiry through the lens of a specific focus. Research and design projects articulate the focus and use it to test design responses to contemporary issues in architecture and urbanism. High-level Critical Thinking, Design, Building, Representation, and Professionalism are practiced and developed.

ARCH 680 GRADUATE THESIS PREPARATION
3 UNITS

Theory and techniques for analyzing and integrating design methodologies, client and user needs, and site conditions into criteria for preparing a design thesis. The theoretical and practical context for the thesis project is researched and developed. Along with the completion of a substantiated written position of intent, a project site is selected, a program written, and the design methodology articulated. The thesis proposal demonstrates mastery in School of Architecture tracks in Critical Thinking, Design, Building, Representation, and Professionalism through multiple mediums, including but not limited to writing, oral presentation, and graphic presentation.

ARCH 692 GRADUATE THESIS STUDIO

6 UNITS

The student demonstrates the application of theoretical research and critical positioning, plus the ability to integrate site, program, and other design issues of architecture including space, time, aesthetics, context, inhabitation, and systems in a self-initiated design project that arises from and makes a critical contribution to the student's chosen focus. The finished thesis project must demonstrate an advanced degree of critical thinking, technical skill, and knowledge of the craft of building through a rigorous and highly resolved level of work. The thesis project demonstrates the student's mastery in all School of Architecture tracks—Critical Thinking, Design, Building, Representation, and Professionalism—through multiple mediums including but not limited to oral presentation, writing, two- and three-dimensional representation, and a rigorous public defense of the thesis.

ARCH 681 GRADUATE THESIS STUDIO 2

6 UNITS

In the culmination of the Master of Science in Architecture program, students develop their focused and self-directed thesis from the preceding term into a public product (exhibition, event, installation, publication, etc.) in collaboration with a primary faculty advisor and a committee of secondary advisors.

CURRICULUM MAP

Master of Science in Architecture MSArch (1-yr)

	INTRODUCED		DEVELOPED		PRACTICED		MASTERED
	Highest Importance		Highest Importance		Highest Importance		Highest Importance
	Background Presence		Background Presence		Background Presence		Background Presence
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Science in Architecture (MSArch) — REQUIRED COURSES / 5 TRACKS	Strategic Principles	ARCH 680 Fall Focus / Topic Studio 1	ARCH 648 Criticism 4	ARCH 633 Focus Seminar	ARCH 692 Thesis Studio 1	ARCH 681 Thesis Studio 2
Strategic Principles						
Critical Thinking						
Design						
Building						
Representation						
Professionalism						

Critical Thinking	*The ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical context*
Design	*The inventive and reflective conception, development, and production of architecture; appropriate competence in design principles.*
Building	*The technical aspects, systems, and materials and their role in the implementation of design.*
Representation	*The wide range of media used to communicate design ideas including writing, speaking, drawing, and model making.*
Professionalism	*The ability to manage, argue, and act legally, ethically, and critically in society and the environment.*

Master of Science in Architecture, Real Estate Development (MSArch RED)

Catherine Herbst, AIA,
Chair of Architecture, San Diego
Armistead Smith,
Program Director

Introduction

Woodbury University offers a graduate program designed to teach the art and practice of real estate development to architects and graduates of professional programs in architecture. The MSArch RED program seeks to build upon the unique perspective and ethos of the architect. While architects design the way a building looks and works, they are seldom involved in the decision of exactly what to build. In most developments, the architect is considered only one among numerous players, and is often relegated to carrying out a pre-established vision for the development, rather than playing a leadership role in its determination from the start.

The MSArch RED program is unlike a typical real estate development program in which the curriculum is offered in a traditional classroom or lecture setting. Instead, the entire curriculum of the twelve-month, three-semester program is delivered through a hands-on studio-based format.

This course of study introduces more than the typical elements of development; in addition to learning from a broad array of building industry professionals, MSArch RED students work with architects who have been successful as developers through innovation and the invention of specific strategies to overcome financial shortcomings and policy roadblocks. These strategies are shared and studied in the studios.

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, drawing from and responding to its urgent and conflicting demands. The San Diego facility houses an architecture-only curriculum in a complex composed of design studios with 24-hour access; a library focused on architecture, urbanism, and development; a lecture hall and gallery space; classrooms; a wood/metal shop; a digital fabrication lab; and computing facilities.

The MSArch RED program is a three-semester studio-based program for individuals holding a professional degree in architecture (BArch, MArch, DArch, or international equivalent). The 12-month, 36-unit program provides hands-on professional experience in real estate project development for architects.

PROGRAM LEARNING OUTCOMES

Design studios form the core of the graduate architecture curriculum. Students gain skills in drawing, model making, material construction, design software, digital fabrication, and critical writing. All graduates of the graduate architecture program are expected to master five program learning outcomes:

- **Critical Thinking**: the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
- **Design**: the inventive and reflective conception, development, and production of our environment;
- **Building**: the technical aspects, systems, and materials and their role in the implementation of design;
- **Representation**: the wide range of media used to communicate design ideas, including writing, speaking, drawing, and model making;
- **Professionalism**: the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

ASSESSMENT AND RESULTS OF LEARNING

Assessment Process

The faculty assesses individual student learning outcomes in each project and for each course, following University-wide grading guidelines.. Each year, key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes, are specified. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship.

In addition to the summative assessment of student learning outcomes at the major milestones, formative

assessment occurs within each studio. As students develop their projects, they receive regular, rigorous, and critical feedback in small groups, larger groups, and via individual desk critiques. Students 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 research and analysis, development of an idea or belief, process rigor, movement toward clarity of idea or resolution of issue, and the skill and craft with which media are used.

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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 methods of working.

Studio Individual Desk Critique
Student and instructor meet one-on-one to review progress in the project and to discuss direction for continued development. Students learn to work quickly to test new ideas, manifest their ideas in multiple media, and evaluate the content of criticism.

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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.

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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's 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 actively engage individual students in conversation about their work and how it contributes contextually. Students learn that their design ideas exist in and affect a body of work that has physical, intellectual, aesthetic, social, and historical value.

ACADEMIC STANDARDS AND POLICIES

Graduate students in the School of Architecture are evaluated within a system of Credit (CR), Credit with Distinction (CR+), Conditional Credit (CC), and No Credit (NC). Students are required to pass all courses with CR or CR+; two consecutive grades of CC within in a course sequence (for example: Studio 2 and Studio 3) requires the student to retake one of the courses in order to receive credit for both. The grade of NC requires the student to retake the course in order to receive credit and to return to the status of making satisfactory academic progress.

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Graduate Credit with Distinction (CR+) is understood to mean that the graduate student has mastered the learning outcomes for the course at a level exceeding departmental expectations and has made a significant contribution to the discourse or area of knowledge investigated in the course.

Graduate Conditional Credit (CC) is understood to mean that the graduate student has demonstrated mastery of the learning outcomes for the course at a minimal level to pass the course but without demonstrating full understanding of the discourse or area of knowledge investigated in the course.

No Graduate Credit (NC) is understood to mean that the graduate student has not demonstrated adequate mastery of the learning outcomes for the course. MArch, MIA, MLA, and MS Arch students are expected to demonstrate engagement with and progress in the curriculum throughout their course

of study. A robust academic advising plan headed by the coordinators of the graduate programs supports the evaluation of each student's engagement and progress. Students who cannot maintain this level of academic achievement are placed on probation for a semester, and must demonstrate adequate progress toward re-attainment of this academic standard or be subject to loss of scholarships and assistantships, a leave of absence, or dismissal.

Students who receive a No Graduate Credit (NC) for any course are required to retake that course or substitute an equivalent course as determined by the department chair. Upon receipt of a second NC grade a student is placed on academic probation and subject to loss of scholarships and teaching assistantships. A student on academic probation who receives a grade of NC in any course is subject to dismissal. A student who does not pass a course after enrolling in it two times is subject to dismissal from the program.

Satisfactory Academic Progress
The School of Architecture expects all graduate students to maintain good academic standing and make satisfactory academic progress throughout their graduate studies. A SoA graduate student maintains good standing and makes satisfactory progress by achieving grades of CR (credit) or CR+ (credit with distinction) in all courses each semester.

Probation
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Dismissal
A graduate student who remains on academic probation for a full year is subject to academic dismissal.

Completion Time Limits
Part-time graduate students may receive an additional two years to complete their degree objective.
The graduate academic progress and grading policy is administered by the department and the Registrar with Office of Student Development support.

ACCREDITATION

The post-professional Master of Science in Architecture, Real Estate Development is not an NAAB-accredited professional architecture degree.

Curriculum Summary

Master of Science in Architecture in Real Estate Development (MSArch RED)
In the first semester case study design studio, architect-developers present their successful developments. Students consider alternative designs for these existing developments while they become familiar with and manipulate the specific business plans or pro formas of the projects. Industry professionals—including bankers, contractors, building officials, lawyers, market analysts, and sales representatives—teach a parallel professional studio. Their presentations are tied to a series of sketch problems that integrate specific learning outcomes with real-world examples.

In the second semester, with the direction and advice of industry professionals who continuously participate in the learning process, the model of parallel professional and design studios continues. In the design studio, students survey possible alternatives for new developments and are directed toward a specific project proposal for their thesis, one with the potential to be successfully pursued after graduation.

The MSArch RED program culminates in the production and public presentation of a real-world real estate development proposal. A public review of the projects brings together the students, the faculty, and Southern California architects and real estate development professionals for a discussion of project viability within the current context.

The 36-unit degree is an intensive program of study, meeting twice weekly and completed in twelve months.

Fall

ARCH 580	Case Study Studio	6 units
ARCH 510	Finance and Market Analysis 1	1.5 units
ARCH 520	Thesis Preparation: Topics and Trends	3 units
ARCH 530	Construction Cost Estimating 1	1.5 units
ARCH 540	Real Estate Accounting and Management	1.5 units
ARCH 560	Construction and Ethics 1	1.5 units

Spring

ARCH 585	Thesis Project Research Studio	6 Units
ARCH 511	Finance and Market Analysis 2	1.5 units
ARCH 521	Policy, Legal Issues, and Insurance	1.5 units
ARCH 531	Construction Cost Estimating 2	1.5 units
ARCH 541	Banking and Management	1.5 units
ARCH 551	Opportunities and Partnering	1.5 units
ARCH 561	Construction Ethics 2	1.5 units

Summer

ARCH 590	Thesis Project Development Studio	6 units

The MSArch RED curriculum requires students to engage in five areas of study pertinent to all real estate development by architects:

FINANCE

Analyzing the financial and economic factors affecting real estate business plans, developing the components of a real estate development proposal including financing, scheduling, project management, property management, sales, leasing, and marketing, and understanding the larger financial context in which real estate development takes place.

TOPICS AND TRENDS IN REAL ESTATE DEVELOPMENT

Understanding the history of the architect's role in urban real estate development, theories of development, macro and micro political and economic environments affecting real estate supply and demand, market history, theory and trends, and relevant policies and their development.

COST ESTIMATING

The knowledge and skill to develop a *pro forma* that projects expenditures for complex proposals, both in the acquisition and building phases and in the post-occupancy phase.

PARTNERING AND LEGAL ISSUES

Understanding and debating the roles played by different kinds of partners—financial, governmental, non-profit, community, technological, construction, design; understanding legal agreements; and finding and activating appropriate opportunities and resources in the public and private sectors, including the establishment of mutually beneficial partnerships.

ETHICS AND PROFESSIONALISM

Understanding and grappling with the ethical issues of development, including real estate law, code and policy review, revision and compliance, contracts, immediate and long-term environmental and planning issues, and the ethical and legal responsibilities of the architect-developer.

Course Descriptions

ARCH 510 FINANCE AND MARKET ANALYSIS 1

1.5 UNITS

Introduction to financial analysis and economic factors affecting real estate business plans. The components of a development proposal are studied, including financing, scheduling, project management, property management, sales, leasing, and marketing. Students develop a business plan to accompany the design studio project.

ARCH 511 FINANCE AND MARKET ANALYSIS 2

1.5 UNITS

Continuing study of financial analysis and economic factors affecting real estate business plans, along with the components of development proposals, including financing, scheduling, project management, property management, sales, leasing, and marketing. Students develop a business plan to accompany their thesis proposal.

ARCH 520 THESIS PREPARATION: TOPICS AND TRENDS

3 UNITS

This research seminar introduces contemporary architectural questions and establishes the practical and theoretical context of the thesis project. Students incorporate the issues presented into a research platform and methodology, and prepare a thesis proposal. The history of the architect's role in real estate development and theories of development and their place in urban planning are studied. Macroeconomics, analysis of economic factors affecting real estate supply and demand, market cycles, theory of land markets, macro-policy, and the impact of demographics and technological advances on markets are introduced. A series of lectures and one-day workshops with leaders in real estate development, economics, architecture, and urban planning is included.

ARCH 521 POLICY, LEGAL ISSUES, AND INSURANCE
1.5 UNITS

The study of the architect's roles in real estate development and urban planning is continued and expanded with an introduction to legal agreements and insurance requirements. Understanding municipal code and responding and adaptating to rules and regulations is introduced. Course materials and content are presented through a series of lectures and one-day workshops with leaders in real estate development, real estate law, construction law, and insurance.

ARCH 530 CONSTRUCTION COST ESTIMATING 1
1.5 UNITS

Conceptual and preliminary methods for cost estimating are introduced.

ARCH 531 CONSTRUCTION COST ESTIMATING 2
1.5 UNITS

Continued study of the conceptual and preliminary methods for cost estimating.

ARCH 540 REAL ESTATE ACCOUNTING AND MANAGEMENT
1.5 UNITS

Introduction to the basics of accounting, preparing the student for management of construction budgets, partnership accounts, and operation of finished buildings. Students are exposed to pertinent requirements for tax reporting.

ARCH 541 BANKING AND MANAGEMENT
1.5 UNITS

Income-producing properties require ongoing management, maintenance, tax considerations, accounting, and an understanding of the legal obligations associated with being a landlord. This course introduces banking, finance, and lending criteria required for various forms of real estate development and examines economic and legal issues relating to property management of rental properties.

ARCH 551 OPPORTUNITIES AND PARTNERING
1.5 UNITS

Appropriate opportunities and resources in the public and private sectors are identified and pursued, including the establishment of mutually beneficial partnerships. The roles played by different kinds of partners—financial, governmental, non-profit, community, technological, construction, design, etc.—are clarified and studied.

ARCH 560 CONSTRUCTION AND ETHICS 1
1.5 UNITS

Ethical issues of development are introduced and studied, including real estate law, contracts, immediate and long-term environmental and planning issues, and ethical and legal responsibilities of the architect/developer.

ARCH 561 CONSTRUCTION AND ETHICS 2
1.5 UNITS

Continued study of ethical issues of development including real estate law, contracts, immediate and long-term environmental and planning issues, and ethical and legal responsibilities of the architect/developer.

ARCH 580 CASE STUDY STUDIO
6 UNITS

Current and past developments are studied and analyzed leading to proposals for appropriate in-kind replacements. Students are introduced to cost estimating, financing, and *pro forma* (line by line), and test their understanding on the design studio proposal.

ARCH 585 THESIS PROJECT RESEARCH STUDIO
6 UNITS

Alternative proposals for the appropriate development of an identified site are explored and developed. *Pro formas* are prepared for each proposal to establish a means to identify the proposal and evaluate further development.

ARCH 590 THESIS PROJECT DEVELOPMENT STUDIO
6 UNITS

The best of the spring semester alternatives is designed and developed into a full-fledged, professional prospectus for real estate development on the identified site. Participation in two mid-term reviews with the thesis advisory panel is mandatory. Completion of thesis is on the acceptance of the prospectus.

CURRICULUM MAP

Master of Science in Architecture, Real Estate Development MS Arch RED

IN THIS COURSE THIS TRACK HAS						IN THIS COURSE STUDENTS DEVELOP			
Background Presence	Importance	High Importance				A	Ability	U	Understanding
STRATEGIC PRINCIPLES	**1**	Design Thinking	**2**	Transdisciplinarity	**3**	Civic Engagement	**4**	Entrepreneurship	

Assuring Academic Quality in Master of Science in Architecture, Real Estate Development (MS Arch RED) — REQUIRED COURSES / RED LEARNING OUTCOMES	Strategic Principles	ARCH 580 Case Study Studio	ARCH 510 Finance 1	ARCH 520 Topics & Trends in RED 1	ARCH 530 Cost Estimating 1	ARCH 540 Political Environment of Dev. 1	ARCH 550 Partnering & Legal Issues 1	ARCH 560 Ethics 1	ARCH 585 Thesis Proj. Research Studio	ARCH 511 Finance 2	ARCH 521 Topics & Trends in RED 2	ARCH 531 Cost Estimating 2	ARCH 541 Political Environment of Dev. 2	ARCH 551 Partnering & Legal Issues 2	ARCH 561 Ethics 2	ARCH 590 Thesis Proj. Development Studio
Strategic Principles																
Critical Thinking																
Speaking / Writing Skills		A						A	A						A	A
Criticality		A	A	U			U		A	A	U			U		A
Research Skills		U		A		A					A		A			
Collaborative Skills					A							A				
Design																
Accessibility		U											A			
Sustainable Design															U	U
Concept. Cost Estimating		A			A				A							A
Prelimin. Cost Estimating												A				A
Building																
Legal Responsibility			U				U			U				U		
Code Understanding		A				U			A				U			A
Planning Process						A							A			
Representation																
Presentation Skills		A							A							A
Construction Management					U							U			U	
Option Comparison		A							A							A
Professionalism																
Business Planning		A	A						A	A						A
Deal Making		A						U	A						U	A
Insurance Requirements		U	U						U							U
Ethical Impacts		U				U		U	U				U		U	
Partnership Agreements		U					A	U	U					A	U	U
Prototypes		A							A							A
Taxation			A							A				U	U	
Maintenance & Operation			U							U						
Finance		A	A						A	A						A
Market Impacts		U		A					U		A					U

Master of Interior Architecture (MIA)

3-year and 2-year tracks

Christoph Korner, MArch, **Department Chair**

Introduction

Interior architecture critically engages design as a progressive craft of form making which transforms the individual and social ways we inhabit space. Design creatively orchestrates conflicting constraints to create meaningful solutions that fit into larger social and cultural contexts. Through the stories of our students, faculty members, and envisioned characters, the ephemeral and structured qualities of interior environments illuminate the human condition and its culturally rich spatial narratives.

In order to develop new ways of seeing, building, and designing, students explore real and imagined geographies to critically produce space that demonstrates technique and effect. The program explores how the physical and the social merge 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 the disciplines that collectively define interior architecture. Students gain expertise in developing the essential elements of interior design—such as form, color, lighting, 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 this exciting cultural landscape.

The Master of Interior Architecture program offers an education in critical spatial inquiry that elevates and reinvents the discipline of interior architecture by mining and imagining human conditions in our built environment. In doing so, the program adds criticality to the profession, cultivating scholars, academics, and critics, while generating emerging and alternative professions.

The MIA argues for interior architecture as a unique body of knowledge, with a distinct discourse, canon, and set of methodologies, filtered through the lenses of art, architectural criticism, and theory. As contemporary architectural practice continues to focus on issues of technology, technique, urbanism, and other aspects of exteriority, the MIA program looks to advance the role of the human condition in the discourse, and to argue for the social, cultural, material, sensorial, and communicative realms of design.

Woodbury University's MIA program provides students with a curriculum that is critical and relevant. This agile program allows students to actively participate in the crafting of their education, to inflect each course with their own critical approach, and to specialize in their own professional pursuits. Student involvement fosters methodological diversity, and ensures that the program will evolve and adapt with each new cohort.

The Emerging Ideas sequence of courses supports every area of learning within the interior architecture education: Criticism, Studio, Visualization, Figuring Space, and Practice. The Emerging Ideas seminars provide an active relationship between knowledge acquisition and knowledge content. Through faculty-facilitated seminars, students will develop a consensus of the scope of research their cohort will explore. Students declare their interests and intentions as well as research relevant issues in the study of interior architecture and other contemporary design disciplines.

ASSESSMENT AND RESULTS OF LEARNING

Faculty members in all our graduate and undergraduate programs assess individual student learning in each project and for each course, following grading guidelines established across the University and adapted to standards the Interior Architecture faculty has set for achievement. The faculty engages in continual assessment of the effectiveness of the program, the curriculum, and its sequence. As the program strives for ever-higher teaching and learning goals, and demonstrates its commitment to national education standards, the faculty identifies key points at which it can measure the effectiveness of the curriculum through student achievement in the five program learning outcomes, as well as the CIDA Accreditation Standards and the University's Strategic Principles. The two-year and three-year track curricula have two points for assessing summative student

learning: review of the thesis proposal at the end of the thesis preparation seminar (INAR 619, Criticism 4), and review of the capstone graduate thesis (INAR 660, Studio 6: Thesis). While these projects provide summative measures of student learning, a review allows the faculty to gauge the effectiveness of the curriculum and the extent to which the core MIA curriculum builds on and integrates the supporting electives in a student's chosen focus. Formative assessment occurs within each studio and is the foundation of the Woodbury School of Architecture studio education. As they develop their projects, students receive regular, rigorous, and critical feedback, in small groups, larger groups, and via individual desk critiques; they also provide rigorous and critical feedback to their peers, as well as to their own progress and process.

INSTITUTIONAL REQUIREMENTS FOR SELF-ASSESSMENT

Institutional assessment at Woodbury occurs via the Academic Program Review. Each program is reviewed on a five-year cycle, unless it has an external program review process, in which case the internal and external cycles are synchronized. The CIDA and NASAD self-studies serve as the Department's basis for these reviews and require supplementary information. The Academic Program Review makes its way through several levels of approval: The Educational Planning Committee, the Chief Academic Officer, the President, and the Board of Trustees must all endorse it. All plans for new programs or major program adjustments go through a similar review, prior to review by WASC's substantive change committee. The Department of Interior Architecture uses its CIDA and NASAD self-studies to inform and interrogate its academic plan within the University.

FACULTY ASSESSMENT

The faculty in Interior Architecture is not assigned exclusively to either the Master's or the Bachelor's program. The Interior Architecture faculty is able to provide assessment of the graduate curriculum and learning context. Internal review of the curriculum is a cornerstone of self-assessment. Faculty members who teach graduate courses in a professional program meet and discuss expectations for graduate student learning outcomes in both professional and post-professional curricula. At the end of each semester, they meet to discuss how the graduate students engaged the learning context. The faculty retreat held every semester devotes either a morning or afternoon session to curriculum assessment, with distinct time devoted to the MIA program. This venue provides adequate time for in-depth discussion among the full-time, visiting, and participating adjunct faculty, and the Associate Dean for assessment and accreditation. This results in the creation of an outline of action items and work to take place between retreats. The graduate studio finals each semester offer familiar access to curriculum assessment, but do not provide a complete picture. Here, too, the Associate Dean gathers examples of graduate student work from across the courses, and convenes a subcommittee of faculty members to evaluate both student progress and curriculum alignment with the school's mission and program learning outcomes. A semester review of student work from both studios and seminars/lectures provides a more holistic view of how the MIA curriculum promotes student learning and achievement, allowing for quick adjustments to syllabi and assignments in response to identified strengths and weaknesses in the curriculum and/or the cohort.

STUDENT ASSESSMENT

All incoming MIA cohorts, including two- and three-year track students, complete an entrance survey on their first day of studio. Using these baselines, the faculty assesses whether expectations are being met, and whether graduate student expectations change as they move through the program. MIA cohorts will conduct pre- and post-thesis surveys. Repeating this three-survey pattern with subsequent cohorts provides valuable input toward program improvement. Students assess the curriculum and learning context through indirect assessment with their participation in the Interior Architecture Student Forum and their representation at faculty meetings.

ALUMNI AND EXTERNAL ASSESSMENT

The Department will constitute a Board of Advisors to include graduate architecture educators, practicing professionals, and, eventually, at least one MIA alumnus. This Board should undertake a biennial review of the MIA curriculum and learning context with respect to the School of Architecture's mission.

The department chair convenes monthly meetings of faculty members teaching graduate students in order to align expectations and evaluation standards.

At the end of each semester, the Associate Dean gathers evidence of graduate student learning from graduate studios, seminars, and lecture courses and

convenes a faculty subcommittee to evaluate student progress and curriculum alignment with the School's mission and program learning outcomes. This information is used to direct changes in the following semester's curriculum, and to set the agenda for that semester's curricular assessment session at the faculty retreat.

Following the faculty retreat, the Associate Dean circulates among faculty the action items and continuing work on curricular development established there. This outline provides the basis for discussions and actions at the monthly faculty meetings.

Graduate students are involved in curricular assessment, including assignments and activities in core courses that require student reflection on how the curriculum aligns with and manifests the School's mission and the program learning outcomes. In the student's thesis preparation seminar, the student identifies his/her area of interest and research, and places that in the context of the chosen MIA emphasis.

The Department continues to develop the graduate student survey, and administers it at entry, at the end of the thesis preparation seminar, and at the end of the thesis. The Director of Communications offers MIA alumni opportunities to be involved in School of Architecture reviews and support students' efforts to achieve licensure. The Career and Outreach Coordinator surveys the alumni every three years.

The Department uses the information gathered from all these sources to effect progressive change in the Master of Interior Architecture curriculum and the learning context of the School of Architecture.

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 various 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 professional and academic environments with the highest ethical and cooperative character, as evidenced in the increasing ability to self-direct research and engage in team activities.
- 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, 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 regarding the human inhabitation of interior spaces.
- Students will develop quantifiable visual, verbal, and oral 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.

ACCREDITATION

The Department will apply for CIDA (Council for Interior Design Accreditation) accreditation after the program has graduated two cohorts. Both the two- and three-year tracks are considered terminal degrees.

The Department may require two- and three-year track students to take additional preparatory Groundwork courses before beginning studio in the fall semester.

Curriculum Summary

Master of Interior Architecture (MIA)

Individuals holding baccalaureate degrees in any discipline may enter the Master of Interior Architecture three-year track, while individuals holding baccalaureate degrees in Interior Architecture, Interior Design, Environmental Arts, or Architecture are eligible to enter the Master of Interior Architecture two-year track.

Students in the two-year MIA track study for five semesters; students in the three-year MIA track study for seven semesters. Each semester has at its core a five-unit studio. The summer semester before the final year of study is devoted to Fieldwork; this studio requires both research and design. Students take professional and elective courses in addition to the studio during fall and spring semesters. The final spring semester centers on a graduate thesis studio, culminating in a public thesis review.

Two-year MIA students take a minimum of 63 units in their graduate studies, and three-year students take a minimum of 93 units in their graduate studies; for both programs, at least 12 of the units are elective.

THREE-YEAR TRACK

Fall 1

INAR 614	Emerging Ideas 1	1 unit
INAR 616	Criticism 1	3 units
INAR 610	Studio 1	5 units
INAR 600	Visualization 1	3 units
INAR 624	Figuring Space 1	3 units

Spring 1

INAR 615	Emerging Ideas 2	1 unit
INAR 617	Criticism 2	3 units
INAR 620	Studio 2	5 units
INAR 605	Visualization 2	3 units
INAR 625	Figuring Space 2	3 units

Fall 2

INAR 630	Emerging Ideas 3	1 unit
INAR 618	Criticism 3	3 units
INAR 640	Studio 3	5 units
INAR 606	Visualization 3	3 units
INAR 626	Figuring Space 3	3 units

Spring 2

INAR 635	Emerging Ideas 4	3 units
INAR 6XX	Criticism Elective	3 units
INAR 6XX	Visualization Elective	3 units
INAR 632	Practice 1	3 units

Summer

INAR 647	Studio 4	6 units

Fall 3

INAR 645	Emerging Ideas 5	1 unit
INAR 619	Criticism 4	3 units
INAR 650	Studio 5	5 units
INAR 633	Practice 2	3 units
____ ___	Elective	3 units

Spring 3

INAR 655	Emerging Ideas 6	1 unit
INAR 660	Studio 6	5 units
INAR 634	Practice 3	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

TWO-YEAR TRACK

Fall 1

INAR 630	Emerging Ideas 3	1 unit
INAR 618	Criticism 3	3 units
INAR 640	Studio 3	5 units
INAR 606	Visualization 3	3 units
INAR 626	Figuring Space 3	3 units

Spring 1

INAR 635	Emerging Ideas 4	3 units
INAR 6XX	Criticism Elective	3 units
INAR 6XX	Visualization Elective	3 units
INAR 632	Practice 1	3 units

Summer

INAR 647	Studio 4	6 units

Fall 2

INAR 645	Emerging Ideas 5	1 unit
INAR 619	Criticism 4	3 units
INAR 650	Studio 5	5 units
INAR 633	Practice 2	3 units
____ ___	Elective	(3 units)

Spring 2

INAR 655	Emerging Ideas 6	1 unit
INAR 660	Studio 6	5 units
INAR 634	Practice 3: Collaboration	3 units
____ ___	Elective	(3 units)
____ ___	Elective (optional)	(3 units)

MArch with emphasis in Interior Architecture
(San Diego only)

This emphasis will offer an opportunity for students enrolled in the MArch program in San Diego to inflect and enhance their degree through a concentration in MIA coursework.

INAR 635	Emerging Ideas 4	3 units
INAR 618	Criticism 3	3 units
INAR 626	Figuring Space 3	3 units
INAR 634	Practice 3	3 units

Minimum unit requirement: **12 units**

Course Descriptions

Studio
Studio is the vital core of design study. It is a cohort, a culture, a place, and a practice; it epitomizes application and engagement in design learning and pedagogy. It both challenges and mirrors the profession, inculcating the student into disciplinary methodologies and operations. Within the semester, it is a node, drawing in and integrating all other realms of study, providing a dynamic platform for the collision, realization, and testing of ideas, knowledge, and technique.

Figuring Space
This area of concentration focuses on the making of space through material construction and invention, detailing, fabrication, and tectonics, as well as building understanding through the social content of codes, behavior, and planning practices. Students will be versed in the practical, functional, phenomenological, and performative aspects of transforming design work into physical form.

Criticism
As the linchpin of the program, the criticism track is invested in the creation of disciplinary content, which reflects the historical and theoretical frameworks within, and outside of, the terrain of interior architecture, striving to develop a strong body of literature that reflects the specific theoretical concerns of the interior environment and human habitation.

Visualization
Design representation is not only a collection of techniques and skills that yield objects and artifacts, but a particular form of thinking through which design is brought into being. It is both a process and a thing. Design methodology is the means by which we move forward on the complex and nuanced journey from thinking to making, from idea to artifact, communicating through the conventions of design representation, mapping, modeling, and analysis to synthesize and promote design agendas.

Emerging Ideas
The Emerging Ideas seminars provide students with an active engagement of their study of interior architecture. Through faculty-facilitated seminars, students will develop a consensus on the scope of research their cohort will explore. These seminars will provide an active relationship between knowledge acquisition and knowledge content. They will also provide opportunities for students to declare their interests and intentions, as well as for research of relevant issues in the study of interior architecture and other contemporary design disciplines.

Practice
The practice realm consists of two perspectives: teaching normative standards of the interior design profession as well as encouraging students to explore emerging and alternative ways of practicing a discipline that strongly reflects their area of research and their practice agenda.

INAR 610 STUDIO 1: NEW FRONTIER OF SPACE
5 UNITS

This foundation graduate design studio prompts a fundamental understanding of the multivalent aspects of interior architectural spaces through an introduction to design methodologies across multiple mediums. Students explore design in two and three dimensions through skill development in drawing, material exploration, modeling, and critical thinking.

INAR 620 STUDIO 2: SYNTHESIZING COMPLEXITY
5 UNITS

Students uncover increasing complexity in architectural spaces through the mining of design potentials of planning logic, systems integration, and program development. Modules of exploration will include identification, evaluation and application of the design brief, synthesis of research to generate

multiple design concepts, iterative development, including accommodation of human scale, and program of use. Prerequisites: INAR 610, Studio 1: New Frontier of Space, INAR 600, Visualization 1: Making Technique.

INAR 640 STUDIO 3: PATHWAYS AND MODALITIES

5 UNITS

Students explore relevant aspects of the design problem to situate their operative strategies toward design solutions. Methodologies will be introduced and explored with the goal of stimulating authentic and creative responses for spatial development. Prerequisite: INAR 620, Studio 2: Synthesizing Complexity, or acceptance into the 2-year track.

INAR 647 STUDIO 4: FIELDWORK

6 UNITS

Students match up their methodological biases developed in Emerging Ideas 4 with a destination for exploration in an immediate environment outside of the classroom. Collaborative exchanges between faculty, the student cohort, and contingents will maximize the provocation of design ideas. The studio will assist the student in negotiating the terrain across academia, practice, and the evolving inhabited environment in preparation for a focus subject for Studios 5 and 6. Prerequisites: INAR 635, Emerging Ideas 4: Methodological Slant, INAR 640, Studio 3: Pathways and Modalities.

INAR 650 STUDIO 5: CONVERGENCE

5 UNITS

Through a collaboration with a small group cohort with similar methodological or subject focus, directed study and research, and support by select expert resources, students engage with the development of their thesis focus. Continual clarification of conceptual framework, contextual scenario, and program development will define an advanced situated set of criteria for each student's self-selected subject. Prerequisite: INAR 647, Studio 4: Study Away Fieldwork.

INAR 660 STUDIO 6: THESIS

5 UNITS

The culmination of the Master of Interior Architecture, students pursue their self-directed theses in collaboration with a faculty advisor and a selected expert resource. Continual self-assessment and synthesis of the knowledge and skills developed in the program is exercised as part of the thesis development process to demonstrate mastery of the critical focus and practice of the discipline. Prerequisites: INAR 619, Criticism 4: Thesis Preparation, and INAR 650, Studio 5: Convergence.

INAR 624 FIGURING SPACE 1: MATERIALITY AND MAKING

3 UNITS

This course provides an exploration of the impact of materiality and fabrication in both the generation and reading of form and space. An intuitive knowledge of material properties and processes will be gained through detailing, construction, and fabrication methods, with a concentration on the application of materials in custom elements relating to the body in scale or use. Formal, conceptual, and programmatic solutions are studied through a specific design strategy with an emphasis on new or hybrid programs.

INAR 625 FIGURING SPACE 2: CODE ANALYSIS AND CONSTRUCTION

3 UNITS

This course studies materials and methods of detailing, fabrication, documentation, and specification, and analyzes construction materials and building systems including structural, mechanical, electrical, plumbing, lighting, and acoustics. In conjunction with the building systems, this course examines building codes related to interior architecture through research, observation, and architectural documentation of non-structural elements of contemporary or modern design. Materials and their integration, application, and/or connections are emphasized. Prerequisites: INAR 600, Visualization 1: Making Technique.

INAR 626 FIGURING SPACE 3: IMPACT AND IMPLICATION

3 UNITS

This course explores material logics and their implications through case study analysis and performative modeling. A body of research grows through consideration of the unique contributions of materials and building systems. Students learn an integrated approach to managing environmental performance, human comfort, and life safety. Discussion integrates the functionality, phenomenological effect, and resource impact of materials and systems selection.

INAR 616 CRITICISM 1: FIELDWORK SOUTHERN CALIFORNIA

3 UNITS

Using Southern California as a realm of empirical study, students will engage in a range of historical, political, cultural, material, and sociological issues from the scale of the interior to the city. Observational research and analysis, mapping, and experiential case studies will be used to explore contemporary issues of interiority and human occupation relative to the urban condition of Los Angeles.

INAR 617 CRITICISM 2: DECLARING THE CANON
3 UNITS

Interior architecture is still an emerging discipline, working to triangulate a unique body of knowledge among the areas of architecture, the humanities and social sciences, and the applied arts. As such, its historical canon has not yet been declared. Students will navigate the global, historical narrative of cultural, societal, and philosophical traditions via theory and manifestations of the interior from prehistory through the present.

INAR 618 CRITICISM 3: REWRITING THE CANON
3 UNITS

This course builds on and blends the content of Criticism 2 (INAR 617) with interests arising from Emerging Ideas 1-3, using history, theory, and criticism to reinterpret and expand the discipline. Students will work to culminate their efforts via research salon, symposium, and publication. Prerequisite: INAR 617, Criticism 2: Declaring the Canon or acceptance into the 2-year track.

INAR 619 CRITICISM 4: THESIS PREPARATION
3 UNITS

Through self-directed study and research, students will leverage their experiences from the Fieldwork Studio and Emerging Ideas 4-5 to develop and articulate the practical, theoretical, and methodological context for a thesis project, culminating in a substantiated written position of intent. Prerequisites: INAR 618, Criticism 3: Rewriting the Canon, and INAR 635, Emerging Ideas 4: Methodological Slant.

INAR 600 VISUALIZATION 1: MAKING TECHNIQUE
3 UNITS

Students are inducted into the cultural and traditional conventions of architectural representation. This course operates as a workshop providing analog and digital communication standards and making techniques for documenting, drawing, and modeling design ideas.

INAR 605 VISUALIZATION 2: ANALYTICAL CONSTRUCTIONS
3 UNITS

Building upon the empirical and analytical fieldwork of INAR 616, Criticism 1, this course will expand expository capacities through diagramming, mapping, and other forms of representational analysis in both two- and three-dimensional analog and digital hardware and software. Prerequisite: INAR 600, Visualization 1: Making Technique.

INAR 606 VISUALIZATION 3: ADVANCED DRAWING AND MODELING
3 UNITS

Students develop advanced visualization skills through experimentation, and are exposed to the aesthetic and philosophical objectives of drawing and modeling. The complexities which exist between conceptualization and representation are analyzed through a study of changing techniques within mixed and evolving media.

INAR 614 EMERGING IDEAS 1: NAVIGATION AND ORIENTING
1 UNIT

Through a series of short lectures, panel discussions, and class forums, students learn about current trends and issues affecting the design of the built environment. The issues are presented topically and generally, allowing a cohort to articulate and aggregate the current body of knowledge in interior architecture into a general scope of investigation explored in INAR 615, Emerging Ideas 2: Investigation & Steering.

INAR 615 EMERGING IDEAS 2: INVESTIGATION AND STEERING
1 UNIT

With a stronger emphasis on collaborative research and the integration of disparate interests, this course offers the cohort of students the opportunity to investigate individual interests, combine those interests with the survey of issues presented in Emerging Ideas 1, and transform the two into a general issue the students will explore throughout the remaining two years of their study. Prerequisites: INAR 614, Emerging Ideas 1: Navigation & Orienting.

INAR 630 EMERGING IDEAS 3: ACQUISITION AND DIRECTING
1 UNIT

This third course provides the opportunity to unify the research interests of the 2-year cohort with the development of a research agenda developed in INAR 615, Emerging Ideas 2. Transformation of knowledge augmented by negotiation and argument informs the full cohort's areas of research. Prerequisite: INAR 615, Emerging Ideas 2: Investigation and Steering or acceptance into the 2-year track.

INAR 635 EMERGING IDEAS 4: METHODOLOGICAL SLANT

3 UNITS

The fourth Emerging Ideas course provides a three-unit seminar focusing on methodological approaches to research, including theoretical, historical, and design knowledge. It is in this seminar that students transform the overall research interests of the cohort into individual methods of creating knowledge. Methodologies explored include those used with various disciplinary emphases in architecture and design, ranging from professional to academic, normative to exploratory, all with a strong critical lens. This seminar provides grounding for the students' research interests in their study-away Fieldwork Studio the following summer. Prerequisites: INAR 630, Emerging Ideas 3: Acquisition and Directing, INAR 618, Criticism 3: Rewriting the Canon.

INAR 645 EMERGING IDEAS 5: AGGREGATION AND REALIZING

1 UNIT

Working in conjunction with INAR 619, Criticism 4, this course provides a forum for continued cohort involvement with individual students' research/design projects. Formatted as a workshop, the seminar provides intentional and directed critique of the students' projects so that they align with the general research agenda of the cohort. Prerequisite: INAR 635, Emerging Ideas 4: Methodological Slant.

INAR 655 EMERGING IDEAS 6: CONCLUSION AND ASSESSING

1 UNIT

The last seminar provides a structured environment for the cohort to organize and determine the final outcome of the body of research. Prerequisites: INAR 645, Emerging Ideas 5: Aggregation & Realizing and INAR 619, Criticism 4: Thesis Preparation.

INAR 632 PRACTICE 1: ETHICS AND THE PROFESSION

3 UNITS

Students gain an understanding of basic business concepts, codes, contracts, procedures, documents, licensure, management, and policy in alternative and standard practices relative to interior architecture with an emphasis on ethical and legal issues. Co-requisites: INAR 635, Emerging Ideas 4: Methodological Slant.

INAR 633 PRACTICE 2: COMMENTARY ON INTERIOR ARCHITECTURE

2 UNITS

This second Practice course provides a forum for continued discussion with individual students on the alternatives of practice, research, focused study, and the profession in Interior Architecture. Prerequisite: INAR 632, Practice 1: Ethics and the Profession.

INAR 634 PRACTICE 3: COLLABORATION

3 UNITS

The third course in the Practice series asks students to merge the research developed in the Emerging Ideas seminars with real-world experience. Students research and select the work of a professional and engage in a mentoring relationship. This relationship provides the opportunity for students to take their thesis research and "test" it with a professional or scholar who has been working on similar research. Co-requisite: INAR 660, Studio 6: Thesis.

CURRICULUM MAP

Master of Interior Architecture MIA

	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

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Interior Architecture (MIA) — REQUIRED COURSES / LEARNING OUTCOMES	Strategic Principles	INAR 600 Visualization 1: Making Technique	INAR 614 Emerging Ideas 1: Navigation and Orientating	INAR 616 Criticism 1: Fieldwork Los Angeles	INAR 624 Figuring Space 1: Materiality, Making and Meaning	INAR 610 Studio 1: New Frontier of Space	INAR 605 Visualization 2: Analytical constructions	INAR 615 Emerging Ideas 2: Investigation and Steering	INAR 617 Criticism 2: Declaring the Canon	INAR 625 Figuring Space 2: Codifcations and Constructions	INAR 620 Studio 2: Synthesizing Complexity	INAR 606 Visualization 3: Advanced Drawing and Modeling	INAR 630 Emerging Ideas 3: Acquisition & Directing	INAR 618 Criticism 3: Rewriting the Canon	INAR 626 Figuring Space 3: Impact and Implication	INAR 640 Studio 3: Pathways and Modalities	INAR 6XX Visualization Elective	INAR 635 Emerging Ideas 4: Methodological Slant	INAR 6XX Criticism Elective	INAR 632 Practice 1: Ethics & the Profession	INAR 647 Studio 4: Study Away Fieldwork	Open elective	INAR 645 Emerging Ideas: 5 Aggregation and Realizing	INAR 619 Criticism 4: Thesis Preparation	INAR 633 Practice 2: Commentary on Interior Architecture	INAR 650 Studio 5: Convergence	Open Elective	Open Elective	INAR 655 Emerging Ideas 6: Conclusion and Assessing	INAR 634 Practice 3: Collaboration	INAR 660 Studio 6: Thesis
Strategic Principles				2		1					1			3	2	1		3		4	2						1				4	1
Methodological Initiative																															
Critical Inquiry into the design, building and inhabitation of the interior environment																															
Social and cultural considerations of space																															
Physical conditions of space that elicit human response through sensual interaction																															
Technical considerations of space																															

M	***Methodological Initiative*** *Students develop work processes that engender self-initiative, directed curiosity, and methodologies seeking knowledge beyond the given problem. They establish methodologies of research through a direct input into the curricular development established collaboratively as a cohort and transformed into individual learning and professional goals.*
D	***Critical Inquiry into the design, building and inhabitation of the interior environment*** *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, profcient and multi-valent visual communication, quantitative analysis and historical research.*
S	***Social and cultural considerations of space*** *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 human conditions.*
E	***Physical conditions of space that elicit human response through sensual interaction*** *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.*
T	***Technical considerations of space*** *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.*

Master of Landscape Architecture (MLA)
3-year and 2-year tracks

Catherine Herbst, MArch, AIA,
Chair of Architecture, San Diego
Jose Parral, MA,
Program Administrator, San Diego

Introduction

Landscape architecture combines science and art in the formation of space, transforming the relationship between nature and society. Our students, faculty, and collaborators discover contemporary and alternative ways human culture and ecology construct rich spatial narratives. Our graduates address the ecological, economic, and social challenges of the contemporary world.

This program integrates the historical and theoretical fields of architecture, landscape architecture, planning, and urban design through a final exchange of techniques and modes of operation to organize a more complex concept of society and nature. Through this systematic approach, students develop inclusive conceptual frameworks that affect and alter extensive territories, and that integrate into or reorganize complex systems.

Using multiple mediums including three-dimensional models, information-based multimodal diagramming tools, computer and manual rendering, and the written and spoken word, students explore the many fields that collectively define landscape architecture. They gain expertise in developing the essential elements of landscape, along with appropriate building technology, material science, and performative factor analysis to create spatial organizations across scales. The program provides students with the intellectual and professional tools necessary to negotiate the cultural/ecological landscape, rapidly changing technology, and emerging issues.

The program's vision is to graduate landscape architects who redefine practice by producing new methods and operations in the processes of material organization and construction, as well as new transdisciplinary knowledge.

PROGRAM LEARNING OUTCOMES

Communication
- Ability to apply critical reading skills and analyze and synthesize information effectively.
- Ability to communicate effectively in writing and in oral presentations.
- Ability to review and critique peer work.
- Ability to communicate ideas visually and to select and apply different representational media throughout the design process.

Criticism
- Ability to synthesize multidisciplinary information and make connections between landscape architecture and other disciplines.
- Understanding the roles of research and analysis throughout the design process.
- Understanding historical and theoretical traditions in landscape architecture, including historic preservation principles.

Materials, Methods, Technologies, and Applications (MMTA)
- Ability to design sites while integrating engineering, structural, construction, circulation, water management, land resources, and habitat management considerations.
- Ability to design projects that optimize, conserve or reuse natural and built resources, and reduce environmental impacts through the application of sustainable construction practices.
- Understanding practical, functional, social, ecological, and performative aspects of natural and designed physical environments.

Natural and Cultural Systems
- Ability to conduct field investigations to identify natural and cultural features and systems and apply predictive systems thinking across multiple scales.
- Understanding quantitative analytical methods to evaluate interactions between natural and cultural features, characteristics, and systems.
- Understanding patterns of land use and built form as well as social and cultural influences on design.
- Understanding natural site conditions, ecosystems, regional hazard considerations, and land information sources.

Profession and Practice
- Ability to prepare technically clear and correct construction documentation.
- Understanding basic principles of project

administration, including life-cycle cost analysis, quality control, and multidisciplinary collaboration.
- Understanding professional and ethical standards in design and practice.
- Understanding responsibilities of the landscape architect to reconcile user needs, including client, owner, user groups, and public and community domains with resource sustainability.
- Understanding public policy and regulation, political and regulatory approval processes, and land and development economics as they impact landscape architecture design.

Design
- Ability to collect and interpret data and apply research methods for design development.
- Understanding aesthetic and formal principles of design, natural factors such as ecological relationships, and influence of context on design, planning, and management decisions.

Understanding relationships between human and natural systems, including human factors such as behavior and sensory responses.

ASSESSMENT AND RESULTS OF LEARNING

Faculty members in the professional Master of Landscape 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 School of Architecture faculty sets for achievement. The faculty also engages in continual assessment of the effectiveness of the program, the curriculum, and its sequence. As we strive for ever-higher teaching and learning goals and demonstrate our commitment to national landscape architecture education standards, we identify key points at which we can measure the effectiveness of the curriculum through student progress toward program learning outcomes. The MLA assessment plan draws on established practices in the School's professional architecture programs.

The MLA curriculum has two major points for assessing summative student learning: a formal portfolio review immediately after LARC 5711, Studio 4: Nontraditional Projections of Landscape, and review of the capstone graduate thesis. While these projects provide summative measures of student learning, a review also allows the faculty to gauge the effectiveness of the curriculum and the extent to which the studio work builds on and integrates the supporting seminars across the curriculum. In addition, a review of the products of the thesis preparation seminar serves as both summative and formative assessment: the thesis preparation proposal demonstrates mastery of criticism and communication while proposing a direction for the capstone project demonstrates mastery and integration of all six realms.

Portfolio Review

MLA students submit a portfolio of their coursework following the successful completion of LARC 5711 Studio 4: Nontraditional Projections of Landscape. A faculty committee reviews the portfolios to ensure that each student meets all the learning outcomes covered through this point of their course plan. Students who pass this review move on directly to the final year. Students who do not demonstrate appropriate mastery of MLA learning outcomes in their portfolio review are required to submit an updated portfolio at the end of the summer, and may be required to enroll in a recommended summer studio or seminar within the SoA to address gaps in learning.

Graduate Thesis Review

The thesis serves as a capstone of graduate student learning and achievement within the six realms of program outcomes. Students demonstrate the application of theoretical research and positioning, and their ability to integrate site, program, and other design issues in a self-initiated research or design project through a rigorous level of highly resolved work. The thesis reviews are our most public display of learning outcomes; guest critics are highly recognized in professional and academic realms. The debates generated in the review of graduate student work stimulate our faculty, graduating students, and continuing students throughout the School of Architecture to imagine greater levels of achievement, both academically and in landscape design. Graduate thesis reviews promote the quality of Woodbury's School of Architecture regionally, nationally, and internationally. Students receive the Master of Landscape Architecture degree only upon the recommendation of the MLA faculty after successful presentation of their theses.

Formative Assessment

Formative assessment occurs within each studio and is the foundation of the School of Architecture's studio education. As they develop their projects, students receive regular feedback in small groups, larger groups, and via individual desk critiques; they also learn to provide feedback to their peers as well as on 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 resolution of issue, and (5) the skill and craft with which all media—2D, 3D, writing, speaking, etc.—are used. Students are expected to manifest a response to this feedback in the next iteration of the project.

Studio or Seminar Peer Critiques
Students present their work to each other for feedback on the same final 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 methods of working.

Studio Individual Desk Critiques
Student and instructor regularly 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 mediums, and to evaluate the content of criticism.

Seminar Multistep Projects
Many 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 (landscape 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 final areas noted. The jury's remarks are intended to inspire 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 an initial first pass through the gallery, observing the overall output of the group, then actively engage individual students in conversation about their work and how it contributes contextually. Students learn that their design ideas exist within and affect a body of work that has physical, intellectual, aesthetic, social, and historical value.

ACADEMIC STANDARDS AND POLICIES

Graduate students in the School of Architecture are evaluated within a system of Credit (CR), Credit with Distinction (CR+), Conditional Credit (CC), and No Credit (NC). Students are required to pass all courses with CR or CR+; two consecutive grades of CC within in a course sequence (for example: Studio 2 and Studio 3) requires the student to retake one of the courses in order to receive credit for both. The grade of NC requires the student to retake the course in order to receive credit and to return to the status of making satisfactory academic progress.

Graduate Credit (CR) is understood to mean that the graduate student has successfully demonstrated mastery of the learning outcomes for the course and fully understands the discourse or area of knowledge investigated in the course.

Graduate Credit with Distinction (CR+) is understood to mean that the graduate student has mastered the learning outcomes for the course at a level exceeding departmental expectations and has made a significant contribution to the discourse or area of knowledge investigated in the course.

Graduate Conditional Credit (CC) is understood to mean that the graduate student has demonstrated mastery of the learning outcomes for the course at a minimal level to pass the course but without demonstrating full understanding of the discourse or area of knowledge investigated in the course. No Graduate Credit (NC) is understood to mean that the graduate student has not demonstrated adequate mastery of the learning outcomes for the course.

MArch, MIA, MLA, and MS Arch students are expected to demonstrate engagement with and progress in the curriculum throughout their course of study. A robust academic advising plan headed by the coordinators of the graduate programs supports the evaluation of each student's engagement and

progress. Students who cannot maintain this level of academic achievement are placed on probation for a semester, and must demonstrate adequate progress toward re-attainment of this academic standard or be subject to loss of scholarships and assistantships, a leave of absence, or dismissal.

Students who receive a No Graduate Credit (NC) for any course are required to retake that course or substitute an equivalent course as determined by the department chair. Upon receipt of a second NC grade a student is placed on academic probation and subject to loss of scholarships and teaching assistantships. A student on academic probation who receives a grade of NC in any course is subject to dismissal. A student who does not pass a course after enrolling in it two times is subject to dismissal from the program.

Satisfactory Academic Progress
The School of Architecture expects all graduate students to maintain good academic standing and make satisfactory academic progress throughout their graduate studies. An SoA graduate student maintains good standing and makes satisfactory progress by achieving grades of CR (credit) or CR+ (credit with distinction) in all courses each semester.

Probation
A graduate student is placed on academic probation when (1) s/he earns NC (no credit) in a course, or (2) s/he earns CC (conditional credit) in two courses taken concurrently or in consecutive semesters. To return to good academic standing, the student must, at the earliest possible opportunity, retake any course in which NC was awarded, and earn grades of CR or CR+ in all courses in semesters subsequent to having been placed on probation. In the case of CC probation, the student must achieve CR or CR + in all courses the following semester.

Dismissal
A graduate student who remains on academic probation for a full year is subject to academic dismissal.

Completion Time Limits
Part-time graduate students may receive an additional two years to complete their degree objective. The graduate academic progress and grading policy is administered by the department and the Registrar with Office of Student Development support.

ACCREDITATION

Woodbury's School of Architecture offers a Master of Landscape Architecture Degree in San Diego.

Individuals holding baccalaureate degrees in any discipline can enter the Master of Landscape Architecture three-year track, while individuals holding baccalaureate degrees in landscape architecture, environmental arts, or architecture are eligible to apply for advanced standing and may complete the program in not less than 24 months or four terms.

The Department will apply for LAAB (Landscape Architecture Accreditation Board) candidacy in the spring of 2017. We plan to achieve LAAB accreditation for the 3-year MLA program by spring 2020. As noted in LAAB's Accreditation Standards and Procedures, a program can apply for accreditation and schedule a visit once it meets the minimum requirements and has graduated one cohort (the first cohort will graduate in spring 2019). The scheduled visit would then occur in the fall of 2019. LAAB requirements are excerpted below.

Both the two- and three-year tracks are considered terminal degrees.

Curriculum Summary

MASTER OF LANDSCAPE ARCHITECTURE (MLA)
Students in the MLA program are expected to complete all requirements for the three-year program in 36 months or 6 terms. Students with advanced standing may complete the program in not less than 24 months or four terms. Students have the option to take a summer semester studio before the final year in each program instead of fall as a substitution for Studio 5. Students take professional and elective courses in addition to the studio in fall and spring semesters. The final spring semester centers on thesis studio, culminating in a public review.

In addition to our regular semester classes, all incoming MLA students in the three-year track are required to participate in Groundwork prior to their first semester at Woodbury. During this course, students receive an introduction to tools and concepts including digital drawing, analog modeling, software, and fabrication. The three units of graduate credit awarded for the successful completion of the

Groundwork can be used as three units of graduate curriculum credit for both tracks (considered an optional elective for the two-year track).

	Units
Major	78
Electives	15
Minimum semester hours required	**93**

THREE-YEAR TRACK

Summer

LARC 5XX	Groundwork	3 units

Fall 1

LARC 5703	Studio 1: Panorama to X-ray	6 units
LARC 5700	Ecology, Environment Materiality 1	3 units
LARC 5701	History of Landscape Architecture 1	3 units
LARC 5702	Visual Communication 1	3 units

Spring 1

LARC 5707	Studio 2: The One and the Many	6 units
LARC 5704	Ecology, Environment Materiality 2	3 units
LARC 5705	History of Landscape Architecture 2	3 units
LARC 5706	Visual Communication 2	3 units

Fall 2

LARC 5708	Studio 3: Traditional Projections of Landscape	6 units
LARC 5710	Ecology, Environment Materiality 3	3 units
LARC 5709	Theory in Landscape Architecture	3 units
____ ___	Elective	3 units

Spring 2

LARC 5711	Studio 4: Non-traditional Projections of Landscape	6 units
LARC 5XX	Ecology, Environment Materiality 4	3 units
LARC 5XX	Contemporary Issues in Landscape Architecture	3 units
LARC 6XX	Professional Practice in Landscape Architecture	3 units

Fall 3

LARC 6XX	Studio 5	6 units
LARC 6XX	Thesis Prep	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Spring 3

LARC 6XX	Studio 6 Thesis	6 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Advanced Standing

	Units
Major	45
Electives	18
Minimum semester hours required	**63**

Summer

LARC 5XX	Groundwork	3 units

Fall 1

LARC 5708	Studio 3: Traditional Projections of Landscape	6 units
LARC 5710	Ecology, Environment Materiality 3	3 units
LARC 5709	Theory in Landscape Architecture	3 units
____ ___	Elective	3 units

Spring 1

LARC 5711	Studio 4: Non-traditional Projections of Landscape	6 units
LARC 5XX	Ecology, Environment Materiality 4	3 units
LARC 5XX	Contemporary Issues in Landscape Architecture	3 units
LARC 6XX	Professional Practice in Landscape Architecture	3 units

Fall 2

LARC 6XX	Studio 5	6 units

LARC 6XX	Thesis Preparation	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Spring 2

LARC 6XX	Studio 6: Thesis	6 units
____ ___	Elective	3 units
____ ___	Elective	3 units
____ ___	Elective	3 units

Course Descriptions

LARC 5703 STUDIO 1: PANORAMA TO X-RAY

6 UNITS

In this foundation studio, students explore ways of observing and representing landscape. Emphasis is on various ways to measure material, space, time, movement, temperature, and rhythm, and represent them through drawings, constructions, and other media. Students develop awareness of landscape through recording a trajectory and its spatial/qualitative relationships as a creative experiment in a landscape intervention. Studio themes include space, qualities of phenomena, and site specificity in the San Diego/Tijuana/Los Angeles region. Prerequisites: Graduate standing.

LARC 5707 STUDIO 2: THE ONE AND THE MANY

6 UNITS

In the second foundation studio, students explore relationships among sites, the performance of individuals, and landscape design. Students work with residual urban sites, determining location and human performance using photographs, video recordings, sketches, measured surveys, and other documentation. Projects engage students in (1) the relationship of public and private through material organization, and in (2) prototyping to reevaluate the large urban park for contemporary users/uses. Prerequisites: LARC 5703 Studio 1: Panorama to X-ray or permission of chair.

LARC 5708 STUDIO 3: TRADITIONAL PROJECTIONS OF LANDSCAPE

6 UNITS

2- and 3-year students work together on a project covering a wide range of fundamental issues and skills related to landscape architecture, from site analysis and planning, to placement of elements, to grading and storm water management, to natural and sociocultural considerations, to design development and realization in form and construction. Students investigate collaboration with clients and other professionals and grapple with translating program and ideas in physical construction. Prerequisites: LARC 5707 Studio 2: The One and the Many, admission to MLA 2, or permission of Chair.

LARC 5711 STUDIO 4: NON-TRADITIONAL PROJECTIONS OF LANDSCAPE

6 UNITS

Students identify and analyze contemporary problems and issues related to landscape, challenging received ideas about urban parks, waterfront developments, residential community developments, and urban renewal. The studio focuses on residual zones within the metropolitan area. Students analyze development models and test design strategies. Students produce construction documents and present these alongside strategic and conceptual drawings/models. Prerequisites: LARC 5708 Studio 3: Traditional Projections of Landscape or permission of Chair.

LARC 6XX STUDIO 5

6 UNITS

This advanced topic studio provides students with opportunities for focused exploration of particular themes in contemporary landscape architecture. Important emerging and accomplished designers, often with divergent points of view, interests, and backgrounds, are invited to lead these studios. The School of Architecture occasionally offers collaborative options across the topic studios of all grad programs. Prerequisites: LARC 5711 Studio 4: Non-traditional Projections of Landscape or permission of Chair.

LARC 6XX STUDIO 6: THESIS

9 UNITS

Following the development of a thesis proposal in LARC 6XX, Thesis Preparation, each student pursues a topic of relevance to landscape architecture. Through the theses, students demonstrate products of their mastery of academic inquiry, iterative design exploration, and clear and multiple modes of communication. Prerequisites: LARC 6XX, Studio 5:, and LARC 6XX, Thesis Preparation.

LARC 5700 ECOLOGY, ENVIRONMENT, AND MATERIALITY 1: NATURAL AND PLASTIC ASSEMBLAGES

3 UNITS

UNIT 1: ENVIRONMENTAL SYSTEMS asks students to examine regions near San Diego County (inner and outer coastal plains, arid regions, etc.) to develop an understanding of the relationships between geology, vegetation, and hydrologic and human flows. Field trips help students become familiar with the building blocks of the landscape and the various flows that construct it.

UNIT 2: MATERIAL PROCESSES OF ORGANIZATION asks students to investigate the processes of material production used in organizing landscapes. Students study the manipulation, assemblage, and management of materials from plants, lumber, and stone to water, steel, etc. Topics include new materials being developed for sustainability; field trips to nurseries, quarries, and lumber yards; urban observation of final material assemblages; and laboratory visits to understand materials in production. Prerequisite: Graduate standing.

LARC 5705 HISTORY OF LANDSCAPE ARCHITECTURE 2

3 UNITS

UNIT 1: TOPOGRAPHIC MANIPULATION focuses students on earthwork grading and the technologies informing the process. Students develop abilities in manipulation of the ground plane and an understanding of organizational, textural, scalar, and procedural comparisons between natural and constructed landforms. Students develop understanding of drainage, aspect, growth, the relationship between planting and landform, and processes in construction.

UNIT 2: PLANTING PALETTES OF RESILIENCE focuses students on the cultural, sustainable, and technical parameters of planting design. Through research and design, students investigate the characteristics of basic planting assemblages, their history, and their manipulation for contemporary sensibilities. Students study the place of plants in the system of ecological resilience and learn fundamental procedural aspects of planting. Students become familiar with detailing planting design for contractors, plant inspection, selection criteria, and site inspections. Prerequisites: LARC 5700 Ecology, Environment, and Materiality 1: Natural and Plastic Assemblages or permission of Chair.

LARC 5704 ECOLOGY, ENVIRONMENT, AND MATERIALITY 2

3 UNITS

UNIT 1: TOPOGRAPHIC MANIPULATION; this unit focuses on earthwork grading and the various technologies informing the process. The unit develops the ability of the manipulation of the ground-plane. Students develop an understanding of organizational, textural, scalar and procedural comparisons between natural landforms derived from environmental processes and constructed landform derived from process of construction. Understanding drainage, aspect, growth, the relationship between planting and landform, and processes in construction are critical in this unit.

UNIT 2: PLANTING PALETTES OF RESILIENCE; this unit focuses on both the cultural, sustainable and the technical parameters of planting design. Through research and design, students investigate the characteristics of basic planting assemblages, their history, and their manipulation to contemporary lifestyle with the notion plant place in the system of ecological resilience. Students also learn fundamental procedural aspects of planting. Detailing planting design for contractors, plant inspection, selection criteria, and site inspections are also reviewed.

LARC 5710 ECOLOGY, ENVIRONMENT, AND MATERIALITY 3: SITE ENGINEERING AND WATER MANAGEMENT

3 UNITS

UNIT 1: SITE ENGINEERING: LANDFORM AND GRADING asks students to continue their exploration of constructing landform as it relates to infrastructure design. Students experiment with complex parameters of contour manipulation, vehicular and pedestrian circulation systems, road and path alignment, and drainage and utility planning.

UNIT 2: WATER MANAGEMENT engages students in the essential study of the influence of water on the landscape. Students learn to analyze the drainage singularities of a site as a basic tool for the manipulation of landscape. Students focus their attention on water flow, storm water management, swales, retention and detention basins, and how these relate to plant and wildlife ecologies. Students design grading and circulation/water management solutions for their projects in design studio. Prerequisites: LARC 5704 Ecology, Environment, and Materiality 2, admission to MLA 2, or permission of Chair.

LARC 5XX ECOLOGY, ENVIRONMENT, AND MATERIALITY 4: LANDSCAPE CONSTRUCTION

3 UNITS

UNIT 1 introduces students to intentional landscape design for appropriate construction in varied environments. Students investigate the materials available for design and their physical characteristics, modes of production, sequences of assembly, maintenance needs, and life cycles. Students examine ground plane design and its conditions of change: surfaces, transitions, accessibility, and the laws of ADA, joints, seams, edges, etc.; freestanding and retaining walls; decks and overhead structures; and specification development. Students investigate construction techniques including reinforced concrete and in-earth retaining wall systems, reinforced concrete superstructures, wood frame superstructures, steel frame superstructures, glass superstructures, and tensile membrane or cable-net superstructures and ETFE-type air-inflated superstructures.

UNIT 2: URBAN LANDSCAPES AND MANUFACTURED SITES TOPICS is an advanced workshop in which students research innovative techniques associated with current professional practice in landscape architectural construction, engineering, and planting design with special emphasis on urban landscapes. Professional specialists present topics and case studies such as site remediation, landfill sites, structural soils, and urban plantings. Students engage in detailed studies of construction documentation, project design, material and horticultural technology, and new building techniques. Their work is facilitated through case studies and visits to sites and professional offices. Prerequisites: LARC 5710 Ecology, Environment, and Materiality 3: Site Engineering and Water Management or permission of Chair.

LARC 5702 VISUAL COMMUNICATION 1

3 UNITS, CROSS-LISTED WITH ARCH 562

Students learn to understand drawing as a way to record, explore, and imagine. Students are inducted into the cultural and traditional conventions of architectural representation, learn the basic vocabulary of drawing, and explore both digital and analog methods of expression and representation. Landscape architecture students focus their exploration through projects in LARC 5703, Studio 1: Panorama to X-ray. Prerequisite: Graduate standing.

LARC 5706 VISUAL COMMUNICATION 2

3 UNITS, CROSS-LISTED WITH ARCH 563

Building on the foundation established in LARC 5702 Visual Communication 1, students expand the essential tools and methods to develop, test, produce, and communicate spatial ideas with clarity and detail. They analyze numerous representation techniques across multiple scales, engaging 2D and 3D analog and digital hardware and software. They develop representation as spatial enablers and interpreters to establish and convey perspective. Prerequisites: LARC 5702 Visual Communication 1 or permission of Chair.

LARC 5701 HISTORY OF LANDSCAPE ARCHITECTURE 1

3 UNITS

Students gain familiarity with landscape milestones through study of selected sites, the historical contexts that informed their development, and their designers. Students research the disciplinary literature and demonstrate understanding and assessment of a given site and its cultural production from prehistory to Olmsted. Prerequisite: Graduate standing.

LARC 5705 HISTORY OF LANDSCAPE ARCHITECTURE 2

3 UNITS

Students continue their historic survey of landscape milestones, researching the disciplinary literature and demonstrating understanding and assessment of a given site and its cultural production, from Olmsted to Post-Modernism. Prerequisites: LARC 5701, History of Landscape Architecture 1 or permission of Chair.

LARC 5709 THEORY IN LANDSCAPE ARCHITECTURE

3 UNITS

Students build their understanding of landscape architecture theory. Drawing from historical knowledge and critical readings of interdisciplinary philosophy and theory, students focus on recent contemporary built works and their designers, and on larger issues for professional theory and practice today. Students begin to construct problems and stake positions with respect to the discipline in the 21st century. Prerequisites: LARC 5705, History of Landscape Architecture 2, admission to MLA 2, or permission of Chair.

LARC 5XX CONTEMPORARY ISSUES IN LANDSCAPE ARCHITECTURE

3 UNITS

Students interrogate contemporary issues in professional and academic theory and debate their relationship to current and future practice. Using local and regional contexts, students address how we understand and critique recent built work and the idea of landscape itself. Prerequisites: LARC 5709, Theory in Landscape Architecture or permission of Chair.

LARC 6XX THESIS PREPARATION

3 UNITS

Students undertake individual research and develop a proposal for a project- and/or theory-based thesis. Students engage in peer critique throughout the semester and present their proposals for review and acceptance by the faculty. Prerequisites: LARC 5XX, Contemporary Issues in Landscape Architecture, LARC 5711, Studio 4: Non-traditional Projections of Landscape.

LARC 6XX PROFESSIONAL PRACTICE OF LANDSCAPE ARCHITECTURE

3 UNITS

Students explore ideas and methods in current landscape architecture practice. Students visit construction sites, professional offices and archives, and become familiar with professional procedures, office management, project development, contracts, and collaborative ventures. Co-requisites: LARC 5711, Studio 4: Non-traditional Projections of Landscape or permission of Chair.

Landscape Architecture Electives

LARC 6XX CURRICULAR PRACTICAL TRAINING

0 TO 3 UNITS, PASS/FAIL

Students bridge education with the profession of landscape architecture through practical training accompanied by class discussion in this guided internship. Class discussion supplements the internship experience through consideration of issues of professional practice while the work experience challenges students to adapt to and be productive in the workplace. Prerequisite: one semester of LARC studio.

LARC 6XX TOPICS IN HORTICULTURE AND PLANTING DESIGN

3 UNITS

Students explore relevant topics in horticulture and planting design as they relate to the contemporary landscape. The course supplements ideas in the core curriculum with advanced, cutting-edge research, technology, and case studies. Instructors will be drawn from leading practitioners and researchers in the field. Prerequisite: permission of Chair.

LARC 6XX TOPICS IN ECOLOGICAL DESIGN

3 UNITS

Students explore relevant topics in ecological design and new technologies as they relate to contemporary landscape architecture. Topics may include ecology, sustainability, habitat restoration, hydrology, green roof and green architecture technology, soil technology, and techniques pertinent to the construction of ecologically dynamic, functioning landscapes. Instructors will be drawn from leading practitioners and researchers in the field. Prerequisite: permission of Chair.

LARC 6XX TOPICS IN REPRESENTATION

3 UNITS

Students become familiar with new ways of documenting and seeing landscape. Students learn advanced theories and techniques in representation. Prerequisites: LARC 5702, Visual Communication 1, LARC 5706, Visual Communication 2, or permission of Chair.

LARC 67X TOPICS IN DIGITAL MEDIA

3 UNITS

Students undertake advanced study in the uses and applications of various digital media, including Geographical Information Systems, 3D modeling, digital fabrication, video, animation, and web design. Prerequisites: LARC 5702 Visual Communication 1, LARC 5706 Visual Communication 2, or permission of Chair.

LARC 67X TOPICS IN THE HISTORY & THEORY OF DESIGN & LANDSCAPE ARCHITECTURE

3 UNITS

In this advanced seminar, students explore specific issues in the history and theory of landscape architecture and related fields of design. Students focus on the cultural context of built works, their relation to conceptual writings (contemporary with the designs as well as modern), and the dialogue between modern professional practice and historical example and method. Students are asked to link the analysis of the built environment and text to design practice and the making of projects. Prerequisites: LARC 5709 Theory in Landscape Architecture or permission of Chair.

School *of* Business

Joan Marques, PhD,
Dean

Welcome to the School of Business. We are proud of our programs and all of the immediate stakeholders involved in our daily operations: our administrators, faculty, staff, and students. Woodbury's School of Business is one of the smallest business schools awarded accreditation from the Association to Advance Collegiate Schools of Business (AACSB). Only 5% of Business Schools in the world hold this prestigious accreditation! Being an AACSB-accredited institution makes us the embodiment of two critical factors for success: sophisticated education and scholarship, and a small environment with a family-like atmosphere. These two factors have proven to be a winning combination for our students! They feel comfortable from their first week on, while they know that their education will be innovative, eye-opening, enriching, and useful in their future careers.

As one of the oldest educational institutions in the Western part of the U.S., our school ensures a focus on four important aspects of today's world. This is articulated as follows in our mission statement:

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.

Whether you are an MBA student or a BBA student majoring in accounting, fashion marketing, management, or marketing, you will find that we take your growth into a globally oriented, articulate, morally sound leader very seriously. At the same time, our school embeds into its education the University's strategic principles: Civic Engagement, Design Thinking, Entrepreneurship, and Transdisciplinarity. You will find classes within your major, as well as within the general education part of your curriculum, adhering to these structures.

Our MBA Program is offered in a dynamic, innovative, and intensive format, tailored to the needs of working adults with managerial aspirations. With all prerequisites fulfilled, the MBA Program consists of 12 courses in two concentrations: Accounting-Finance and Leadership and Global Strategy. Students have the option of selecting one of these two concentration options or fulfilling the general MBA track.

Our BBA program is mainly delivered in a traditional format with options for selected upper-division management courses to be taken in an intensive 7-week format.

Both programs have specific student organizations that advocate on students' behalf, and maintain a close relationship with the school's administrators.

All School of Business administrators have an open-door policy, welcoming students, prospective students, and alumni to walk in at any time to chat, share ideas, get advice, or just to say hello. Please stop by when you can!

FACULTY

Our award-winning, internationally diverse faculty comprises an ideal blend of teaching scholars and working professionals. Our faculty is passionate about teaching and mentoring. The faculty members of the School of Business have made their mark both in academia as well as in industry. They are "edu-preneurs" who routinely publish their research in professional journals and books, present their findings at national and international conferences, and yet retain a highly practical and entrepreneurial orientation to their classroom teaching.

The educators in the School of Business are highly engaged in teaching, research, advising, curriculum development, and leading internships.

ACCOUNTING

FULL-TIME FACULTY

Alice Shiotsugu, Assistant Professor
PA.D. University of La Verne

Jeffery Neumeister, Chair
MBA, Woodbury University

ADJUNCT FACULTY

Kirit M. Dave
MS, Golden Gate University

Dennis McGuckian
MBA, Dartmouth College

Ray Scalice
MS, Golden Gate University

EMERITUS FACULTY

Jon Myers, CPA
DBA (hon), Woodbury University

FASHION MARKETING

FULL-TIME FACULTY

Wendy K. Bendoni, Assistant Professor
MA, California State University, Los Angeles

ADJUNCT FACULTY

Evelyn Chai Chua
EMBA, Claremont Graduate School
MBA, Tsinghua University

Kimberly A. Westmoreland, Esq.
JD, Loyola Law School, Los Angeles

MANAGEMENT

FULL-TIME FACULTY

Tahmoures A. Afshar, Professor
PhD, Indiana University

David Cho, Assistant Professor
PhD, Indiana University

Satinder Dhiman, Professor
PhD, Tilburg University
EdD, Pepperdine University

Nathan Garrett, Associate Professor
PhD, Claremont Graduate School

Svetlana Holt, Associate Professor
Ed.D, Pepperdine University

Yasuo Nishiyama, Associate Professor
PhD, University of California, Berkeley

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

Paul Sabolic
EdD, Nova Southeastern University

Adam Wood, Assistant Professor
PhD, University of Southern California

ADJUNCT FACULTY

Arthur Baghdasarian
JD, Whittier Law School

Chris Banescu
JD, Southwestern School of Law

Jack Condon
MBA, Woodbury University

Michael Cook
DPA, University of La Verne

Alfred Hacopian
MBA, Pepperdine University

Hovik Krikorian
MA, California State Polytechnic University of Pomona

Brandon Shamim
MS, University of La Verne

Farhana Siddiqi
PhD, Claremont Graduate School

EMERITUS FACULTY

Robert A. Schultz, Professor
PhD, Harvard University

Robert Bjorklund, Professor
PhD, University of Massachusetts, Amherst

MARKETING

FULL-TIME FACULTY

Thuc-Doan T. Nguyen, Assistant Professor
PhD, University of Utah

ADJUNCT FACULTY

Peter Zaharkiv
MASc, Ryerson Polytechnic

EMERITUS FACULTY

Karen Kaigler-Walker, Professor
PhD, Ohio State University

Accounting

Jeff Neumeister, **Department Chair**

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'll have an excellent opportunity to thrive in a well-paid career.

Accounting is a time-honored 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 how to work with accountants to make better financial decisions. These courses emphasize the strengths and weaknesses of accounting data, accounting information systems, and the accounting way of thinking. These courses provide an environment for students to learn the critical and fundamental concepts that drive accounting, accountants, and financial analysis, as well as opportunities for students to apply these concepts while practicing the research, analytic, critical thinking, and communications skills that 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 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 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 they've learned to new situations (often called "business cases"), making recommendations, and offering alternative ways of dealing with the opportunities or challenges presented in those cases. Students will support their recommendations with calculations and communicate their analyses in written reports and in-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. In 2013, California added a requirement that all candidates for a California CPA license must pass 150 semester units of college courses. These units need not be from graduate or even upper-division courses; courses taken at community colleges, as well as university extension programs, will qualify. Those students who wish to become CPAs might also consider furthering their education by earning an MBA in accounting or taxation. Completing both the BBA in Accounting and the MBA program at Woodbury will satisfy these educational requirements for CPA licensure.

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- and School of Business-wide student learning outcomes.

- Students passing the lower-division core courses in accounting are able to manifest the ability to apply accounting data in making business decisions.
- Graduating accounting majors are able to demonstrate knowledge of accounting concepts required for entry-level positions in the accounting profession within either the public of private sectors.

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 apply accounting data 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 determine which are of greater importance [understanding].
- Students will be able to evaluate the financial condition of an organization or investment [application].

Upper Division (Accounting Major Courses)
Learning Goal: Graduating accounting majors can demonstrate knowledge of accounting concepts required for an 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 determine which are of greater importance [understanding].
- Students will be able to prepare advice or 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 application.

Curriculum Summary

ACCOUNTING MAJOR CURRICULUM

Bachelor of Business Administration (BBA)

	Units
Major (M)	24
Business Core (BBA)	36
Internship	3
General Education	52
Unrestricted electives (UE)	5
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

Fall Semester

MGMT 100	Fundamentals of Business Enterprise	3 BBA
WRIT 111	Academic Writing I	3 GE
INDS ___	Interdisciplinary Core	3 GE
ENVT 220	Environmental Studies	3 GE
____ ___	Unrestricted Elective	2 UE

Spring Semester

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

SECOND YEAR

Fall Semester

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

Spring Semester

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

THIRD YEAR

Fall Semester

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

Spring Semester

ACCT 305	Intermediate Accounting II	3 M
ACCT 388	Advanced Business Law	3 M
FINA 360	Financial Management	3 M
____ 3__	General Education Elective	3 GE

FOURTH YEAR

Fall Semester

ACCT 410	Auditing	3 M
MGMT 400	Operations Methods in Value Chain Management	3 BBA
ACCT 403	Government & Not-For-Profit Accounting	3 M
ACCT 3/4	Accounting Elective	3 M
____ 3__	General Education Elective	3 GE

Spring Semester

ACCT 490	Accounting Internship	3 M
MGMT 483	Business Policy and Strategy	3 BBA
MGMT 461	Leadership Theory and Practice	3 BBA
____ ___	Art History or Humanities Course	3 GE
____ ___	General Education Elective	3 GE

ACCOUNTING ELECTIVES

ACCT 351	Advanced Taxation	3
ACCT 353	Entertainment Industry 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, both formative and summative assessments of each student's performance are applied 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 of 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 in which 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-wide 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: MGMT 483, Business Policy and Strategy is a three-unit course that 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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

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 coursework and pursue accounting-related jobs rather than part-time jobs outside the field.

We encourage you to participate in student case competitions (such as those offered by the Institute of Management Accountants) and to submit papers to accounting conferences (such as the Western Decision Sciences Institute's annual meeting). Participation may be awarded academic credit through ACCT 499, Independent Study.

Students 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 Accounting Society, 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 ProQuest and Lexis/Nexis), and—in upper-division courses—specialized software (such as Lacerte for tax returns, CCH Online 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. Accounting students are encouraged to have a financial calculator in ACCT 304, Intermediate Accounting I.

Course Descriptions

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 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 Enterprise; and MATH 220, Business Mathematics or MATH 249, College Algebra.

ACCT 206 Managerial Accounting for Decision Making

3 UNITS

In this course, students will learn advanced topics in accounting with an emphasis on managerial accounting, including inventory costing, capital and operational budgeting, and break-even analysis. Prerequisite: ACCT 205, Financial Accounting for Decision Making.

ACCT 300 Cost Accounting

3 UNITS

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 the budgeting of operations and capital expenditures, inventory control, performance measurement, and management decision making. Prerequisite: ACCT 206, Managerial Accounting for Decision Making. Students 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. Students 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. Students must bring the textbook to each class meeting.

ACCT 351 Advanced Taxation

3 UNITS

This course focuses on advanced topics in taxation with an emphasis on strategic tax planning. Prerequisite: ACCT 305, Intermediate Accounting II. Students 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. Students 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. Students 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, lifelike fact patterns (i.e. case studies) to identify and complete appropriate standard legal forms. Prerequisites: ACCT 205, Financial Accounting for Decision Making and MGMT 110, Legal Environment of Business. Students must bring the textbook to each class meeting.

ACCT 401 Advanced Accounting
3 UNITS

This course focuses on advanced topics in accounting, such as business combinations; consolidated financial statements; foreign currency transactions and financial statements; partnership formation and liquidation; and an introduction to government/not-for-profit accounting. Prerequisite: ACCT 305, Intermediate Accounting II. Students must bring the textbook to each class meeting.

ACCT 403 Government 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. Students 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. Students 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. Students must bring the textbook to each class meeting.

ACCT 470 Topics in Accounting
3 UNITS

Accounting subjects or developments of interest not covered elsewhere are explored. Students must bring the textbook to each class meeting.

ACCT 485 Accounting Problems
3 UNITS

A review of current accounting theory in which problems are used to test understanding and application in professional examinations. Prerequisites: ACCT 300, Cost Accounting and ACCT 305, Intermediate Accounting II. Students 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, leveraging, 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, and ECON 203, Macroeconomics.

CURRICULUM MAP

Bachelor of Business Administration in Accounting BBA

	INTRODUCED		DEVELOPED		PRACTICED		MASTERED		COURSES
	Introduced/Assessed		Developed/Assessed		Practiced/Assessed		Mastered/Assessed		BBA Core Courses
	Introduced		Developed		Practiced		Mastered		Accounting Courses
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship	Internship

Assuring Academic Quality in Accounting (BBA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	MGMT 100 Fundamentals of Business Enterprise	MGMT 110 Legal Environment of Business	ACCT 205 Financial Accounting BBA 3	ACCT 206 Managerial Accounting BBA 5	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MGMT 350 Business Ethics	MRKT 301 Principles of Marketing	FINA 360 Financial Management	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 461 Leadership Theory & Practice	MGMT 483 Business Policy & Strategy [Capstone]	ACCT 300 Cost Accounting	ACCT 304 Intermediate Accounting I ACCT 2	ACCT 352 Concepts of Taxation ACCT 3	ACCT 305 Intermediate Accounting II ACCT 4	ACCT Elective # 1 ACCT 5	ACCT 338 Advanced Business ACCT 6	ACCT 403 Government / Not-for-Profit ACCT 7	ACCT 410 Auditing ACCT 8	ACCT 490 Accounting Internship
Strategic Principles		1				2		3	1	2	12	3	2									
Demonstrate Communication Skills																						
Incorporate Ethical Perspectives in Decisions																						
Demonstrate Global Awareness																						
Develop Basic Leadership Skills																						
Quantitative																						
Accounting & Financial																						
Use Accounting Concepts and Tools to Make Organizational Decisions																						
Manifest Entry Level Technical Expertise in Course Field																						

Fashion Marketing

Wendy K. Bendoni, MA, **Department Chair**

Woodbury University offers a fashion marketing program that provides students with a thorough understanding of the conditions, techniques, and requirements of marketing and promoting fashion. Professionals in the field teach fundamentals of fashion merchandising, promotion, digital marketing, 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.

Innovative think tanks, field experiences, and a strong senior internship program give students the exposure and experience necessary to succeed in the fashion industry. Graduates of this program are qualified professionals who are well-prepared for management positions in a variety of fashion career areas, including fashion director, style editor, fashion forecaster, social media strategist, fashion buying, advertising, styling for the media, promotion, public relations, and special event production.

Why Study 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 arena and be assured that there is a place for them in the fashion business community. No fashion company is too small or too large to need professional marketers. For this reason, fashion marketing graduates are often able to choose the type and size of organizations that suit their personal tastes.

What Students Learn
Fashion marketing students learn the fundamentals of the business of fashion: entrepreneurship to start one's own business, social media marketing, promotion, and trend analysis for the creative industries. Fashion marketers have a good head for business and enjoy the creative process of design. 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. As a part of this dynamic industry you will become a storyteller who conveys a message about fashion products and brands. In this process, you will share these stories through social media, television, magazines, retail promotion, and virtual reality.

How Students Learn
Students learn via a variety of experiences in a diverse range of settings. All classes are interactive, with a minimum of formal lecture and a maximum of student-centered activities. In each class, students are given the opportunity to learn by working in groups, writing, speaking, and completing projects—all of which enable students to engage and hone 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 evidenced by the Senior Year Projects they produce in their marketing research course of study. Successful completion of those projects requires synthesis of knowledge gained in all classes leading up to this course.

Students are also evaluated by their internship supervisors on a rating scale that measures students' abilities to perform in a fashion marketing environment.

MISSION

The mission of the Department of Marketing is to provide both the highest level of education in fashion marketing and the strong liberal arts foundation it rests upon. The interdisciplinary nature of our majors cultivates successful students with strong, enduring awareness of personal and social responsibility. We prepare students to be competent communicators who understand the complexities of our global and technological environments.

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. **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 effective principles of communication within the fashion marketing environment.
- To cogently and concisely present managerial advice derived from an environmentally rich, ambiguous set of facts embodying actual situations faced by fashion marketers.

2. **Ethical Behavior:** To incorporate ethical perspective into 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 actual situations faced by marketers.

3. **Global Perspective:** To exhibit a global awareness in 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 actual situations faced by business people.

4. **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.

Curriculum Summary

FASHION MARKETING MAJOR CURRICULUM

Bachelor of Business Administration (BBA)

	Units
Major (M)	30
Business Core (BBA)	36
Internship (I)	3
General Education	46
Unrestricted electives (UE)	8
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

Fall Semester

FMRK 100	Fashion Fundamentals	3 M
WRIT 111	Academic Writing I	3 GE
COMM 120	Public Speaking	3 GE
ENVT 220	Environmental Studies	3 GE
____ ___	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
MATH 220	Business Mathematics	3 GE
PSYC 200	Introduction to Psychology	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR

Fall Semester

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

Spring Semester

MRKT 301	Principles of Marketing	3 BBA
ACCT 205	Financial Accounting for Decision Making	3 BBA
FDES 261	History of Fashion II	3 GE
____ ___	Natural Science Course with Lab	3 GE

THIRD YEAR

Fall Semester

FMRK 3/4XX	Fashion Marketing Elective	3 M
____ 3__	General Education Elective	3 GE
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 Course	3 GE

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 of Information Systems	3 BBA
INDS 3XX	Transdisciplinary Seminar	3 GE

FOURTH YEAR

Fall Semester

FMRK 3/4XX	Fashion Marketing Elective	3 M
MGMT 400	Operations Methods in Value Chain Management	3 BBA
MGMT 461	Leadership Theory and Practice	3 BBA
FMRK 490	Internship	3 M

Spring Semester

MRKT 455	Market Research and Analysis	3 M
MGMT 483	Business Policy and 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 246	Retail Fashion Buying
FMRK 330	Store Planning and Merchandise Presentation
FMRK 340	Fashion Promotion
FMRK 350	Fashion Styling for the Media
FMRK 365	Fashion Journalism
FMRK 410	Fashion Production and Wholesaling
FMRK 470	Topics in Fashion Marketing

UPPER-DIVISION MARKETING ELECTIVE COURSES

Select one or two from the following:

MRKT 312	Public Relations
MRKT 321	Advertising and Promotion Management
MRKT 325	Retail Marketing Management
MRKT 341	Marketing on the Internet
MRKT 342	Media Marketing
MRKT 330	Sustainable Marketing
FMRK 320	Fashion Retailing
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 246	Retail Fashion Buying	3
FMRK 375	Field Experience	3
FMRK 330	Store Planning and Merchandise Presentation	3
FMRK 340	Fashion Promotion	3
FMRK 350	Fashion Styling for the Media	3
FMRK 365	Fashion Journalism	3
FMRK 410	Fashion Production and Wholesaling	3
FMRK 320	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, both formative and summative assessments of student performance throughout the curriculum are applied. 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 of 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 reflective 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, final 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 in Fashion Marketing, 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 is compiled each 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-wide 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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Internship

Students are required to take FMRK 490, Internship in Fashion Marketing 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 and expand their knowledge of the business of fashion marketing.

Study-Away

The department offers study-away programs to China and Europe. Students are encouraged to participate in study programs offered in London, Paris, Italy, and New York City.

Other

Students are encouraged to take part in School of Business co-curricular activities such as the Collegiate Entrepreneurs' Organization (CEO). In MGMT 483, Business Policy and Strategy, students participate in the Capsim program and compete with 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 ProQuest). Students utilize the statistical package SPSS in MRKT 310, Consumer Behavior and MRKT 455, Market Research and Analysis.

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 include fashion design, psychology, graphic design, and communications.

Course Descriptions

FMRK 100 FASHION FUNDAMENTALS

3 UNITS

This course introduces the student to all sectors of the fashion industry. This multifaceted 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. Students 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 246 RETAIL FASHION BUYING

3 UNITS

Provides an overview of the fashion merchandising function with special emphasis on planning, buying, promotion, selling, and control of fashion goods. Basic merchandise mathematics are incorporated. Lecture. Prerequisites: FMRK 100, Fashion Fundamentals and MATH 149, Intermediate Algebra.

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 235, Trend Analysis; MATH 220, Business Mathematics or MATH 249, College Algebra; MRKT 301, Principles of Marketing.

FMRK 330 STORE PLANNING AND MERCHANDISE PRESENTATION

3 UNITS

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

FMRK 350 FASHION STYLING FOR THE MEDIA

3 UNITS

This 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 and 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 appearances; 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; and PSYC 200, Introduction to Psychology.

FMRK 365 FASHION JOURNALISM

3 UNITS

This course examines the history of fashion media and its impact on 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 and MRKT 301, Principles of Marketing.

FMRK 410 FASHION PRODUCTION AND WHOLESALING

3 UNITS

This 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; and 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. Prerequisites: Senior standing and FMRK 246, Retail Fashion Buying; twelve units upper-division FMRK/MRKT courses.

FMRK 299, 399, 499 INDEPENDENT STUDY

1-3 UNITS

This is an individual investigation into 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 approval by the dean.

CURRICULUM MAP

Bachelor of Business Administration in Fashion Marketing BBA

	INTRODUCED		DEVELOPED		PRACTICED		MASTERED		COURSES
	Introduced/Assessed		Developed/Assessed		Practiced/Assessed		Mastered/Assessed		BBA Core Courses
	Introduced		Developed		Practiced		Mastered		Fashion Marketing Courses
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship	Internship

Assuring Academic Quality in Fashion Marketing (BBA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	MGMT 100 Fundamentals of Business Enterprise	MGMT 110 Legal Environment of Business	ACCT 205 Financial Accounting BBA 3	ACCT 206 Managerial Accounting BBA 5	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MGMT 350 Business Ethics	MRKT 301 Principles of Marketing	FINA 360 Financial Management	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 461 Leadership Theory & Practice	MGMT 483 Business Policy & Strategy [Capstone]	FMRK 100 Fashion Fundamentals	FMRK 235 Trend Analysis	FMRK 360 Fashion Culture and Society	FMRK 375 Field Experience	MRKT 310 Consumer Behavior	FMRK/MRKT 300/400 Electives *(12 units)*	MRKT 455 Marketing Research [Major Capstone]	FMRK 490 Fashion Marketing Internship
Strategic Principles		1				2		3	1	2	12	3	2								
Demonstrate Communication Skills																					
Incorporate Ethical Perspectives in Decisions																					
Demonstrate Global Awareness																					
Develop Basic Leadership Skills																					
Quantitative																					
Accounting & Financial																					
Develop Understanding of Function of Fashion Marketing																					
Develop and Practice Fashion Marketing Tools and Skills																					

Management
(BBA)

Svetlana Holt, Ed.D, **Chair, BBA Program**

Business with a Conscience
Management is the cornerstone of progress in life. Understanding and mastering the many nuances involved in working with people, applying leadership in our behavior, acting in a morally responsible way, making strong yet empathetic decisions, embracing diversity, and considering both the short- and long-term effects of any action: these are just some of the many aspects of management. A Woodbury management graduate is a versatile individual able to perform with excellence in a wide range of work environments. Our management students harbor a broad range of aspirations. Our faculty team consists of widely published scholars and experienced practitioners who form a winning combination of mentors in students' career preparations. Thanks to our low faculty-to-student ratio, we ensure a fertile learning environment filled with inspiration, focus, and the awareness to implement business with a conscience.

Why study Management?
At Woodbury University, we take management beyond the boundaries of a job. Management starts with taking charge of one's own life, and doing so in a responsible, progressive way. Management is the most flexible, widespread, and sought-after skill in every possible setting. This is why managers are found in every profession and in every industry.

What do Managers do?
Managers in any organization, business-related or not, are responsible for analyzing, planning, organizing and leading–ensuring products and services are delivered for diverse communities in effective and ethical ways.

What students learn?
Management majors learn skills in the various functions of business, such as accounting, finance, and marketing, and ways to use them globally and ethically, through critical thinking and effective communication.

How students learn?
With stellar academic records and rich management experience, Woodbury's management professors engage students in thought-provoking discussions and challenging real-life endeavors. Through professional internships and course projects in civic engagement, students gain valuable work experience and establish strategic connections while discovering fulfillment through giving back.

Students who graduate with a BBA will qualify for beginning professional management positions in business and not-for-profit organizations in the private and public sectors.

MISSION: Cultivating innovative leaders for a sustainable society
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 with ethical values, global perspectives, and effective communication skills. We facilitate their education in an environment that emphasizes creativity, diversity, collaboration, and civic engagement.

PROGRAM LEARNING OUTCOMES
- Graduates will manifest professional entry-level communication skills.
- Graduates will incorporate ethical perspectives in their professional decision making.
- Graduates will demonstrate global awareness in their professional decision making.
- Graduates will understand the importance of developing and practicing quality leadership skills.

Curriculum Summary
MANAGEMENT MAJOR CURRICULUM
Bachelor of Business Administration (BBA)

	Units
BBA Core	36
Concentration Core M	18
Concentration Options Courses	9
Required Internship	3
General Education	52
Unrestricted electives (UE)	5
Minimum semester hours	**120**

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

Fall Semester

MGMT 100	Fundamentals of Business Enterprise	3 BBA
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
ENVT 220	Environmental Studies	3 GE
____ ___	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
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
COMM 120	Public Speaking	3 GE
MATH 220	Business Mathematics	3 GE

SECOND YEAR

Fall Semester

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

Spring Semester

ACCT 206	Managerial Accounting for Decision Making	3 BBA
MGMT 326	Management and Organizational Behavior	3 BBA
____ ___	Art History	3 GE
INDS 3XX	Transdisciplinary Seminar	3 GE
____ ___	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
____ ___	Humanities	3 GE

Spring Semester

MGMT 400	Operations Methods in Value Chain Management	3 BBA
MGMT 366	Small Business Management	3 M
MGMT 340	Social and Political Environment of Business	3 M
MGMT 345	Global Enterprise	3 M
____ 3__	General Education Elective	3 GE

FOURTH YEAR

Fall Semester

MGMT 490	Management Internship	3 M
MGMT 461	Leadership Theory and Practice	3 BBA
MGMT 474	Project Management	3 M
MGMT 460	Managing Change and Conflict	3 M
MGMT 3/4XX	Management Elective	3 M

Spring Semester

MGMT 483	Business Policy and Strategy	3 BBA
MGMT 3/4XX	Management Elective	3 M
MGMT 3/4XX	Management Elective	3 M
____ 3___	General Education Elective	3 GE

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 Organizational Behavior	3
MRKT 301	Principles of Marketing	3
FINA 360	Financial Management*	3
Minimum unit requirements		**18**

*FINA 360 requires Macroeconomics ias a prerequisite

**MGMT 100 and MATH 220, Business Math or MATH 249, College Algebra are prerequisites to ACCT 205, Financial Accounting for Decision Making and therefore must be taken before enrolling in ACCT 205.

ASSESSMENT PROCESS

In the management program, both formative and summative assessments of each student's performance are applied 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 the following: students providing structured feedback to their peers; detailed feedback from professors on homework submissions through online course management systems; peer interactions through online forums; evaluation of students' formal presentations; and business strategy simulation games in MGMT 336 MGMT 336, Management of Information Systems and MGMT 483, Business Policy and Strategy.

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 online learning platforms, evaluation of presentation skills, field projects, an internship project, and faculty advising through one-on-one meetings.

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

LEARNING OUTCOMES

Employment and acceptance into a graduate program are both considered evidence of student success.

ACADEMIC STANDARDS

Like all BBA students, management majors are required to maintain a 2.0 cumulative grade point average to graduate. However, management majors must earn a "C" or higher in the final capstone course (MGMT 483) to graduate. Students who earn less will have to repeat the course until they achieve the mandatory 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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Internship

Each student in the BBA Management program is required to gain first-hand professional experience by completing a 120-hour internship. A supervised internship provides real-world experience that cannot be replicated in the classroom. We encourage students to, if possible, serve more than one internship. In addition to the benefit of gaining practical work experience, multiple internships can become a major differentiator on resumes that potential future employers may find helpful.

Study Away

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 offered to Woodbury management students is a multi-layer business strategy simulation. Students are introduced

to the first level of the simulation as juniors in the Management of Information Systems course (MGMT 336) and learn to make more sophisticated decisions from the simulation in the capstone class. In the sophomore course, the simulation introduces students to all of the important functions of a business enterprise.

COMPUTER LITERACY REQUIREMENTS

Students use word processing software (such as Word), presentation software (such as PowerPoint), spreadsheet software (such as Excel), data management software (such as Access), and planning software (such as Project). It is the responsibility of all new students to have the ability to use word processing and spreadsheet software. This means students should have the ability to create, edit, organize, analyze, synthesize, format, and present new and existing information, write formulas, move columns and rows, import/export and visually display data. Any students who need to upgrade their Excel or Access skills are encouraged to enroll in the appropriate courses.

STUDENT COMPUTER HARDWARE REQUIREMENTS

Students are encouraged to own laptop computers capable of reliable internet 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, class sessions frequently involve online research and group collaboration.

Course Descriptions

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 areas 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 a 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, environmental 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. Emphases are on the principles of effective listening and perceptual processes in communications, including an awareness of current issues such as the role of electronic media and communication processes within an organization. Prerequisite: WRIT 112, Academic Writing II.

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 and 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 viewing the class itself as a virtual organization. Prerequisite: MGMT 100, Fundamentals of Business Enterprise. Co-requisite: 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. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric

and Design; and MGMT 326, Management and Organizational Behavior.

MGMT 330 MANAGERIAL PERSUASION

3 UNITS

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

MGMT 335 MANAGING WORKPLACE DIVERSITY

3 UNITS

This course familiarizes students with the implications of increasing workplace diversity in the United States. It explores the complex interplay of ethnic, racial, gender, and other forms of diversity in organizations and its implications for decision making and organizational change. Lecture. Prerequisites: MGMT 110, Legal Environment of Business and WRIT 111, Academic Writing I.

MGMT 336 MANAGEMENT OF INFORMATION SYSTEMS

3 UNITS

This course analyzes the role played by information systems in successful organizations 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 as needs arise. Lecture. Prerequisite: WRIT 111, Academic Writing I.

MGMT 337 LEADERSHIP IN ACTION

3 UNITS

A topical course in which the course instructor is joined by business leaders who serve as guest lecturers discussing the day-to-day challenges of organizational leadership. Invited leaders will derive from a variety of work environments and positions, so that challenges and opportunities at the operational, tactical, and strategic level can be reviewed. Students will formulate questions to present to the speakers, and submit weekly reviews of their personal takeaways from these lectures. In addition, each student will identify a book on leadership, which he or she will present briefly to the class on pre-assigned dates. Students will also participate in a team-based leadership project and report week-to-week developmentsto the class. Projects may be real or fictitious. Weekly reports will reflect on various aspects such as: 1) Preorganization: defining the target audience for the endeavor, selecting the date and location, and formulating a theme or mission; 2) Financial aspects: developing a budget and gathering financial support, deciding on co-sponsors/-organizers, and setting a registration fee; 3) Content: developing the program and its content, and deciding on project allies, facilitators, and panels; 4) Promotional materials: developing and sharing marketing and publicity tools; and 5) Selling the project: a comprehensive presentation of all previous stages. The final assignment of this course will consist of a Personal Leadership Platform.

MGMT 340 SOCIAL AND 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. Prerequisites: MGMT 100, Fundamentals of Business Enterprise and WRIT 111, Academic Writing I.

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: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and MGMT 326, Management and Organizational Behavior.

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 issues of social responsibility inherent in global economics. Lecture. Prerequisites: MGMT 110, Legal Environment of Business; MGMT 326, Management and Organizational Behavior; 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 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 issues of social responsibility inherent in global economics. Lecture. Prerequisites: MGMT 110, Legal Environment of Business; MGMT 326, Management and Organizational Behavior; PHIL 210, Ethical Systems; PSYC 200, Introduction to Psychology; and WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

MGMT 364 FAMILY BUSINESS MANAGEMENT
3 UNITS

This course focuses on the challenges and opportunities of managing the interests of two distinct, yet overlapping institutions: the firm and the family. Key topics include understanding the uniqueness of family businesses 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. Prerequisites: 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. Prerequisites: 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 phases 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 has the potential to impress prospective investors. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and MGMT 360, Fundamentals of Entrepreneurship.

MGMT 368 E-COMMERCE FUNDAMENTALS
3 UNITS

This course provides 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 marketing applications in business to business (B2B) and business to consumer (B2C) network platforms; and legal, security, tax, and policy issues pertaining to e-commerce. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and MGMT 360, Fundamentals of Entrepreneurship.

MGMT 375 INTERNATIONAL FIELD EXPERIENCE
3 UNITS

This course is designed to give students interested in international business the opportunity to travel internationally for first-hand observation and analysis of 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 an organization's entire stream of value-adding units and activities. Categories include primary line-management activities

such as inbound logistics, production, marketing and sales, outbound services, and return actions. It also includes staff functions such as HR, infrastructure concerns, development, and purchasing. This course focuses on quantitative techniques for problem solving and decision making utilized by managers in 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. Prerequisites: MATH 220, Business Mathematics or MATH 249, College Algebra; MATH 226, Business Statistics; MGMT 336, Management of 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 job descriptions and 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 compensation. The area of performance appraisal is examined as the basis for incentive plans. Lecture. Prerequisites: MGMT 327, Human Resources 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 of facilitating the change process. Students will also study conflict versus confrontation and the development of skills needed to plan and augment change. Theories learned through group and individual projects such as role-playing, interviewing, real-world change incidents, and the group decision process will be tested. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and MGMT 326, Management and Organizational Behavior.

MGMT 461 LEADERSHIP THEORY AND PRACTICE

3 UNITS

This course provides an examination of current theory in the burgeoning field of leadership studies, emphasizing leadership skills and their place in human resources management. Ideas of self-awareness, understanding the role of the leader, and sensitivity to individuals and groups will be taught. Students will learn the significance and implementation of vision statements and engage in 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. Prerequisites: MGMT 326, Management and Organizational Behavior; MGMT 350, Business Ethics; 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; and MGMT 345, Global Enterprise.

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. This 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: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and MGMT 336, Management of Information Systems.

MGMT 483 BUSINESS POLICY AND STRATEGY

3 UNITS

This course is the "capstone" course for business majors. It provides an opportunity to integrate previous studies in the functional areas of marketing, finance, accounting, production, and management. Organizations are analyzed with respect to the effectiveness and appropriateness of strategies and goals in each of the functional areas and the synergies of those 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, Operations Methods in Value Chain Management; and WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design. Note: A minimum grade of "C" or higher in this course is required to graduate.

MGMT 490 MANAGEMENT INTERNSHIP

3 UNITS

Students gain practical experience in management through on-the-job experience 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. Prerequisites: Management major with senior standing and contract approval by the internship coordinator and/or the management department coordinator.

MGMT 299, 399, & 499 INDEPENDENT STUDY

3 UNITS

This is an individual investigation into 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 approval by the dean.

CURRICULUM MAP

Bachelor of Business Administration in Management BBA

	INTRODUCED		DEVELOPED		PRACTICED		MASTERED		COURSES
	Introduced/Assessed		Developed/Assessed		Practiced/Assessed		Mastered/Assessed		BBA Core Courses
	Introduced		Developed		Practiced		Mastered		Management Courses
UNIVERSITY PILLARS	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship	Internship

Assuring Academic Quality in Management (BBA)

** Take 3 of these 4, or any upper division courses outside of your major with the approval of Advisor and Dept. Coordinator*

LEARNING OUTCOMES / MAJOR COURSES	University Pillars	MGMT 100 Fundamentals of Business Enterprise	MGMT 110 Legal Environment of Business	ACCT 205 Financial Accounting BBA 3	ACCT 206 Managerial Accounting BBA 5	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MGMT 350 Business Ethics	MRKT 301 Principles of Marketing	FINA 360 Financial Management	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 461 Leadership Theory & Practice	MGMT 483 Business Policy & Strategy [Capstone]	MGMT 340 Social & Political Environment of Business	MGMT 345 Global Enterprise	MGMT 366 Small Business Management	MGMT 474 Project Management *	MGMT 465 International Management *	MGMT 460 Managing Change and Conflict	MGMT 490 Management Internship
University Pillars		1				2		3	1	2	12	3	2	3	14		124		3	
Demonstrate Communication Skills																				
Incorporate Ethical Perspectives in Decisions																				
Demonstrate Global Awareness																				
Develop Basic Leadership Skills																				
Quantitative																				
Accounting & Financial																				
Use Management Concepts and Tools to Make Organizational Decisions																				
Manifest Technical Expertise in Management Field																				

Marketing

Wendy K. Bendoni, **Department Chair**

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 members 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 covering principles of marketing management, consumer behavior, and marketing research. Depending upon specific interests, students round out their degrees by choosing courses in advertising/promotion, retail management, marketing on the internet, sales management, international marketing, 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, promotions, sales, the entertainment industry, buying, retailing, marketing management, product development, wholesaling, public relations, and market research, marketing majors increasingly are sought to work in the fields of health, medicine, insurance, public utilities, and science and technology.

Why Study Marketing?
Because marketing encompasses such 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 not to need marketers. For this reason, marketing graduates are often able to choose the type and size of organizations that suit their personal tastes.

What 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 as well as ways to effectively develop, price, distribute, and promote products and services.

How Students Learn?
Students learn via a variety of experiences in a diverse range of settings. All classes are interactive, containing both formal lectures as well as student-centered activities. In each class, students are given opportunities to learn by working in groups, writing, speaking, and completing projects—all of which enable students to engage and hone 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 evidenced by the Senior Year Projects they produce in their marketing research course of study. Successful completion of the those projects requires synthesis of knowledge gained in 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 professional marketing environments.

MISSION

The mission of the Department of Marketing is to provide both the highest level of education in marketing, and the strong liberal arts foundation it rests upon. The interdisciplinary nature of our majors cultivates successful students with strong, enduring awareness of personal and social responsibility. We prepare students to be competent communicators who understand the complexities of our global and technological environments.

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. 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 derived from an environmentally rich, ambiguous set of facts embodying actual situations faced by marketers.

2. **Ethical Behavior:** To incorporate ethical perspective into 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 faced by marketers in real-world situations.

3. **Global Perspective:** To exhibit 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-world situations and faced by people in business.

4. **Marketing Principles:** To apply the underlying principles of marketing when making business decisions.

Learning Objectives:
- To understand the underlying principles of marketing.
- To apply the underlying principles of marketing in real-world business situations.
- To effectively analyze various marketing principles and their appropriate applications in business settings.

Curriculum Summary

MARKETING MAJOR CURRICULUM

Bachelor of Business Administration (BBA)

	Units
BBA Core (BBA)	36
Marketing Major Core (M)	9
Marketing Major Electives (ME)	15
General Education	49
Unrestricted Electives (UE)	11
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

Fall Semester

MGMT 100	Fundamentals of Business Enterprise	3 BBA
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
ENVT 220	Environmental Studies	3 GE
____ ___	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
WRIT 112	Academic Writing II	3 GE
COMM 120	Public Speaking	3 GE
MATH 220	Business Mathematics	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR

Fall Semester

ACCT 205	Financial Accounting for Decision Making	3 BBA
MATH 226	Business Statistics	3 GE
____	Natural Sciences with Lab	3 GE
PHIL 210	Ethical Systems	3 GE

Spring Semester

MRKT 301	Principles of Marketing	3 BBA
ACCT 206	Managerial Accounting for Decision Making	3 BBA
ECON 203	Macroeconomics	3 GE
ARTH ___	Art History	3 GE
____ 3__	General Education Elective	3 GE

THIRD YEAR

Fall Semester

MRKT 310	Consumer Behavior	3 M
MRKT 3/4__	Marketing Elective	3 ME
MGMT 326	Management and Organizational Behavior	3 BBA
____ ___	Humanities	3 GE
FINA 360	Financial Management	3 BBA
____ ___	Unrestricted Elective	3 UE

Spring Semester

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

FOURTH YEAR

Fall Semester

MGMT 400	Operations Methods in Value Chain Management	3 BBA
MRKT 451	Strategic Marketing	3 ME
MRKT 3/4__	Marketing Elective	3 ME
MGMT 461	Leadership Theory and Practice	3 BBA
____ 3__	General Education Elective	3 GE

Spring Semester

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

Upper-division marketing elective courses.

MRKT 312	Public Relations
MRKT 321	Advertising and Promotion Management
MRKT 325	Retail Marketing Management
MRKT 330	Sustainable Marketing
MRKT 333	Civic Engagement and Social Issues
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

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 Management	3
MRKT 325	Retail Marketing Management	3
MRKT 341	Marketing on the Internet	3
MRKT 420	Industrial Marketing	3
MRKT 441	Sales Management	3
MRKT 451	Strategic Marketing	3
MRKT 455	Marketing Research and Analysis	3
MRKT 470	Topics in Marketing (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, both formative and summative assessments of student performance are applied 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 of 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 reflective 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, final projects, an internship project, and faculty advising through mandatory one-on-one meetings.

Summative assessment processes for marketing major courses include formal 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 is compiled each semester for analysis. Decisions regarding the marketing curriculum and individual courses are made based on this data.

RESULTS OF LEARNING

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

ACADEMIC STANDARDS

The department applies University- and School-wide 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, helping students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Internship

Students are required to take MRKT 490, Marketing 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 and expand their knowledge of the business of marketing.

Study-Away

The department offers study-away programs to China and Europe.

Other

Students are encouraged to take part in School of Business extracurricular activities such as the Collegiate Entrepreneurs' Organization (CEO). 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). Accounting and management courses utilize spreadsheet software (such as Excel). All courses in marketing require students to use online information search vehicles (such as ProQuest). Students utilize the statistical package SPSS in MRKT 310, Consumer Behavior, and MRKT 455, Market Research and Analysis.

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS

Students must be able to access 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 the area of greatest interest to the student that will support the marketing degree. Suggested minors that are especially useful to marketers: psychology, graphic design, and communications.

Course Descriptions

MRKT 301 PRINCIPLES OF MARKETING

3 UNITS

This course introduces 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 strategies will be evaluated. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and COMM 120, Public Speaking.

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 analyze 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 examinations 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, and techniques of advertising, sales promotion, personal selling, and publicity as strategic tools of marketing. Case histories of promotional strategies are reviewed and examined. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 325 RETAIL 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 330 SUSTAINABLE MARKETING

3 UNITS

This course explores the role of marketing in a sustainable society. Sustainable marketing has two imperatives: 1) to conduct itself in a way that advances an organization's economic success while creating a positive impact on society and the environment, and 2) to help bring about a society that values and practices social and environmental sustainability in all its behaviors. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 333 CIVIC ENGAGEMENT AND SOCIAL ISSUES

3 UNITS

This course introduces students to the fundamentals of social justice and service learning initiatives. Through this course, the foundations of social justice will be explored via interactive media and volunteer initiatives. Creativity, advertising, and promotional techniques are concepts that act as the underpinnings for this course. This course will utilize theoretical as well as practical instructional tools. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 341 MARKETING ON THE INTERNET

3 UNITS

This course examines marketing on the internet from both consumers' and marketers' perspectives. Issues covered include privacy and security of personal information, business-to-business (B2B) marketing, and how the principles of marketing relate to internet users. The emphasis is on understanding the impact of the internet and technology on business and marketing in general and electronic businesses in particular. Class activities include lecture, discussion, and online exploration of internet sites. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 342 MEDIA MARKETING

3 UNITS

This is a survey of the marketing process and its role in media. The concepts of marketing strategy, advertising management, sales promotion, public relations, marketing research, consumer behavior, and brand management are applied to topics including:

theme parks and destinations, home video, television, film, and media. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 360 INTERNATIONAL MARKETING

3 UNITS

This course focuses on the strategic implications of international marketing. Students will learn to identify and analyze the underlying factors of international market environments and the forces that 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 explores the nature of the industrial market, organizational buying behaviors, analysis of customer procurement strategy, sales force management, and key-account selling strategies. 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. 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 operational decisions associated with organizing, training, and managing the sales force; sales forecasting; sales analysis and allocation of sales effort; and pricing policies. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 451 STRATEGIC MARKETING

3 UNITS

In this course, students integrate marketing policy and strategy by working in teams to 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 a research approach, developing and testing questionnaires, sampling, and processing and interpreting data. Students will also learn to make appropriate recommendations for marketing action. Computer assignments and a laboratory fee are required. Lecture. Prerequisites: MRKT 301, Principles of Marketing; MRKT 310, Consumer Behavior; and 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 MARKETING INTERNSHIP

3 UNITS

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. Prerequisites: Senior standing and MRKT 310, Consumer Behavior.

MRKT 299, 399, 499 INDEPENDENT STUDY

1-3 UNITS

This is an individual investigation into 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 approval by the dean.

CURRICULUM MAP

Bachelor of Business Administration in Marketing BBA

	INTRODUCED		DEVELOPED		PRACTICED		MASTERED		COURSES
	Introduced/Assessed		Developed/Assessed		Practiced/Assessed		Mastered/Assessed		BBA Core Courses
	Introduced		Developed		Practiced		Mastered		Marketing Courses
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship	Internship

Assuring Academic Quality in Marketing (BBA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	MGMT 100 Fundamentals of Business Enterprise	MGMT 110 Legal Environment of Business	ACCT 205 Financial Accounting BBA 3	ACCT 206 Managerial Accounting BBA 5	MGMT 336 Management Information Systems	MGMT 326 Management & Organizational Behavior	MGMT 350 Business Ethics	MRKT 301 Principles of Marketing	FINA 360 Financial Management	MGMT 400 Operation Methods in Value Chain Mgmt	MGMT 461 Leadership Theory & Practice	MGMT 483 Business Policy & Strategy [Capstone]	MRKT 310 Consumer Behavior	MRKT 300/400 Electives *(15 units)*	MRKT 455 Marketing Research [Capstone]	MRKT 490 Marketing Internship
Strategic Principles		1				2		3	1	2	12	3	2				
Demonstrate Communication Skills																	
Incorporate Ethical Perspectives in Decisions																	
Demonstrate Global Awareness																	
Develop Basic Leadership Skills																	
Quantitative																	
Accounting & Financial																	
Develop Understanding of Function of Marketing																	
Develop and Practice Marketing Tools and Skills																	

Master of Business Administration (MBA)

Satinder Dhiman, PhD, EdD, **Associate Dean**
Chair and Director, MBA Program

Chair Statement

Our lives, our society, and our planet have been experiencing an unprecedented change explosion. Even change has changed in terms of its complexity, unpredictability, and uncertainty. What has not changed, however, is our need to deal with this complex phenomenon of change and our ability to lead ourselves to greater excellence and fulfillment. Therefore, as we transition to a world where change is the only constant, our ability to lead change successfully must become a core survival competency.

There seems to be no nobler goal than to lead oneself and others to excellence, fulfillment, and collaborative achievement. The MBA degree provides an exceptional opportunity to nurture and master these skills that are essential for organizational excellence and success.

Leadership has been hailed as the key determinant of success for any organization, large or small, public or private. Research has shown that effective leadership helps meet the expectations of all stakeholders and ensures the long-term survival of an organization. Woodbury University's MBA degree is designed to prepare the next generation of effective leaders. It is open to those with non-business undergraduate backgrounds as well as those possessing undergraduate business degrees.

Woodbury's MBA program is characterized by:

- A focus on entrepreneurship, which will provide students the tools and confidence necessary to turn vision into reality.
- An emphasis on ethics, to help students achieve a level of success that creates a better world.
- A focus on change management, enabling students to thrive in a dynamic, global environment.

Students will be empowered to realize their leadership dreams and develop breakthrough thinking in a world where change is the only constant. Whether they are looking to transition into a new industry, start their own business, or further their careers in their current fields, an MBA from Woodbury gives graduates from the program a competitive edge.

For help with any questions, please contact the MBA Chair and Director, Dr. Satinder Dhiman, at satinder.dhiman@woodbury.edu.

MISSION

Woodbury University's Master of Business Administration degree is designed to prepare future leaders of organizations to communicate effectively, act ethically, and think globally in a strategic manner.

PROGRAM LEARNING OUTCOMES

Woodbury's MBA program prepares business graduates to compete in a dynamic, global environment marked by rapid technological and social change. Students emerge from the MBA program with a sound knowledge base in accounting, finance, marketing, leadership, and strategy, and with the networking skills necessary to build a successful career.

This knowledge base is further enhanced by a heavy dose of organizational behavior skills, including emotional intelligence, ethical leadership, and strategy. We believe that a well-rounded business education should involve a happy amalgam of functional areas and soft skills. Our goal is to prepare leaders who are effective, ethical, and responsible.

It would be nice if the business challenges our students face in real life came neatly bundled according to their areas of expertise. The reality is that they do not. Our goal, therefore, is to engender a holistic view, so our graduates can interface with people from a variety of disciplines. That way, they have the skill set to deal with business challenges that are not so clearly defined.

- Ability to demonstrate leadership competencies
- Ability to communicate effectively
- Ability to act in an ethical manner
- Ability to act effectively in a global business environment
- Ability to integrate strategies within overall organizational contexts
- Mastery of domain-specific knowledge and skills

Stated below are learning objectives corresponding to each learning goal, with Bloom's Taxonomy related to different levels of learning shown in parentheses.

1. **Learning Goal**: Ability to demonstrate leadership competencies
   Learning Objectives – MBA Program
   - To develop and enhance existing leadership strengths in oneself and others and to acquire relevant, new leadership skills (Application, Synthesis, Evaluation)
   - To determine and select the most effective leadership approach after examining the context, the people, and the organization (Synthesis, Evaluation)
   - To assess the ability to lead a team towards the successful completion of goals (Evaluation)

2. **Learning Goal**: Ability to act in an ethical manner
   Learning Objectives – MBA Program
   - To analyze specific examples of moral challenges faced by business leaders and to show the ethical implications of decisions (Application and Analysis)
   - To develop personal core values and to apply them in carrying out the mission of various types of business organizations (Application, Analysis, Synthesis)
   - To identify potential moral dilemmas, apply moral reasoning, select the best course of action, and assess the ethical implications of alternative(s) selected (Analysis, Synthesis, Evaluation)

3. **Learning Goal**: Ability to communicate effectively
   Learning Objectives – MBA Program
   - To demonstrate the application of effective communication skills in speaking, writing, and using electronic media. (Application, Analysis)
   - To express one's position succinctly, logically, and persuasively (Synthesis)
   - To apply communication strategies toward improving team effectiveness (Application, Analysis)
   - To apply communication skills across diverse contexts and environments (Application, Analysis, Synthesis)

4. **Learning Goal**: Ability to act effectively in a global business environment
   Learning Objectives – MBA Program
   - To demonstrate the ability to apply management strategies to global business decisions (Application, Analysis, Synthesis)
   - To assess the effectiveness of global leadership strategies in terms of international best practices. (Evaluation)

5. **Learning Goal**: Ability to integrate strategies within overall organizational contexts
   Learning Objectives – MBA Program
   - To identify salient features of complex situations and organizations and be able to recommend effective change strategies (Synthesis)
   - To creatively adapt strategic thinking to address unpredictable situations and contexts (Analysis, Synthesis)
   - To demonstrate the ability to integrate and synthesize various functional areas and assess their effectiveness in terms of achieving overall organizational goals/success (Synthesis, Evaluation)

OUTCOME ASSESSMENT

The MBA program emphasizes the learning outcomes of leadership, ethics, global dimension, strategy, and effective communication. The faculty has designed a comprehensive direct assessment program to map and assess these outcomes throughout the curriculum in a focused and integral manner.

Faculty members ensure the achievement of knowledge, skill sets, and behaviors in a system of continuous improvement by reviewing and analyzing initial, milestone, and summative assessments at the end of each semester. Through a rigorous gap analysis, areas for improvement are identified and changes are implemented to close the loop. This ongoing process ensures the currency and relevance of our mission-critical curriculum. Feedback from employers who critique student work in our outreach program and our MBA students' performances in capstone simulations provides objective evidence of the high quality of learning in our MBA program.

In the entrepreneurship course (WMBA 558), students complete a hands-on Outreach Project. The purpose of the MBA Outreach Project is to provide students with real-world consulting experience via entrepreneurs and business owners, and the opportunity to create a research project while being solution providers, problem solvers, and critical thinkers. Student teams are assigned to a local Burbank business identified for this project by members of the Burbank Chamber of Commerce.

ASSESSMENT PROCESS

- Collaboratively developed learning outcomes and goals.
- Curriculum mapped to set learning goals (at the program level) and to student learning outcomes (at the course level): please refer to the MBA curriculum map above.
- Syllabi: standardized format emphasizing learning

objectives, grading rubrics, and course activities built around student learning outcomes.
- Mid-way data capture points have been created to track student learning progress and provide feedback to improve the curriculum.
- Faculty training: University- and School-level faculty development workshops and professional conferences in the science and art of outcomes assessment.
- Capstone course evaluation.
- Direct assessment: embedded into courses using clear rubrics.
- Indirect assessment: alumni surveys and exit exams, etc.

RESULTS OF LEARNING

Some examples of tangible student products of learning include graded research papers (APA), case analyses, students' presentation videos, and digital leadership portfolios.

ACADEMIC STANDARDS

In order to remain in good standing and to graduate, MBA students are required to achieve and maintain a minimum GPA of 3.0.

COMPUTER LITERACY REQUIREMENTS

The School of Business requires graduates of its MBA program to be literate in the current electronic media of communication and fundamental software required to function as a manager in a business environment. Specifically, it requires of its students:

1) Proficiency in email, as demonstrated through regular communication with school administration and course instructors;
2) Proficiency in internet research, as demonstrated in all courses in the program;
3) Proficiency in word processing and spreadsheets, as demonstrated by their successful completion of required courses WMBA 501, WMBA 505, WMBA 560, and WMBA 582. These courses cover word processing and spreadsheets.

How Students Learn

Woodbury's intensive MBA program is designed to get you the advanced business skills you need to be nimble and tough in the business world and work according to the realities of your full-time career goals. The program pedagogy incorporates a team-learning approach. Woodbury MBA students study alongside hard-charging CEOs, non-profit administrators, small business owners, and international students. Woodbury's mix of talent provides for a unique study-team model that prepares students to engage with and listen to a broad spectrum of ideas and perspectives.

Through a case-analysis approach and simulation games, students master real-world scenarios in accounting, finance, marketing, strategy, and leadership. This experiential learning approach is enhanced by student role-play, presentations, and research projects. The Woodbury MBA program is designed to allow degree completion in a single year without compromising professional obligations.

MBA admission requirements are:

1. A minimum undergraduate GPA of 2.5.
2. Three professional and/or academic letters of recommendation.
3. A two- to three- page essay describing your qualifications for acceptance into the MBA program. Address your leadership potential, motivational aptitude, and career goals. Discuss how Woodbury's MBA will assist you in accomplishing your goals.

Note: GMAT/GRE is not required

International Applicants:

Please see the section below for details.

MBA PREPARATION COURSES

In an effort to ensure that all MBA students have similar academic preparedness, Common Professional Component (CPC) topics must be satisfied by those without sufficient academic business backgrounds. The Common Professional Component (CPC) subject(s) may be satisfied in several ways: by taking one of the preparation courses listed below; by undergraduate coursework with grade 'B' or higher; or by passing a College Level Examination Program (CLEP) or DANTES test, if applicable. Work experience will not be accepted to satisfy CPC requirements. The following PMBA Bridge Courses are specifically designed to meet these requirements:

PMBA 501	Accounting Practices
PMBA 506	Organizational Behavior and Strategy
PMBA 508	Fundamentals of Finance, Economics, and Statistics

Note: These courses will not count toward the 36-unit core and elective requirement for the MBA degree. There are no prerequisites to these courses. For

course descriptions, please see below under the heading MBA Preparation Courses (PC). PC courses are open only to those students who need them, per their PC evaluation sheet.

MBA candidates with a BA or BS undergraduate business degree in accounting, business administration, finance, international business, management, management information systems, or marketing from an AACSB- or ACBSP-accredited four-year college or university and with a minimum cumulative grade point average of 2.50 may be waived from taking the MBA Preparation Courses.

MBA Curriculum Summary

SUGGESTED SEQUENCE OF COURSES

Business Administration core (eight courses)	24 units
Electives (four courses)	12 units
Minimum semester units required	**36 units**

REQUIRED BUSINESS ADMINISTRATION CORE COURSES

WMBA 500	Financial Accounting	3 units
WMBA 503	Quantitative Methods for Business Decisions	3 units
WMBA 504	Managerial Economics	3 units
WMBA 505	Managing and Leading Organizations Ethically	3 units
WMBA 506	Marketing Concepts and Strategies	3 units
WMBA 507	Managerial Finance, Theory and Practice	3 units
WMBA 558	Entrepreneurship	3 units
WMBA 582	Strategic Management Consulting	3 units
Total required core courses		**24 units**

Elective Courses
Select four courses from the two sets of concentrations: Accounting-Finance or Leadership-Global Strategy
[See below list of electives] 12 units
Minimum semester units required **36 units**

ACCOUNTING-FINANCE CONCENTRATION

Electives for Accounting-Finance Concentration

WMBA 501	Managerial Accounting
WMBA 511	International Finance
WMBA 512	Corporate Finance
WMBA 514	Investment Analysis & Portfolio Mgmt.
WMBA 515	Money and Capital Markets
WMBA 531	Govt. and Non-profit Accounting
WMBA 548	Tax Theory and Application
WMBA 550	Controllership Accounting
WMBA 57x	Topics in Finance
WMBA 57x	Topics in Accounting

LEADERSHIP AND GLOBAL STRATEGIES CONCENTRATION

Electives for Leadership-Global Strategy Concentration

WMBA 510	Management of Global Enterprise
WMBA 513	Management Communications
WMBA 518	International Marketing
WMBA 530	Creativity in Management
WMBA 541	Comparative International Mgmt.
WMBA 542	International Business Strategy
WMBA 554	Self-Leadership for Executives
WMBA 555	Human Resources Management
WMBA 557	Spirituality in the Workplace
WMBA 560	Ethical Leadership
WMBA 565	Emotional Intelligence at Work
WMBA 566	Change Management
WMBA 57x	Topics in International Business
WMBA 57x	Topics in Management

Curriculum Summary

The MBA program requires a minimum of 12 three-unit graduate courses. There are eight required core courses and four elective courses. Two sets of elective concentrations are available for MBA students as follows: Accounting-Finance and Leadership-Global Strategy. Electives are scheduled based upon student interest and demand.

Applicants whose undergraduate studies do not include the requisite foundational business subjects will be required to undertake some preparatory work. Foundational subject areas include the study of accounting, business strategy, economics, business ethics, finance, international business, law, management, marketing, and statistics. Preparatory work may be satisfied in several ways: by certain graduate coursework (see under the heading MBA Preparation Courses), by undergraduate coursework (with a grade of "B" or higher) or by tests such as

the College Level Examination Program (CLEP) or DANTES test, if applicable. A plan by which the preparatory work may be satisfied will be determined in consultation with your advisor and approval by the appropriate chairperson of the discipline(s) involved.

Graduate students in Woodbury University's MBA program who typically enroll in two courses per semester may complete the MBA degree in two calendar years exclusive of preparatory courses. Classes may be taken on weekends, evenings, or a combination of both. Students proactively engage in the learning process and share education, work, and life experiences in the classroom. The evening and weekend format is offered over two sessions per semester and consists of seven class meetings per session. The program admits students every eight weeks. Given the intensive nature of the MBA courses, substantial work must be completed before the class begins by way of pre-class assignments and students are regularly expected to complete teamwork assignments outside of class. All MBA classes require "graded" pre-class assignments. No absences are allowed. There is no exception to this policy.

MBA Course Descriptions

MBA PREPARATION COURSES

PMBA 501 ACCOUNTING PRACTICES

3 UNITS

This is an accelerated course in principles and applications of financial accounting. Topics include the study of generally accepted accounting principles (GAAP) necessary for financial reporting and current techniques used by management for costing, pricing, and performance measurement. (Satisfies the CPC requirements for the subject area of Accounting.)

PMBA 506 ORGANIZATIONAL BEHAVIOR AND STRATEGY

3 UNITS

This is a comprehensive course providing an overview of management strategy, Human Resources Management (HRM), and organizational behavior. Topics include: management process of planning, staffing, organizing, directing, and controlling; group and individual behavior models; motivation and leadership; and strategic management processes. (Satisfies the CPC requirements for the subject areas of Management, HRM, Organizational Behavior, and Business Strategy.)

PMBA 508 FUNDAMENTALS OF FINANCE, ECONOMICS, AND STATISTICS

3 UNITS

This comprehensive course provides fundamental knowledge in finance (primarily time value of money), economics (basic supply and demand concepts, how the economy works, calculation of inflation, unemployment rates, etc.), and descriptive statistics. (Satisfies the CPC requirements for the subject area of Finance, Economics, and quantitative techniques.)

GRADUATE ACCOUNTING

WMBA 500 FINANCIAL ACCOUNTING

3 UNITS

An accelerated course in financial accounting with emphasis on the fundamentals of accounting and the preparation, analysis, and interpretation of financial statements. Students will develop the skills needed to understand and analyze corporate financial statements for decision making by prospective consumers of accounting information, such as managers, stockholders, creditors, financial analysts, and regulators. Students will also develop the skills needed to interpret how accounting standards and managerial incentives affect the financial reporting process. Prerequisites: PMBA 501, Accounting Practices or graduate standing.

WMBA 501 MANAGERIAL ACCOUNTING

3 UNITS

This course studies managers' effective use of accounting information in decision making. Includes cost-volume-profit relationships; the use of standard cost and flexible budget systems; cost reports; managerial control; and performance evaluation. Lecture. Prerequisites: PMBA 501, Accounting Practices or its equivalent, and graduate standing.

WMBA 531 GOVERNMENTAL AND NON-PROFIT ACCOUNTING

3 UNITS

This course is designed to provide an understanding of the accounting concepts and procedures used in the operation of non-profit entities (governments, hospitals, universities, and others). Lecture. Prerequisites: PMBA 501, Accounting Practices or its equivalent, and graduate standing.

WMBA 548 TAX THEORY AND APPLICATION

3 UNITS

This course provides an analysis of the laws of taxation at the federal level, relative to corporations and their shareholders, capital assets, natural resources, real

estate, and other topics of timely interest. Lecture. Prerequisites: PMBA 501, Accounting Practices or its equivalent, and graduate standing.

WMBA 550 CONTROLLERSHIP ACCOUNTING

3 UNITS

This course provides a comprehensive study of the development and application of accounting data for the purpose of planning and controlling business activities. Topics include various product costing systems, cost allocation methods, standard cost variances, operating budgets, capital investment budgets, pricing, internal auditing and control. Lecture. Prerequisites: WMBA 500, Financial Accounting or its equivalent, and graduate standing.

GRADUATE INFORMATION TECHNOLOGY

WMBA 509 MANAGEMENT OF INFORMATION TECHNOLOGY

3 UNITS

This course focuses on the role of information as a corporate resource and its use in providing strategic advantage. Students will also study the problems of aligning corporate IT with corporate goals, creating IT architectures, and using IT to enable change in organizations. The case-study method is used. This course is appropriate for both users of systems and providers of system support. Prerequisites: Computer literacy and graduate standing.

GRADUATE ECONOMICS

WMBA 503 QUANTITATIVE METHODS FOR BUSINESS DECISIONS

3 UNITS

An introduction to quantitative methods used in solving problems in accounting, economics, finance, management, and marketing. Includes the fundamentals of business mathematics, operations research modeling, and statistical analysis. Lecture. Prerequisites: PMBA 502, Financial Economics, PMBA 505, Production, Operation, and Systems Management or their equivalents, and graduate standing.

WMBA 504 MANAGERIAL ECONOMICS

3 UNITS

This course focuses on basic economic theory with applications to business and policy issues. Special attention is paid to major concepts and methods of analysis applied to aggregate micro- and macro-economic activity. Lecture. Prerequisites: PMBA 502, Financial Economics or its equivalent, and graduate standing.

GRADUATE FINANCE

WMBA 507 MANAGERIAL FINANCE, THEORY AND PRACTICE

3 UNITS

This course is designed to give the MBA student exposure to the issues, problems, and application of financial concepts in solving operating or finance problems. The course will integrate theory and practice, and the theme of creating value for shareholders will permeate the entire course. The topics covered include: forecasting free cash finance, forecasting EVA and MVA, pricing financial securities, identifying and measuring financial risk and return, financial planning, financial statement analysis, and capital budgeting. Lecture. Problem solving, case studies, team work, and presentations will all be examined in this course. Prerequisites: PMBA 501, Accounting Practices and PMBA 502, Financial Economics or their equivalents, and graduate standing.

WMBA 519 FINANCIAL INSTITUTIONS

3 UNITS

This course studies financial policies and practices of commercial banks, savings and loan associations, pension funds, insurance companies, and other major financial institutions. Students will also examine the roles of these institutions in providing corporate funding through direct placement and as market intermediaries. Special emphasis is placed on the continuing impact of deregulation and re-regulation on the financial services industry. Lecture. Prerequisites: WMBA 507, Managerial Finance, Theory and Practice or its equivalent, and graduate standing.

WMBA 511 INTERNATIONAL FINANCE

3 UNITS

This course explores the international financing and investment decisions of multinational business organizations and the international financial environment. Theories and techniques of international investment and financing are viewed within the context of different currencies, shifting exchange rates, and different tax, legal, and political environments. Lecture. Prerequisites: WMBA 507, Managerial Finance, Theory and Practice or its equivalent, and graduate standing.

WMBA 512 CORPORATE FINANCE

3 UNITS

This is an intensive course in corporate finance. Emphasis is placed on the development of objectives and standards that lead to the effective allocation and use of a business entity's resources. Topics covered

include financial statement analysis, cash budgeting, working capital management, capital budgeting, capital structure, and asset valuation. Students will also examine the interaction of investment and financing decisions and dividend policy. Lecture. Prerequisites: WMBA 507, Managerial Finance, Theory and Practice or its equivalent, and graduate standing.

WMBA 514 INVESTMENT ANALYSIS AND PORTFOLIO MANAGEMENT

3 UNITS

This course focuses on the analytical methods and theory underlying the appraisal of stocks, bonds, and other investment assets. Special attention is given to techniques of securities analysis and valuation based on financial statements, earnings projections, and the value of capital of the firm. Topics also include general theories of portfolio composition and performance. Lecture. Prerequisites: WMBA 507, Managerial Finance, Theory and Practice or its equivalent, and graduate standing.

WMBA 515 MONEY AND CAPITAL MARKETS

3 UNITS

This course provides an analysis of the markets for financial assets, including the money market and various bond and stock markets. Topics include the level and structure of interest rates, the regulatory structure of financial markets, and the role of the Federal Reserve Board and financial institutions in determining and implementing monetary policy. Lecture. Prerequisites: WMBA 507, Managerial Finance, Theory and Practice or its equivalent, and graduate standing.

GRADUATE INTERNATIONAL BUSINESS

WMBA 510 MANAGEMENT OF GLOBAL ENTERPRISE

3 UNITS

This course provides an exploration of international business management issues, providing a broad, multidisciplinary awareness of global business management trends and practices, especially the impact of culture on business. Topics include global economic institutions, cross-cultural management, international managerial negotiations, and business management practices in emerging global markets. Prerequisites: PMBA 504, Global Marketing or its equivalent, and graduate standing.

WMBA 518 INTERNATIONAL MARKETING

3 UNITS

This course examines the development of international marketing programs from determining objectives and evaluating international market opportunities, to coordinating strategies in the world market. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies or its equivalent, and graduate standing.

WMBA 541 COMPARATIVE INTERNATIONAL MANAGEMENT

3 UNITS

This course provides a comparative study of management practices in selected foreign countries. Students will analyze social and cultural variables that affect the management process, and solutions to managerial issues of policy and action. Lecture. Prerequisites: WMBA 505, Managing and Leading Organizations Ethically or its equivalent, and graduate standing.

WMBA 542 INTERNATIONAL BUSINESS STRATEGY

3 UNITS

This course takes a managerial approach to selected international operations issues. Topics include: global strategies; long-range planning, preparation, and evaluation of direct investment proposals; entry and ownership strategies; supply strategies; and organization and human resource management. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies or its equivalent, and graduate standing.

GRADUATE MANAGEMENT

WMBA 505 MANAGING AND LEADING ORGANIZATIONS ETHICALLY*

3 UNITS

This course features an in-depth examination of behavioral issues in organizations. Course topics include individual and group behavior, communication issues, ethical theories, employee empowerment and motivation, and managing and leading organizations under conditions of uncertainty. The course requires students to apply advanced knowledge of management and leadership skills in the pursuit of creating effective organizations through teamwork. The central objective of this course is to learn how to create socially sensitive, high-performing organizations that are financially viable and ethically responsible. Working as a team member, every student will complete one social action project in this course. Lecture. Prerequisites: PMBA 506, Organizational Behavior and Strategy or its equivalent, and graduate standing.

*This is a "foundational" course and must be taken during the first or second semester of MBA studies.

WMBA 513 MANAGEMENT COMMUNICATIONS

3 UNITS

The principles of effective listening, writing, and speaking in the business environment are stressed. The course focuses on the application of the psychological principles of persuasive communications in fast-paced,limited-attention-span, multicultural environments in order to develop empathy and listening skills, enhance client relations, manage crises, negotiate effectively, and win support for ideas, requests, and products. Lecture. Prerequisite: graduate standing.

WMBA 530 CREATIVITY IN MANAGEMENT

3 UNITS

This course focuses on creative thinking as the key to organizational innovation. Students will be challenged to define or reframe problems and formulate solutions or approaches that diverge from the norm. Design thinking and decision making—among other options—will be central themes of the course, thus responding to contemporary organizational requirements of thinking beyond dated horizons and exploring the most viable solutions given the skills and resources available. Through exercises involving task-force approaches, project development and proposal completion, and reflection to explore various innovative problem-solving methods, students will develop the ability to think critically and creatively when faced with challenges. With the philosophical roots of politics, ethics, globalization, and economic and financial trends revealed, students will be encouraged to step outside of narrow perceptional frameworks and into the broad and creative realm of current and future managerial performance. Lecture. Prerequisites: WMBA 505, Managing and Leading Organizations Ethically, and graduate standing.

WMBA 554 SELF-LEADERSHIP FOR EXECUTIVES

3 UNITS

Students will explore concepts of self, being, becoming, authenticity, virtue, values, happiness, resilience, self-discipline, self-authorship, and self-transformation in the context of leadership. Through self-exploration, self-reflection, and practical reflexivity, students will deepen their self-understanding and then create their ideal of who they wish to become as leaders. Central to the learning experience in this course is attaining a clear understanding of the self-mastery process, with its building blocks of self-intention, awareness, authenticity, and accountability. The final project will focus on creating a personal developmental plan and a self-leadership model to facilitate in the process of becoming authentic and effective leaders. Lecture. Prerequisite: WMBA 505, Managing and Leading Organizations Ethically.

WMBA 555 HUMAN RESOURCES MANAGEMENT

3 UNITS

This course provides an introduction to the major functions and issues that exist in effectively identifying, hiring, and upgrading personnel in organizations. Emphasis is placed on the major functions of human manpower planning, recruitment, selection, appraisal, training and development, wage and salary administration, career development, and counseling. Lecture. Prerequisites: WMBA 505, Managing and Leading Organizations Ethically or its equivalent, and graduate standing.

WMBA 556 STRATEGIC PLANNING IN MANAGEMENT

3 UNITS

This course focuses on the study and application of means for achieving organizational renewal and growth. Topics include: goal formulation; strategy formulation and evaluation; the design of appropriate organizational structures and programs; and the control process, including information systems. Lecture. Prerequisites: WMBA 505, Managing and Leading Organizations Ethically, WMBA 509, Management of Information Technology or their equivalents, and graduate standing.

WMBA 557 SPIRITUALITY IN THE WORKPLACE

3 UNITS

This course focuses on the implications of spirituality in the workplace. It draws upon the common themes underlying various spiritual traditions to search for meaning in the workplace. The holistic approach to work will be extended to arrive at a new vision of livelihood for our times, evidenced by managing for the common good and corporate stewardship. The practical aspects of the course will include writing a personal mission statement and designing an organization based on spiritual values such as integrity, authenticity, compassion, trust, and service. Lecture. Prerequisite: graduate standing.

WMBA 558 ENTREPRENEURSHIP

3 UNITS

This course deals with identifying potentially valuable business opportunities and turning them into viable enterprises that create lasting value. It identifies strategies to obtain start-up resources, evaluate the viability of launching a business enterprise, and growing startups into profitable, sustainable ventures. The course requires students to apply

advanced knowledge of business management and leadership skills in the pursuit of creating and managing new business ventures. The content of the course embraces three broad areas: 1) the development and operation of entrepreneurial business; 2) the development of a business plan and strategic marketing; and 3) the understanding of the entrepreneurial mindset in terms of innovation and risk management. Lecture. Prerequisites: PMBA 506, Organizational Behavior and Strategy or its equivalent, and graduate standing.

WMBA 560 ETHICAL LEADERSHIP

3 UNITS

This multidisciplinary leadership survey course explores the ethical dimension of leadership by tapping into the collective wisdom found in such disparate fields as literature, philosophy, history, biography, politics, arts, sports, and business, and applying it to the leadership challenges and dilemmas faced by modern organizations. The basic premise of this course stems from the belief that fundamental challenges of leadership are of a universal nature, and that the insights culled from disciplines such as literature, humanities, arts, and history can provide us with a matchless treasure trove for understanding the elusive art and practice of leadership. Prerequisites: WMBA 505, Managing and Leading Organizations Ethically, and graduate standing.

WMBA 565 EMOTIONAL INTELLIGENCE AT WORK

3 UNITS

This survey course introduces students to the key emotional intelligence issues related to organizational performance, such as the role of emotions in decision making, and strategic thinking about information contained in emotions. We will examine and evaluate existing scientific views on EI and its measurement options. Learning objectives include: assimilating Emotional Intelligence theory components; self-assessing to recognize areas for professional and organizational growth; reporting on the use and validity of Emotional Intelligence as a means for enhancing professional and organizational success; and gaining skills to apply Emotional Intelligence strategies to daily workplace situations, relationships, and challenges. These skills can be applied in leadership positions pursued by graduate students. While the Emotional Intelligence development focus of this course is the use of skills in a place of employment, students are encouraged to apply these skills in addressing all aspects of their lives—at home, in the community, and in the classroom. As a result of this course, students will have an enhanced skill set with which they can perform professional duties at work and in life. Prerequisite: WMBA 505, Managing and Leading Organizations Ethically.

WMBA 566 CHANGE MANAGEMENT

3 UNITS

Contemporary organizations exist in social, political, and economic environments that change rapidly and unpredictably. This course deals with how to manage changes by looking at strategy, organization design and processes, and multiorganizational systems. Theories and practice of change management related to the individual, group, inter-group, and at the organizational level are discussed. Methods of diagnosing organizations and designing interventions to increase an organization's effectiveness are explored. The course examines the complexity of developing a culture of change within an organization as well as in determining the organization's readiness for change. Through a series of experiential lessons, case studies, and activities, students will uncover the reasons for resistance to change, tactics for coping with this resistance, and methods of strategically managing organizational change. Prerequisite: WMBA 505, Managing and Leading Organizations Ethically.

WMBA 570 TOPICS IN MANAGEMENT

3 UNITS

Topics focus on current issues in management. Lecture. Prerequisites: PMBA 505, Production, Operation, and Systems Management or its equivalent, and graduate standing.

WMBA 582 STRATEGIC MANAGEMENT CONSULTING

3 UNITS

This course is a capstone seminar in strategic management incorporating elements of organization/consulting and design thinking. It examines the roles and responsibilities of top managers in developing, implementing, and managing an effective organization-wide strategy. Students learn current, new, and future perspectives and concepts as well as integrate learning from previous coursework to solve complex and challenging business problems. Specifically, this course provides the students with an overview of the "world" of strategic consulting, and of consulting as a career. Students will develop the basic conceptual and skill-based understanding required to practice consulting or hire and work with an outside consultant. A case-study method is used to develop an integrative enterprise perspective. Being the capstone course, it must be taken within 6 units of graduation and after the completion of all PMBA course requirements.

GRADUATE MARKETING

WMBA 506 MARKETING CONCEPTS AND STRATEGIES

3 UNITS

This course will equip students with the relevant knowledge, perspectives, and practical skills required to develop marketing strategies to leverage the opportunities inherent in today's global, digital marketplace including: international marketing, social media, consumer-to-consumer online interactions, internet marketing, mobile marketing, and big data. The elements of the marketing mix and the promotional mix are reviewed with an emphases on the development of sound strategic planning, implementation, and control. Case studies will be used to simulate management decision-making processes in the marketing arena. Lecture. Prerequisites: PMBA 504, Global Marketing or its equivalent, and graduate standing.

WMBA 520 PROMOTIONAL STRATEGIES

3 UNITS

This course focuses on the creative process of designing and implementing promotional campaigns for new or continuing products or services, with emphasis on utilization of the team approach in strategy development. Topics covered include media selection, product differentiation, target marketing, and creative development. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies or its equivalent, and graduate standing.

WMBA 521 THEORIES OF CONSUMER BEHAVIOR

3 UNITS

This course explores the role of the consumer in the marketplace. Topics include an analysis of the consumer's decision-making process with emphasis on the influences of social, economic, and market environments. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies or its equivalent, and graduate standing.

WMBA 544 SEMINAR IN MARKETING OF SERVICES

3 UNITS

This course focuses on the study of the framework for understanding marketing problems unique to service organizations and non-profit and non-traditional business organizations. These include universities and hospitals, events in entertainment and the arts, political campaigns, and governmental agencies. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies or its equivalent, and graduate standing.

WMBA 545 DIGITAL MARKETING

3 UNITS

The internet and related digital technologies have made an incalculable impact on business, and marketing plays a key role in shaping the modern consumption-led economies fueled by these technologies. This course provides understanding of digital marketing and electronic commerce. Digital marketing—marketing via the internet and other forms of new media such as smart phones and even game consoles—includes online advertising and participation in social media, but can also include online listening and monitoring as well as search engine optimization. Through a combination of lecture, case studies, and course projects, students will develop capabilities in developing, implementing, and evaluating digital marketing strategies. Lecture. Prerequisites: WMBA 506, Marketing Concepts and Strategies, and graduate standing.

CURRICULUM MAP

Master of Business Administration MBA

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	COURSES
Introduced/Assessed	Developed/Assessed	Practiced/Assessed	Mastered/Assessed	Core MBA
Introduced	Developed	Practiced	Mastered	Elective PMBA
				Courses Case
				Analysis

A9:!9?D7>1@:78>7@!CA	1 Design Thinking	2 Transdisciplinarity	3 Civic Engagement	4 Entrepreneurship

Assuring Academic Quality in Business Administration (MBA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principals	WMBA 500 Financial Accounting	WMBA 503 Quantitative Methods for Business	WMBA 504 Managerial Economics	WMBA 505 Managing and Leading Organizations Ethically	WMBA 506 Marketing Concepts and Strategies	WMBA 507 Management Finance	WMBA 558 Entrepreneurship	WMBA 582 Strategic Management Consulting	WMBA 502 Case Analysis	PMBA 500 - 506	AC 5xx Accounting Elective	FL 5xx Finance Elective	IB 5xx International Business Elective	MG 5xx Management Elective	MR 5xx Marketing Elective PC	PC 501 Accounting Practice	PMBA 506 Organization Behavior and Strategy	PMBA 508 Fundamentals of Finance, Economics and Statistics
Strategic Principals																			
MBA Goal 1: Demonstrate leadership competencies	ALL																		
MBA Goal 2: Communicate effectively	ALL																**		
MBA Goal 3: Act in an ethical manner	234																		
MBA Goal 4: Act effectively in global environment	23																		
MBA Goal 5: Integrate strategies cross-functionally	ALL																		
MBA Goal 6: Domain-specific knowledge and skills	ALL																		
AACSB Goal 1: Lead Organizations	ALL																		
AACSB Goal 2: Apply knowledge in new circumstances	124																		
AACSB Goal 3: Adapt and innovate to solve new problems	124																		
AACSB Goal 4: Integrate learning across disciplines	ALL																		

**Since PC classes are "bridge" classes for u/g non-business majors, some SLOs are at the introduction level.

School *of* Media, Culture & Design

Sue Vessella, MFA
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Jennifer Peterson, PhD
Associate Dean, School of Media, Culture & Design

The School of Media, Culture & Design offers many challenging degree paths designed to cultivate students' particular talents throughout their educational journey. Our goal is to educate the next generation of creative professionals seeking to make an impact on the global society. The school encompasses eight undergraduate programs in the fields of animation, applied computer science, communication, fashion design, filmmaking, game art & design, graphic design, and psychology. Students are encouraged to explore the areas between and around these disciplines as they develop their personal vision. Graphic Design students might select a Consumer Behavior course in Psychology to better understand the factors that influence purchasing decisions. Fashion Design students may be interested in exploring costuming in the Filmmaking department. Game Art & Design students might connect with Applied Computer Science to understand the logic that powers their games. Animation students might look to the Psychology department to understand the power of story to influence thought and behavior. The Communication department provides a cultural context for these connections, from visual communication, to verbal and non-verbal social interactions, to the examination of social and ethical entailments of rapidly evolving technological innovation. By integrating diverse fields in the areas of media, culture, and design, our programs are able to provide innovative learning opportunities in an interdisciplinary environment. Students are able to realize their educational objectives within a creative nexus that fully embraces, informs, and enriches each academic journey.

MISSION

The School of Media, Culture & Design aligns multiple avenues of inquiry to produce the critical skills and knowledge necessary for students to excel in their chosen disciplines. We prepare students to live in the global community as innovative problem solvers and to work in a wide variety of cultural industries as creative, critically aware, socially responsible individuals.

GOALS

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

- 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 and message**.
- 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, and design.

The School of Media, Culture & Design discourages the use of waivers or substitution in all degree programs. Neither are generally granted unless equivalent or more advanced replacement units in the major are available. Students are required to prove

requisite skills and abilities for waived or substituted courses through testing, project presentation, or completion of equivalent types of course matter, as approved by the department chair. Substitutions are offered when there are curriculum changes and apply only to courses of a comparable or more advanced academic level in the major.

FACULTY

Through scholarly research and professional practice, Woodbury faculty actively participates in the shaping of all programs in the School of Media, Culture & Design. This is manifest in the creation of new courses, regular updates to existing courses, and the study and research assistance students receive. Via their creative work and private practices, faculty members are involved in their own scholarly studies as well as contemporary design and media movements, directly impacting their students' educational experiences. This type of engagement creates a community atmosphere within and beyond the classroom, further contributing to student success in learning.

ANIMATION

FULL-TIME FACULTY

Angela Diamos, Professor
MFA, California State University, Northridge

ADJUNCT FACULTY

Nick Bane
BFA, Woodbury University

Jerry Beck
School of Visual Arts; New School for Social Research

Dave Brain
BFA, Chouinard Art Institute

Alina Chau
MFA, University of California, Los Angeles

Frank Gladstone
BA, University of Florida

Katia Grifols
BFA, ArtCenter College of Design

Sue Kroyer
BS, University of Wisconsin

Paul Matthew Manning
BA, CSU Long Beach

Ashby Manson
BFA, ArtCenter College of Design; BA, Trinity College

Jim Richardson
BA, Columbia College Chicago

Edward Rosas
California College of the Arts

Joe Weatherly
MFA, California State University, Fullerton

EMERITUS FACULTY

Dori Littell-Herrick, Professor
MFA, University of California, Los Angeles

ANTHROPOLOGY

ADJUNCT FACULTY

Gillian Grebler
BA, University of California Berkeley
PhD candidate, Oxford University

Alexandra Meyers
MA, California State University, Northridge

EMERITUS FACULTY

Barbara J. Bowley, Professor
MA, MS, Columbia University

APPLIED COMPUTER SCIENCE

FULL-TIME FACULTY

Ana Herruzo
MArch, Madrid Superior School of Architecture
MDesR (MediaSCAPES), Southern California Institute of Architecture

ADJUNCT FACULTY

Biayna Bogosian
MS, Advanced Architectural Design, Columbia University

Ivaylo Getov
BFA, Film & Television, NYU Tisch School of the Arts

Kate Hollenbach
MFA, Design Media Arts, University of California, Los Angeles

Newton Lee
MS, Virginia Tech

Nikita Pashenkov
MS, Massachusetts Institute of Technology

Lee Tusman
MFA, Design | Media Arts, University of California, Los Angeles

COMMUNICATION
FULL-TIME FACULTY

Kristen Fuhs, Assistant Professor
PhD, University of Southern California

Nicole Keating, Associate Professor
PhD, University of Pennsylvania

Jennifer Peterson, Associate Professor
PhD, University of Chicago

ADJUNCT FACULTY

Ken Ehrlich
MFA, California Institute of the Arts

Rebecca Lee Johnson
PhD, University of Southern California

Olga Legg
PhD, Herzen University, Saint Petersburg, Russia

Ani Okkasian
MA, Georgetown University

Dahlia Schweitzer
MA, Art Center College of Design
PhD candidate, University of California, Los Angeles

Kari Storla
PhD, University of Southern California

Stephanie Thomas
MA, Academy of Art University

Teri Thompson
BA, California State University, Long Beach

Bethany Turner (San Diego campus)
EdD, University of Sarasota

Risa Williams
MFA, New York University
MA, Antioch University

DESIGN FOUNDATION
FULL-TIME FACULTY

Patrick Nickell, Associate Professor
MFA, Claremont Graduate University

Doug Post, Associate Professor
MFA, Academy of Art University

ADJUNCT FACULTY

Olivia Booth
MFA, ArtCenter 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

FASHION DESIGN
FULL-TIME FACULTY

Anna Leiker, Assistant Professor
MS, California State University, Northridge

Wayne Kastning, Assistant Professor
BA, University of Arkansas

ADJUNCT FACULTY

Evita Chu
BS, University of Southern California

Nina Dark
MA, California State University, Los Angeles

Roberta Garland
BA, University of Massachusetts

Karri Ann Frerichs
BA, University of Nebraska, Omaha

Sean Hornbeak
BA, Chapman University

Jizell Keseian
BFA, Woodbury University

La Tanya Louis
MFA, Academy of Art University

Susan K. Monte
MFA, Otis Art Institute

Helene Reiner
BFA, Moore College of Art and Design

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

Sara Stevens
MS, California State University, Northridge

Magaly Velez
BFA, Woodbury University

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

FILMMAKING
FULL-TIME FACULTY
George Larkin, Assistant Professor
PhD, University of California, Berkeley

Xiaolin Yu, Assistant Professor
MFA, American Film Institute

ADJUNCT FACULTY
Steve Astor
MA, University of California, Los Angeles
JD, Southwestern University School of Law

Kadina de Elejalde
MFA, Yale University

Andrew deWaard
PhD, University of California, Los Angeles

Valerie Mayhew
BFA, The Juilliard School

Samuel Kim
MFA, American Film Institute

Omar Samad
MFA, American Film Institute

Fred Schultz
PhD, Vanderbilt University

Nils Timm
MFA, American Film Institute

Kyle Soehngen
MFA, American Film Institute

GAME ART & DESIGN
FULL-TIME FACULTY
William Novak, Assistant Professor
MFA, Mills College

ADJUNCT FACULTY
Tyler Chiocchio
BA, Art Institute of Phoenix

Alan Flores
BS, University of California, Los Angeles

Bryan Jaycox
MFA, University of Southern California

Geoffrey Long
PhD, University of Southern California

Paul M. Smith
MA, William Paterson University

GRAPHIC DESIGN
FULL-TIME FACULTY
Behnoush McKay, Associate Professor
MFA, California State University, Northridge

Cate Roman, Professor
MFA, Claremont Graduate University

ADJUNCT FACULTY
Rebekah Albrecht
BA, California State University, Northridge

Jerri Hemsworth
BA, Pepperdine University

Brian Herbst
MFA, California State University, Northridge

Dan Hoy
BA, California State University, Northridge

Bert Johnson
BFA, University of Illinois, Urbana-Champaign

Niku Kashef
MFA, California State University, Northridge

Dan McCollum
BA, University of California, Santa Barbara

María del Carmen Lamadrid
MFA, ArtCenter College of Design

Michael Patrick Dee
MFA, Kent State University

Carol Newsom
MA, Pennsylvania State University

PSYCHOLOGY

FULL-TIME FACULTY

Michael Faber, Assistant Professor
PhD, University of New Hampshire, Durham

Joye Swan, Professor
PhD, Claremont Graduate University

Robert Thornton, Assistant Professor
PhD, University of Southern California

ADJUNCT FACULTY

Jacquelyn Christensen
PhD, Claremont Graduate University

Mercedes Nelson
MA, Pepperdine University

Emily Prior
MA, California State University, Northridge

Viken Yacoubian
PhD, University of Southern California

EMERITUS FACULTY

Zelda Gilbert, Professor
PhD, University of Kentucky

Animation (BFA)

William Novak, MFA, **Department Chair**
Doug Post, MFA, **Assistant Chair**

There will always be artists who are driven to recreate the visions that dance in their heads; visions so fantastic that only animation can express their stories. By combining a complex arrangement of images, timing, and sound, animation fuses motion and character in a way no other medium can. It can awaken surreal worlds or focus on small, emotional moments. It can be humorous or provide incisive political commentary. Previously relegated to the arena of children's entertainment, animation is now part of our visual cultural language: on the internet and in mobile applications, in games and motion pictures, the same guiding principles that made Mickey Mouse dance can make dragons fly, Orc armies march, or ice palaces grow. From Bambi to Zootopia, from Bugs Bunny to Moana, animation is a medium for all ages, enabling creative dreamers to tell their particular stories.

Our mission in the Animation program is to deepen each student's understanding and appreciation of the art and craft of animation through skill building and the active creation of projects. The animation curriculum is structured to challenge each student to achieve these goals:

- discover their creative voices through the production of personal, animated projects;
- cultivate the use of visual language as an artist and creator of time-based media applicable to film, broadcast, mobile, and experimental platforms;
- focus skills for entry into the animation profession while simultaneously experimenting with a broad range of techniques and styles;
- develop critical thinking skills through the study of the history of animation, art, and film, as well as through analysis and critique of student work;
- develop citizenship 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 necessary to excel in all areas of the craft. Each student is encouraged to strive for artistic excellence and professional expertise in the development of 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 the chosen skill set of animation through presentation of a professional-quality reel and portfolio;
- Understand legal and ethical issues relating to professional practices and career management in the animation industry.

Curriculum Summary

ANIMATION MAJOR CURRICULUM

Leading to the Bachelor of Fine Arts (BFA) Degree

	Units
Major (M)	74
General Education/Integrative Learning (GE/IL)	46
Restricted Design Electives	3
Unrestricted Electives (UE)	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
INDS 1__	Interdisciplinary Core	3 GE

Spring Semester

ANIM 102	Beginning Figure Drawing	3 M
ANIM 112	Portfolio Review Workshop	1 M
ANIM 161	Introduction to Digital Media	3 M
FOUN 104	Drawing Concepts and Composition	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	3 GE

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 1	3 GE
ANIM 263	Introduction to Stop Motion	3 M
MATH 2__	Mathematics	3 GE

Spring Semester

ANIM 204	Sophomore Studio II: Layout	3 M
ANIM 221	Character Design	3 M
ANIM 262	Introduction to 3D Computer Animation	3 M
ANIM 245	Iconic Films: Essentials for Animators	3 M
ANIM 289	Progress Portfolio Review	0 M
COMM 120	Public Speaking	3 GE
ARTH 2__	Art History	3 GE

THIRD YEAR

Fall Semester

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

Spring Semester

ANIM 306	Junior Studio II	3 M
ANIM 330	Animal Drawing	3 M
ANIM 380	Senior Studio Research Seminar	3 M
ANIM 491	Internship Seminar	1 M
_____	Ethics Course	3 GE
_____3__	General Education Elective	3 GE

120 Hours Field Experience Required
(Prerequisite: ANIM 491, Internship Seminar)

FOURTH YEAR

Fall Semester

ANIM 485	Senior Studio I	4 M
ANIM 495	Animation Portfolio	3 M
ANIM 430	Figure Drawing Workshop	3 M
INDS-3XX	Transdisciplinary Seminar	3 GE
___	Natural Science Course with lab	3 GE

Spring Semester

ANIM 486	Senior Studio II	4 M
____ 3__	General Education Elective	3 GE
	Restricted Design Elective (see list below)	3 RE/DES
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	2 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	Puppet Building for Stop Motion	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 (ANIM, FDES, FILM, GDES, GAME, INAR) plus the following:

ARCH 269	Object Making
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

PORTFOLIO REQUIREMENT

All incoming freshman and transfer students majoring in Animation are required to submit a portfolio as part of the admission process. A range of work is preferable and may include any of the following: figure drawing and sketching; painting and illustration; animation or other media clips; photography; and sculpture or other three-dimensional work.

Incoming freshmen students should submit 10-15 pieces of their best work. Please include a variety of work such as pencil sketches and color work. All work will be submitted in a digital format.

Transfer students must submit a digital portfolio of their work for studio placement. This work should include samples from art, design, or media courses that may transfer to Woodbury for credit in the major. A minimum of 10 samples are required.

Instructions for portfolio submission are included on the application page of the Woodbury University website.

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 members. The department has identified two specific points in the curriculum for a measured formative assessment and summative assessment. The outcomes of the assessments are used to promote continuous improvement, assure program quality, and evaluate individual student performance. The two points include the Progress Portfolio Review (ANIM 289) at the end of the second year, and the Senior Capstone Animation Project (ANIM 486, Senior Studio II).

In-Studio Assessment

Studio courses are designed to give the faculty ongoing opportunity to provide informal and written feedback and critique of student work. Guided by this input, as well as that of their peers, students are able to improve their projects during the course of the class. Evaluation rubrics are used to provide written feedback to the students. Each studio course ends with a juried review of the students' course work. Industry professionals—along with other faculty members—attend and provide students direct

feedback. The faculty can then informally assess the success of the course based on professional critique. In order to develop the ability to critically analyze their own work and the work of others,students are encouraged to participate in the formal critique sessions and at final reviews. Additionally, as students work in-studio outside of class hours, they often provide each other with the most immediate feedback.

Pre-Capstone Requirements
Progress Portfolio Review (ANIM 289): At the end of their 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 studio courses taken prior to the review, including work from Design Foundation courses. Personal work is also encouraged. Faculty reviewers and the department chair will evaluate whether the student is demonstrating the skills necessary to advance to the junior studio sequence. These skills include: storytelling, drawing, digital fluency, visual language, design principles, and animation fundamentals. Students who fail to pass this review with a minimum rank of "acceptable" in all categories must remediate based on the reviewers' recommendations and resubmit their portfolio for review prior to the fall semester of their junior year.

Progress Portfolio Review also provides the faculty with the opportunity to assess whether the major's lower-division courses meet the course and program learning outcomes.

CAPSTONE COURSES

In their senior year, each student must complete a personal animation project as part of ANIM 485-6, Senior Studios I and II. Students may choose to work in collaborative teams with the permission of the course instructor, provided each student takes a leadership role in somecreative 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. All completed projects that meet the above standards are shown in the annual Woodbury Animation Showcase. Completed capstone projects are expected to be of festival-level quality and all students are encouraged to enter their projects into appropriate animation festivals.

ANIM 495, Animation Portfolio
Students will collect their work from across the program and compile a professional portfolio. Assessment and critique of the student work happens during a juried review by faculty members and animation professionals. Students receive both verbal and written comments. Animation professionals evaluate the portfolio in terms of quality, 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 or verbal feedback. Students then have a chance to make improvements in advance of the Showcase screening. In addition, faculty members assess students' demonstration of the program learning outcomes as presented in the Curriculum Map.

ANIM 491, Internship Seminar
Work experience is a graduation requirement of all Animation students. ANIM 491, Internship Seminar, is a corequisite to apply for work experience hours. Students will learn how to keep a journal of their internship and present it as part of this course. Students will also fulfillwork experience requirements such as obtaining a signed evaluation from the host company supervisor indicating that the student has successfully completed the accompanying work experience and demonstrated appropriate professional conduct. Students may enroll in ANIM 490, Internship/ Work Experience for additional credit hours with the permission of the chair.

RESULTS OF LEARNING

Each studio course requires the production of various animation projects specific to the learning outcomes of the course. Projects may be 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 finals are completed digitally. Computer graphic animation is done entirely

on the computer. In all three types of animation, the final output of the project will be digital, and may be presented and archived digitally.

All student work is reviewed by professionals during the juried review period at the end of each semester. In addition, students compile their work into portfolios at the end of their second year to be assessed by both faculty and invited industry professionals. In the senior year, students develop their professional portfolio to be reviewed by industry professionals and members of the animation faculty. The final capstone project is presented to the Woodbury community and invited guests at the Woodbury Animation Showcase

STUDENT WORK

The Animation program is committed to supporting its 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, based on the decision of the Animation department. For further details on this policy, see the Animation portal site.

ACADEMIC STANDARDS

Below-average work is not acceptable for a professional degree. Students must maintain a grade of "C" (2.0) or better for any core animation studio in order to continue in the core 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 nine studio units in a semester.

Core animation studio courses 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 one-on-one with students to develop successful internship search strategies and to help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

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 games, experimental animation, and related arts. Opportunities to explore the rich Los Angeles entertainment and arts communities and to study away either in a summer program or as an exchange student are an encouraged part of the program.

Internship/Work Experience

Prior to graduation, students must complete 120 hours of work experience in the animation profession or a related field. This may be paid or unpaid and should be accomplished in their junior or senior year in conjunction with ANIM 491, Internship Seminar. With the aim of maintaining the highest level of excellence in coursework, full-time students are encouraged to work no more than ten hours per week. Students are responsible for completing an internship contract between the sponsor company and the chair of the department, and maintaining a written journal that 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 internship, the sponsoring company must complete an evaluation of the student's work and include 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 Away

The School of Media, Culture & Design offers summer study-away programs, exploring topics such as design, fashion, and photography. Past locations have included London, Paris, Cuba, and Turkey. Woodbury also hosts international students, many of whom participate in the Animation program, allowing for 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, field, and performance experiences in the greater Los Angeles area. The faculty assists the students in connecting these experiences to the history of animation, art, and fields of study at Woodbury. Each student maintains a journal of both written and visual material and takes part in discussions of the various events they attend.

Lectures
Each year, full-time Animation faculty hosts fall and spring animation events, inviting alumni and professionals from local studios to present their work and speak to students about a variety of topics: recent lectures have focused on character design, pitching TV shows, 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 experience at Woodbury

CTN ANIMATION EXPO
The CTN Animation Expo, the largest talent-focused conference, is held annually in the Burbank area. It brings together artists, educators, and students from the global animation community 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 opportunities to network with industry professionals.

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

- Proficiency in computer systems operations, including communication, upgrades, and management; familiarity with the multiple platforms available in Woodbury IT labs.
- 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 all text and images is required in all Animation courses.
- Proficiency in word processing and document formatting, including image and color management for printing.
- Proficiency in financial and asset management in a shared digital environment and using multiple software programs in an animation pipeline through successful completion of ANIM 161, Introduction to Digital Media, and ANIM 262, Introduction to 3D Computer Animation, or appropriate equivalents.
- Proficiency in computer graphics software for image processing and two- 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, Introduction to Stop Motion; 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. Systems and software must be compatible with existing on-campus computer labs. Students may choose Mac or PC based on personal preference, 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.

LAB FEES

Some courses require a lab fee, which is applied to instructional supplies utilized in the studio. Specific fees are outlined in the Fee section of the catalog.

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 Design	3
ANIM 240	History of Animation I	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 and Composition	3
ANIM 100	Animation Principles	3
ANIM 211	Storyboarding	3
ANIM 161	Introduction to Digital Media	3
ANIM 240	History of Animation 1	3
Total Units		**15**

Course Descriptions

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 112 Portfolio Review Workshop

1 UNIT

This is a lecture course in the preparation of academic portfolios to support students in preparing for ANIM 289, 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 graphics, 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 on 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 projects and animation tests will be delivered on a DVD. Supporting art and written material may be included.

ANIM 1931 Open Studio: Storyboarding
3 UNITS

This open studio course in storyboarding for animation can substitute or remediate for ANIM 121, Storyboarding. 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, in which students further develop skills in character animation. Emphasis is on the basic principles of character development, performance, and animation techniques. Students will assemble their projects into a finished pencil test animation reel. Prerequisite: 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. Students' artist statements for their 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 treatments, and artist's statements will be included as part of the portfolio.

ANIM 210 Design Symposia
1 UNIT

Students will attend lectures, exhibitions, and/or events exploring a variety of topics in design. Both on- and off-campus events are encouraged. Lecture. Prerequisite: None.

Portfolio Project: Each student will submit a journal of 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. Prerequisite: 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 may be included.

ANIM 221 Character Design
3 UNITS
This course focuses on the examination and exploration of the figure, both nude and clothed, as a reference for creating animated characters, sequential studies, and caricature. Studio. Prerequisite: ANIM 203, Sophomore Studio I: Animation; ANIM 102, Beginning Figure Drawing; or FOUN 105, Introduction to Figure Drawing.

Portfolio Project: A selection of ten observational studies from in-class figure work and a selection of various projects representing the student's best work will be presented in portfolio form. Research, supporting sketches, and written statements 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 forms using a variety of media. Topics include composition, color, and lighting.

Portfolio Project: A selection of ten pieces from various projects representing the student's best work will be presented in portfolio form. Written material and supporting sketches 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 styles. Studio. Prerequisite: FOUN 103, Color and Composition, or permission of instructor.

Portfolio Project: Students will submit a minimum of six finished paintings—three traditional and three digital—in portfolio format. Supporting sketches and written material may be included.

ANIM 240 History of Animation 1
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 the animation process. Lecture. Prerequisite: None.

Portfolio Project: A final paper for the course will be submitted in printed form.

ANIM 241 History of Animation II
3 UNITS
This is a lecture course building on ANIM 240, History of Animation I, and focusing on specific animation genres, studios, and artists. Course content will include research, readings, screenings, and visiting lecturers. Prerequisite: ANIM 240, History of Animation I.

Portfolio Project: A final paper for the course will be submitted 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 evermore 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. Prerequisite: 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, with emphasis on the basic processes of modeling, texturing, lighting, and rendering. Students will create a series of simple animations, modelling and lighting simple props using 3D software. Prerequisite: ANIM 161, Introduction 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 on the DVD or in portfolio format.

ANIM 263 Introduction to Stop Motion
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. Students will learn 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 submit 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 Review
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 their strengths, weaknesses, and goals. A panel of faculty members will assess the students' portfolios for progress in the major and readiness for upper-division studios. Studio.

ANIM 293 Open Studio: Sophomore Studio I: Animation
3 UNITS

This course can substitute or remediate for ANIM 203, Sophomore Studio I: Animation. ANIM 293 is an open studio course building on ANIM 100, Animation Principles, in which students develop skills in character animation. Emphasis is on the basic principles of character development, performance and composition, and visual storytelling. Studio. Prerequisites: 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 may be included in the portfolio.

ANIM 2931 Open Studio: Sophomore Studio II: Layout
3 UNITS

This course can substitute or remediate for ANIM 204, Sophomore Studio II: Layout. 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. Students' artist statements for the Progress Portfolio will be completed in this class. Studio. Prerequisites: FOUN 101, Beginning Drawing, ANIM 203, Sophomore Studio I, FOUN 102, Design and Composition; 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 an 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. Students in groups of four to six will create a project proposal, which will be completed in ANIM 306, Junior Studio II. Topics will include dramatic structure, theme, continuity, visual language, and presentation skills. Project proposals will include a treatment, storyboards, concept art, character design, a short animatic, and a production schedule showing how the project will be completed. Studio. Prerequisites: ANIM 204, Sophomore Studio II: Layout and ANIM 289, Progress Portfolio Review. 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 worked on. Supporting sketch and concept art, along with any written material, should be included in a 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. Students will complete their artist statements and proposals for Senior Studio 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 and building on the skills introduced in ANIM 204, Sophomore Studio II: Layout. 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 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 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. Prerequisites: ANIM 221, Character Design, ANIM 102, Beginning Figure Drawing,and FOUN 105, Introduction to Figure Drawing.

Portfolio Project: A selection of ten pieces from various 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 using various dry media. Emphasis is on non-traditional visual sense of figure through the use of interpretive distortion and discovery through the juxtaposition of materials. Students will draw from the model with full figure, drapery, costuming, 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 various 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 will 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 artists and illustrators in the animation industry. Prerequisites: ANIM 221, Character Design and ANIM 204, Sophomore Studio II: Layout.

Portfolio Project: A selection of six pieces from various 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 while exploring 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 has 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 and produce 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 storyboards, 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 completion 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 has 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 2D Computer Animation II
3 UNITS

This is an advanced course in the principles of two-dimensional compositing. Emphasis is on the use of post-production techniques to enhance visual storytelling and problem solve in production situations. Topics include principles of editing and the visual language of cinema. Studio. Prerequisite: ANIM 161, Introduction to Digital Media.

Portfolio Project: The portfolio project of this course will consist of a DVD of animation demonstrating 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 Puppet Building for Stop Motion
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 based on their own ideas. Students are permitted 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 availability. Prerequisite: ANIM 263, Introduction to Stop Motion.

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 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, if necessary, gather a team 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 delineated in the proposal. Prerequisites: ANIM 305, Junior Studio I, and consent of chair.

Students involved in interdisciplinary teams may, with the permission of the chairs of the appropriate departments, participate in either TECH 302, Media Technology Research Seminar, or GAME 302, Game Capstone Research Seminar, in lieu of ANIM 380, Senior Research Seminar.

ANIM 393 Open Studio: Junior Studio I

3 UNITS

This course can substitute or remediate for ANIM 305, Junior Studio I. 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 ANIM 3931, Junior Studio II. Topics will include dramatic structure, theme, continuity, visual language, and presentation skills. Project proposals will include a treatment, storyboards, concept art, character design, a short animatic, and the production schedule showing how the project will be completed. Studio. Prerequisites: ANIM 204, Sophomore Studio II: Layout, and ANIM 289, Progress Portfolio Review.

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 which part of a scene the student worked on. Supporting sketch and concept art as well as written material, should be included in a process book or portfolio format

ANIM 3931 Open Studio: Junior Studio II

3 UNITS

This course can substitute or remediate for ANIM 306, Junior Studio II. 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 I. Emphasis is on the elements of visual storytelling, animation, sound, editing, and compositing. The Students will complete their artist statements and proposals for Senior Studio in this class. Studio. Prerequisite: ANIM 305, Junior Studio I, 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 is an advanced studio course in both traditional and digital background painting techniques, . Emphasis is placed on staging and supporting the theme and narrative of an animated story through color, composition, perspective, tone, and mood. Studio. Prerequisites: ANIM 204, Sophomore Studio II: Layout, and ANIM 340, Visual Development, or consent of instructor.

Portfolio Project: The portfolio project consists of a selection of six pieces from various projects representing the student's best work presented in portfolio form. Research, supporting sketches, and written statements may be included.

ANIM 410 Advanced Figure Drawing

3 UNITS

This is 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 various 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 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 420 Effects Animation
3 UNITS

This course is an introduction to the principles of effects animation in two- and three-dimensional projects, hand-drawn and CG. Subjects 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. Prerequisites: ANIM 161, Introduction to Digital Media, 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 2D animation and three in 3D animation. Supporting sketches and written material will be assembled in a project book to be presented with the DVD.

ANIM 430 Figure Drawing Workshop
3 UNITS

This course is an advanced figure drawing course with a focus on linear technique and will include the 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 Drawing, or FOUN 105, Introduction to Figure Drawing.

Portfolio Project: A selection of ten pieces from various 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, pre-production processes, and design thinking 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: Each 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. Prerequisites: 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 490 Internship Work Experience
1-4 UNITS

ANIM 490 is an off-campus internship in animation that may be taken with or without credit. 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. Prerequisites: Animation 491, Internship Seminar, 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 491 Internship Seminar
1 UNIT

This seminar is designed to prepare students for a successful internship experience. Subjects will include researching and applying for internships, mock interviews, and company expectations of interns. Students who have completed internships will present their experiences. Prerequisites: Junior standing and 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 493 Open Studio: Senior Studio I

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 pre-production processes for the Senior Thesis Project. Students will develop presentation storyboards, process books, concept designs, and animatics. Studio. Prerequisite: ANIM 306, Junior Studio II. Students must pass Sophomore Portfolio Review or have the consent of the instructor or department chair.

Portfolio Project: Students will maintain a production bible 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 II

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 designed for job seeking. 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 freelance business practices relating to animation. Students will create long-term career strategies that reflect their personal goals and vision as entrepreneurial animation artists. 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 in-depth study of specialized topics in the field of animation. Lecture, three hours per week. Studio, six hours per week. Prerequisite: Consent of instructor.

Portfolio Project: To be determined by the instructor and chair of animation department. All projects must include an art component and a written component.

ANIM 299, 399, 499 Independent Study

1-4 UNITS

Independent study is an individual studio investigation of special interest chosen by the student. Regular, periodic meetings with an 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 department. 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
STRATEGIC PRINCIPLES			1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Animation (BFA)

MAJOR COURSES / LEARNING OUTCOMES

Strategic Principles		YEAR 1								YEAR 2										YEAR 3										YEAR 4								
		Fall			Spring			E	Fall				Spring			Elect.			Fall		Spring				Prod. Tech. Elective				Elect.		Fall			Spring		Elective		
		ANIM 100 Animation Principles	FOUN 101 Beginning Drawing	FOUN 102 Design & Composition	ANIM 102 Beginning Figure Drawing	ANIM 112 Portfolio Review Workshop	ANIM 161 Introduction to Digital Media	FOUN 104 Drawing and Composition	ANM 100 Introduction to Animation Production (High School Only)	ANIM 203 Sophomore Studio 1 (animation)	ANIM 210 Design Symposia	ANIM 211 Storyboarding	ANIM 240 History of Animation	ANIM 263 Introduction to Stop Motion	ANIM 204 Sophomore Studio 2 (layout)	ANIM 221 Character Design	ANIM 245 Iconic Film	ANIM 262 Introduction to 3D Computer Animation	ANIM 223 Costumed Figure	ANIM 231 Painting: Trad and Digital	ANIM 289 Progress Portfolio	ANIM 305 Junior Studio 1	ANIM 340 Visual Development	ANIM 306 Junior Studio 2	ANIM 241 History of Animation 2	ANIM 330 Animal Drawing	ANIM 380 Senior Research Seminar	ANIM 361 3D Computer Animation 1	ANIM 362 3D Computer Animation 2	ANIM 363 2D Computer Animation 1 (Flash)	ANIM 364 2D Computer Animation 2 (Compositing)	ANIM 366 Stop Motion 2	ANIM 335 Experimental Figure Drawing	ANIM 316 Intermediate Animation	ANIM 430 Figure Drawing Wokshop	ANIM 485 Senior Studio 1	ANIM 495 Animation Portfolio	ANIM 486 Senior Studio 2	ANIM 490 Internship/Work Experience	ANIM 410 Advanced Figure Drawing	ANIM 416 Character Animation Workshop	ANIM 405 Background Painting
Strategic Principles		1	1	1	1	4	1	1	1	1	34	1	34	1	1	1	23	12	1	1	4	14	1	14	1	1	1	12	12	12	12	12	1	1	1	ALL	14	ALL	34	1	1	1
Create a substantial body of personal work that showcases a unique creative voice.	124																				F															S					
Exhibit mastery of hand-based and digital art skills in creative projects.	1					B															F			F											S	S				
Organize and present narrative content in storyboard form using visual and cinematic language.	12					B															F			F											S	S				
Apply animation principles in the design and production of time-based media.	1					B															F			F											S	S				
Develop and coordinate art and design strategies in both collaborative and independent production settings.	12																							F											S	S				
Engage in constructive critical analysis of both creative process and product when offering and receiving critiques in a studio setting.	134					B															F			F											S	S				
Communicate artistic intent in a professional manner that illustrates a working knowledge of animation history and related fields.	12												B								F			F											S					
Demonstrate artistic mastery of the tools and technology in a chosen skill set of animation through presentation of a professional quality reel and portfolio.	14																				F			F											S					
Understand legal/ethical issues relating to professional practices and career management in the animation industry.	ALL												B											F											S	S	S			

Anthropology

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 lifestyles 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. Prerequisites: 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.

ANTH 305 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 in Architecture and Interior Architecture, 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. Topics include 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines.

ANTH 315 Visual Anthropology
3 UNITS

Visual mediums 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. The class examines 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 perform anthropological analyses of existing visual artifacts and to create their own. 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 in Architecture and Interior Architecture, 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and ANTH 220, Cultural Anthropology.

Applied Computer Science (BS)

Ana Herruzo, MArch, MDesR, **Department Chair**

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 industries, it is now necessary for all artists entering these fields to "speak technology," as well as use those digital tools that now 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 Applied Computer Science Bachelor of Science degree is designed to meet that need by integrating programming and technology skills with the current BFA degrees in MCD (Animation, Graphic Design, Game Art & Design, Fashion Design, and Filmmaking). Applied Computer Science 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.

Applied Computer Science is designed to be a Bachelor of Science degree that aligns closely with our Bachelor of Fine Arts degrees. Most Applied Computer Science 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, Applied Computer Science, 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.

Applied Computer Science requires a fifteen-unit Design/Media concentration. The concentration is designed to provide students with in-depth exposure to a creative discipline, leading to deeper integration at the capstone level. All courses in this concentration must be approved by the Applied Computer Science 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 Applied Computer Science 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. Applied Computer Science 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 Applied Computer Science 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 Applied Computer Science program will demonstrate mastery of modern software development practices, including prototyping, developing, debugging, managing source code, documentation, and deployment.
- Students who graduate from the Applied Computer Science program will demonstrate familiarity with development environments and mastery of at least one coding language.
- Students who graduate from the Applied Computer Science program will collaborate in teams comprised of people from different disciplines.
- Students who graduate from the Applied Computer Science program will take a leadership role in a collaborative project.
- Students who graduate from the Applied Computer Science program will develop original software or hardware in the field of human/computer interaction.
- Students who graduate from the Applied Computer Science program will demonstrate the utility of original software or hardware within a specific media context.
- Students who graduate from the Applied Computer Science program will demonstrate the integration of a high level of quantitative and logic skills within software development.
- Students who graduate from the Applied Computer Science 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 Applied Computer Science program will demonstrate mastery of written and oral presentation, including technical documentation of technology projects.

ACADEMIC STANDARDS

Below-average work is not acceptable for a professional degree. A minimum grade of C is required of all 300 and 400 level courses in Applied Computer Science. Students receiving a grade below a "C" must successfully repeat that course prior to enrollment in the succeeding course.

LAB FEES

Some courses require a lab fee, which is applied to instructional supplies utilized in the studio. Specific fees are outlined in the Fee section of the catalog.

Curriculum Summary

COMMUNICATION MAJOR CURRICULUM

Leading to the Bachelor of Arts (BS) Degree

	Units
Major (M)	
Applied Computer Science Core Courses	52
Design/Media Concentration	15
General Education/Integrative Learning (GE)	43
Unrestricted Electives (UE)	10
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 103	Media Technology Lecture Series	1 M
_____	Design/Media Concentration	3 M
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
_____	Elective (PPDV recommended)	1 UE

Spring Semester

TECH 102	Technology & Culture II	2 M
TECH 112	Introduction to Physical Computing	3 M
TECH 103	Media Technology Lecture Series	1 M
_____	Design/Media Concentration	3 M
WRIT 112	Academic Writing II	3 GE
MATH 249	College Algebra	3 GE
LSCI 105	Information Literacy	1 GE

SECOND YEAR

Fall Semester

TECH 211	Scripting with Python	3 M
TECH 301	Programming for Visual Media	3 M
_____	Design/Media Concentration	3 M
ANIM 210	Design Symposia	1 M
COMM 120	Public Speaking	3 GE
MATH 2704	Math for Media Technology I	3 M

Spring Semester

TECH 212	Digital Media Fundamentals	3 M
____ ___	Design/Media Concentration	3 M
TECH 2XX	Progress Portfolio	0 M
PSYC 200	Introduction to Psychology	3 GE
COMM 235	Media Ethics	3 GE
ENVT 220	Environmental Studies	3 GE

THIRD YEAR

Fall Semester

TECH 221	Human/Computer Interaction	3 M
____ ___	Media Technology Major Elective	3 M
____ ___	Design/Media Concentration	3 M
MATH 2705	Math for Media Technology and Games II	3 M
____ ___	Art History	3 GE

Spring Semester

TECH 302	Media Technology Research Seminar	3 M
____ ___	Media Technology Major Elective	3 M
____ ___	Film History	3 GE
INDS 3__	Interdisciplinary Course	3 GE
____ ___	Natural Science Lab Course	3 GE

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
COMM 360	General Education Elective	3 GE
____ ___	Elective	3 units
____ ___	Elective	3 units

Spring Semester

TECH 412	Media Technology Capstone Project II	3 M
TECH 422	Media Technology Professional Practice	3 M
____ ___	Humanities Course	3 GE
____ ___	Elective	3 UE

REQUIRED FOR GRADUATION:
120 hours of internship/work experience, paid or unpaid, in the applied computer science field is required.

Course Descriptions

TECH 101 TECHNOLOGY & CULTURE I

2 UNITS

A foundation course composed of introductory modules focused on theoretical and applicable topics in art, science, and technology. Technology is inextricably a part of our lives, and yet it is increasingly difficult to define. As we explore new frontiers, our technologies may outpace our ability to predict their social, cultural, or environmental impacts. This course, part one of a two-semester sequence, centers on the history of technologies, their role in catalyzing disruptive change, and what we can learn by examining today's cutting edge from a historical perspective. Part one of a two-semester sequence. Lecture.

TECH 102 Technology and Culture II

2 UNITS

A foundation course composed of introductory modules focused on systems-thinking as a way to further understand technology's 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. Lecture. Prerequisite: TECH 101, Technology and Culture I.

TECH 103 Media Technology Lecture Series

1 UNIT

The Media Technology Lecture Series features practitioners from a wide range of creative and scientific fields, all of whom incorporate technology at the core of their professional inquiry. Open to the entire Woodbury community, this course aims to foster dialogue around the increasing role of technology in society, its application across a diverse range of professional practices, the resulting explosion of creative and expressive modes of production, and the ethical and moral dilemmas that have emerged as technology has evolved. Lecture.

TECH 111 Introduction to Programming I

3 UNITS

An introduction to foundational 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. Studio.

TECH 112 Introduction to Physical Computing

3 UNITS

An introduction to foundational principles of computer science for students with no prior background in physical computing. Topics include the history of micro-controllers, writing algorithms and using programming constructs, data organization and computer applications, introductory concepts in electronics, sensors and micro-controller architecture, computer languages, and the impact that micro-controllers have had on society and are likely to have in the future. Students will complete weekly circuit builds and programming assignments, culminating in two original projects that elaborate on the concepts and techniques covered in the course, focusing on User Interface, User Experience design, and using micro-controllers to sense the world. Part two of a two-semester sequence. Studio. Prerequisite: TECH 111, Introduction to Programming I.

TECH 211 Scripting with Python

3 UNITS

An introductory course in Python: an interpreted, interactive, object-oriented, extensible programming language that has become a standard across the creative media industry. This class will focus on fundamentals of language syntax, data structures, functions, and reusable 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 facility with the Python language as applied in digital media workflows. Studio. Prerequisite: TECH 112, Introduction to Physical Computing.

TECH 212 Digital Media Fundamentals

3 UNITS

A hands-on course introducing core concepts and practices of digital media creation and workflows. Creative industries have shifted en masse to digital workflows for all stages of production. This course will provide students with hands-on training on cameras, techniques, and software used in working with time-based digital media workflows that can be applied across a number of industries. Topics may include: animation, codecs, non-linear editing systems, video standards, video cameras, and video workflows. Students will complete weekly assignments that culminate in a final project combining disparate media. Studio.

TECH 221 Human/Computer Interaction

3 UNITS

Human/Computer Interaction has evolved from its origins in Human Factors and Functional Design to embrace the multi-disciplinary concept of User Experience (UX). The UX field frames research as a fundamental component of design thinking, centering the lived experience of users as the prime inspiration for technological innovation. This class introduces students to the UX field, providing hands-on opportunities for students to apply this theory in their design practice. Studio. Prerequisite: TECH 112, Introduction to Physical Computing.

TECH 2xx Progress Portfolio

0 UNITS

Required as a co-requisite to TECH 212 or TECH 214, students will develop a portfolio highlighting work from each major design studio completed. Students also will complete a reflective self-assessment evaluating strengths, weaknesses, and overall performance in lower-division studios. Students will be assessed for their progress in the program and their readiness for upper-division studios. Studio. Prerequisite: TECH 221, Human/Computer Interaction.

TECH 301 Programming for Visual Media

3 UNITS

This course focuses on the recent history, uses, and aesthetics of programmatic visuals. Topics include C/C++ programming languages, programming inside of an Integrated Development Environment (IDE), computer vision, image and video textures, vectors and force calculation, particle systems, projection mapping, and system control. Students will complete weekly programming assignments culminating in an original semester project that elaborates on the concepts and techniques covered in the course. Studio. Prerequisite: TECH 111, Introduction to Programming I; and TECH 112, Introduction to Physical Computing.

TECH 302 Media Technology Research Seminar
3 UNITS

The capstone research seminar provides students with the opportunity to explore possible capstone projects. Students will research and gather support materials, identify a faculty review committee, and gather a project team. At the end of the research semester, students will submit a Media Technology Capstone Project Proposal signed by three members of the faculty from the disciplines represented in the student's proposal. Studio. Prerequisite: TECH 301, Programming for Visual Media.

TECH 311 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 reflects a personal approach to sound and interaction, demonstrating mastery of tools and techniques. Studio. Prerequisites: TECH 111, Introduction to Programming I; and TECH 112, Introduction to Physical Computing.

TECH 321 Programming for Mobile I
3 UNITS

Fueled by the explosion of Apple's iOS and Google's Android platform, the increasing ubiquity of mobile devices has reshaped the technological landscape. This course will provide a solid grounding in the development, testing, and deployment of software across a variety of mobile hardware platforms and APIs. Students will complete regular programming assignments, culminating in a semester project consisting of deployment-ready code and clear technical documentation. Part one of a two-semester sequence. Studio. Prerequisite: TECH 221, Human/Computer Interaction.

TECH 322 Programming for Mobile II
3 UNITS

This course provides further exploration of the reshaped technological landscape. The course will also provide further grounding in the development, testing, and deployment of software across a variety of mobile hardware platforms and APIs. Students will complete regular programming assignments, culminating in a semester project consisting of deployment-ready code and clear technical documentation. Part two of a two-semester sequence. Studio. Prerequisite: TECH 321, Programming for Mobile I.

TECH 332 Media Environments
3 UNITS

This course focuses on the recent history, uses, and aesthetics of video projection mapping to create immersive environments. Topics include display hardware, hard- and software media servers, light, networks, projection mapping onto planar and non-planar surfaces, show-control protocols, and video standards. Students will complete weekly in-class assignments culminating in an original semester project that elaborates on the concepts and techniques covered in the course. Studio. Prerequisite: GAME 105, 3D Game Fundamentals; TECH 212, Digital Media Fundamentals; and TECH 301, Programming for Visual Media.

TECH 411 Media Technology Capstone Project 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. Studio. Prerequisite: TECH 302, Media Technology Research Seminar.

TECH 412 Media Technology Capstone Project II
3 UNITS

Students will continue to work with their faculty review committee and the course facilitator to complete their capstone project. Final review will include presentation to the student's faculty review committee and presentation in the Media Technology Senior Showcase. Continuation of TECH 411, Media Technology Capstone Project I. Part two of a two-semester sequence. Studio. Prerequisite: TECH 411, Media Technology Capstone Project I.

TECH 421 Future of Digital Media

3 UNITS

From traditional television to the web, games, movies, mobile devices, and advanced interactive systems, digital media surrounds us and drives a diverse array of cultural and political conversations. Yet the transition to digital media has increasingly been defined by the consolidation of media outlets into the hands of a very few. Students will explore the new digital landscape, how it came about, where it is going, and how it can be leveraged for civic engagement. Grounded in joint research with community partners, students will propose solutions that involve average citizens more meaningfully in the political process. Studio. Prerequisite: TECH 302, Media Technology Research Seminar.

TECH 422 Media Technology Professional Practices

3 UNITS

This course focuses on developing the ethical foundations of good professional practices 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, and software and media piracy. Students will complete regular writing assignments, culminating in a semester research paper. Lecture. Prerequisite: TECH 421, Future of Digital Media.

TECH 490 Internship

3 UNITS

All supervised, professional, experienced, third-year students in good academic standing will apply for internships. 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 Applied Computer Science BS

INTRODUCED	DEVELOPED	PRACTICED	MASTERED	ASSESSMENT

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Applied Computer Science (BS) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	Fall Semester Year 1	TECH 101 Technology & Culture I	TECH 111 Introduction to Programming	TECH 103 Media Technology Lecture Series	Spring Semester Year 1	TECH 102 Technology & Culture II	TECH 112 Introduction to Physical Computing	TECH 103 Media Technology Lecture Series	Fall Semester Year 2	TECH 211 Scripting with Python	TECH 301 Programming for Visual Media	Spring Semester Year 2	TECH 212 Digital Media Fundamentals	Fall Semester Year 3	TECH 221 Human Computer Interaction	TECH 311 Introduction to Computer Music	TECH 321 Programming for Mobile I	Spring Semester Year 3	TECH 302 Media Tech Research Seminar	TECH 312 Media Environments	TECH 322 Programming for Mobile II	Fall Semester Year 4	TECH 411 Media Technology Capstone I	TECH 421 The Future of Digital Media	Spring Semester Year 4	TECH 412 Media Technology Capstone II	TECH 422 Media Technology Professional Practices	TECH 490 Internship
Strategic Principles																1										3		2		4
Explore and analyze the historical and cultural context of digital media within a range of creative disciplines including narrative visual media and games.																														
Demonstrate mastery of modern software development practices including prototyping, developing, debugging, managing source code, documentation and deployment.																														
Demonstrate familiarity with development environments and mastery of at least one coding.																														
Collaborate in teams comprised of people from different disciplines.																														
Take a leadership role in a collaborative project.																														
Develop original software or hardware in the field of human/computer interaction.																														
Demonstrate the utility of original software or hardware within a specific media context.																														
Demonstrate the integration of a high level of quantitative and logic skills within software development.																														
Apply computational skills to analyze, scope, and resolve problems as they arise in the development and/or deployment of technology projects.																														
Demonstrate mastery of written and oral presentation including technical documentation of technology projects.																														

Communication (BA)

Jennifer Peterson, PhD, **Department Chair**

The Communication Department is a vital part of Woodbury's School of Media, Culture & Design and benefits from its strategic location in what is often referred to as "the media capital of the world," Burbank, CA. Our curriculum spans the full range of communication studies, including media analysis, cultural studies, and strategic communication. 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, such as animation, graphic design, game design, applied computer science, fashion, and psychology.

Communication is a hybrid discipline that bridges the humanities, social sciences, and fine arts. Many people are drawn to the study of communication because they find it helps them understand the underlying symbolic processes found throughout the modern world. As such, it is an ideal 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. Communication has become one of the most popular undergraduate majors in the U.S. today.

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, well-developed perspectives on communication practices. They cultivate 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. They are given the necessary tools to become proficient public speakers, academic researchers, and digital communicators. Courses are clearly aligned to program outcomes so that students can direct their own progress as they move through the curriculum.

Course assignments are carefully tailored to meet the learning outcomes for each class.

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 research agenda. Successful completion of each stage of the curriculum, as well as its related theory and research components, is demonstrated in student essays, senior thesis projects, 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 Jennifer Peterson, Chair at jennifer.peterson@woodbury.edu.

MISSION

The Communication Department at Woodbury University teaches students to become critical thinkers trained in strategic communication and media studies, as well as the integration of theory with practice. The program fosters a passion for creative inquiry, an awareness of diverse cultures, and a spirit of collaboration with the other programs located within the School of Media, Culture & Design.

PROGRAM GOALS AND LEARNING OUTCOMES

Program Goal 1: Develop a Body of Knowledge

- Students recognize and gain fluency in key concepts and theories in the study of media, culture, and communication;
- Students are able to explain the significance of major moments in communication and media history;
- Students apply human communication skills across settings, purposes, and cultures.

Program Goal 2: Practice Analysis and Refine Communication Skills

- Students build sound and effective critical arguments;
- Students analyze communication variables in personal, professional, and community settings and propose competent communication strategies;
- Students develop and express ideas through persuasive written, oral, and visual communication;

- Students apply disciplinary vocabulary toward analysis, interpretation, evaluation, and production of communication and media texts.

Program Goal 3: Produce Quality Research

- Students formulate pertinent research questions and apply appropriate methodologies;
- Students evaluate and use suitable reference materials;
- Students employ proper citation methods.

Program Goal 4: Communicate Within and Across Communities and Cultures

- Students discover and consider the needs, interests, and values of diverse cultures, audiences, and communities;
- Students recognize, critically reflect upon, and advocate for the legal, ethical, personal, and social responsibilities of communicators across diverse contexts.

Curriculum Summary

COMMUNICATION MAJOR CURRICULUM (2017–18)

Bachelor of Arts (BA)

	Units
Major (M)	53
General Education/Integrative Learning (GE)	49
Unrestricted electives (UE)	18
Minimum semester hours required	**120**

FIRST YEAR

Fall Semester

COMM 100	Intro to Media Studies	3 M
COMM 120	Public Speaking	3 GE
WRIT 111	Academic Writing I	3 GE
INDS 1__	Interdisciplinary Core	3 GE
_____	Humanities Course	3 GE

Spring Semester

COMM 101	Communication Advocacy	3 M
COMM 102	Principles of Human Communication	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory & Practice	1 GE
_____	Social Science Course	3 GE
_____	Unrestricted Elective	3 UE

SECOND YEAR

Fall Semester

COMM 230	Research Methods	3 M
COMM 237	Media & Identity	3 M
COMM 2__	Communication Foundation Elective	3 M
ENVT 220	Environmental Studies	3 GE
PSYC 200	Introduction to Psychology	3 GE

Spring Semester

COMM 215	Media History	3 M
COMM 235	Media Ethics	3 GE
COMM 2__	Comm Foundation Elective	3 M
MATH 2__	College Level Math	3 GE
ARTH 2__	Art History	3 GE

THIRD YEAR

Fall Semester

COMM 323	Cultural Studies	3 M
COMM 3__	Communication Focus Elective	3 M
COMM 360	Media Professions	2 M
INDS 3__	Transdisciplinary Seminar	3 GE
_____	Unrestricted elective	3 UE

Spring Semester

COMM 310	Argumentation	3 M
COMM 3__	Communication Focus Elective	3 M
COMM 335	Media & Social Change	3 GE
COMM 490	Internship	3 M
_____	300-Level GE Elective	3 GE

FOURTH YEAR

Fall Semester

COMM 400	Philosophy of Communication	3 M
COMM 3__	Communication Focus Elective	3 M
_____	Natural Science w/Lab	3 GE
_____	Unrestricted Elective	3 UE
_____	Unrestricted Elective	3 UE

Spring Semester

COMM 485	Senior Seminar	3 M
COMM 3__	Communication Focus Elective	3 M
_____	GE Elective	3 GE
_____	Unrestricted Elective	3 UE
_____	Unrestricted Elective	3 UE

LIST OF ALL COURSES IN MAJOR COURSE OF STUDY:

I. Required Courses (a.k.a. Communication Core courses)

COMM 100	Intro to Media Studies	3 units
COMM 101	Communication Advocacy	3 units
COMM 102	Principles of Human Communication	3 units
COMM 215	Media History	3 units
COMM 230	Research Methods	3 units
COMM 237	Media & Identity	3 units
COMM 310	Argumentation	3 units
COMM 323	Cultural Studies	3 units
COMM 360	Media Professions	2 units
COMM 400	Philosophy of Communication	3 units
COMM 485	Senior Seminar	3 units
COMM 490	Internship	3 units

II. Lower-Division Major Electives
(a.k.a. Foundation Electives)
(Choose two):
Note: the department will offer two of these courses each semester

COMM 204	Public Relations	3 units
COMM 209	Advertising	3 units
COMM 210	Interpersonal Communication	3 units
COMM 212	Intercultural Communication	3 units
COMM 225	Writing for Media	3 units
COMM 222	Film Studies	3 units
COMM 226	Television Studies	3 units
COMM 2715	Journalism and Society	3 units

III. Upper-Division Major Electives
(a.k.a. Focus Electives)
Choose 4 (3 from your focus area):
Note: the department will offer 2-4 of these courses (from section III) each semester

Strategic Communication Focus:

COMM 305	Media, Self, and Society	3 units
COMM 307	Rhetorical Theory	3 units
COMM 330	Social Media	3 units
COMM 3741	Women and Rhetoric	3 units
COMM 3762	Media Entrepreneurship	3 units

Media Studies Focus:

COMM 327	Gender and Communication	3 units
COMM 341	Film Genres	3 units
COMM 342	Film Noir	3 units
COMM 350	World Cinema	3 units
COMM 3746	Avant-Garde Film	3 units
COMM 337	Surveillance and Culture	3 units
COMM 338	History of Documentary	3 units
COMM 3777	Stars and Celebrity	3 units
COMM 3747	Media Scandal on Film	3 units
COMM 3779	Media Authorship	3 units
COMM 3782	The History of Hollywood	3 units
COMM 4700	Senior Writing Seminar	3 units

Courses that span both Strategic Communication and Media Studies

COMM 314	Digital Journalism	3 units
COMM 336	The Art of the Pitch	3 units
COMM 370	Special Topics in Communication	3 units
COMM 3740	Media and Globalization	3 units
COMM 3748	Power of Photography	3 units

Note: Other courses may occasionally be added and run as topics courses. Public Speaking, Media Ethics, and Media & Social Change are regularly offered by the Communication Department, but these are GE courses, and are thus not listed here as part of the core curriculum.

ASSESSMENT PROCESS

Student performance and attainment in Communication is evaluated systemically throughout the program via ongoing assessment strategies that involve Cornerstone, Milestone 1 and 2, and Capstone levels. Each year, the department specifies key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional learning outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship. 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.

CAPSTONE COURSE

A senior seminar capstone class is taken in the final semester of the major course of study. In this class, students undertake extensive research and produce a major research paper or original project appropriate to the field of communication. Under the guidance of the faculty instructor, students choose and develop a research or creative project in line with their own individual interests.

SPECIAL LEARNING OPPORTUNITIES/ REQUIREMENTS

The department provides excellent opportunities for students to gain industry-related field experience in the local creative economy. It also encourages study away through partnerships with international universities and summer course options.

- **Work Experience/Internship**
  Students majoring in Communication are required to complete 120 hours of internship or field experience. There are many internship opportunities in the local area connected to the region's media, culture, and design industries. Internships give students practical experience and critical insight into career opportunities.

- **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. Students graduating with a GPA of 3.5 or higher are eligible to join Lambda Pi Eta, the NCA's Honor Society.

- **Student Associations**
  The department supports the activities of the Communication Club as well as the 7500 Club, which supports Woodbury University's student-run magazine, 7500. These groups promote academic achievement, organize events, and facilitate extra-curricular activities.

  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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Communication Minor (15 units)

Take **two** courses from this list of core courses:

COMM 100	Intro to Media Studies	3 units
COMM 101	Communication Advocacy	3 units
COMM 102	Principles of Human Communication	3 units
COMM 215	Media History	3 units
COMM 237	Media & Identity	3 units

Take **one** 200-level Communication elective:

COMM 204	Public Relations	3 units
COMM 209	Advertising	3 units
COMM 210	Interpersonal Communication	3 units
COMM 212	Intercultural Communication	3 units
COMM 225	Writing for Media	3 units
COMM 222	Film Studies	3 units
COMM 226	Television Studies	3 units

Take **two** 300-level Communication electives:

COMM 305	Media, Self, and Society	3 units
COMM 307	Rhetorical Theory	3 units
COMM 310	Argumentation	3 units
COMM 314	Digital Journalism	3 units
COMM 327	Gender and Communication	3 units
COMM 330	Social Media	3 units
COMM 335	Media and Social Change	3 units
COMM 336	The Art of the Pitch	3 units
COMM 337	Surveillance & Culture	3 units
COMM 338	History of Documentary	3 units
COMM 341	Film Genres	3 units
COMM 342	Film Noir	3 units
COMM 350	World Cinema	3 units
COMM 370	Special Topics in Communication	3 units
COMM 37xx	Topics Course	3 units

Course Descriptions

COMM 100 Intro to Media Studies

3 UNITS

This course is designed to provide an understanding of the dynamic interactions that exist between the self, media, society, and culture. It is meant to impart a sense of the forces guiding our involvement in this nexus, and the accompanying consumption of media products like books, TV, radio, and even toys. We will learn about the history of media systems directed at mass audiences, the major trends in effects research, and the general impact of the large-scale industrial production of culture. Lecture co-requisite WRIT 111, Academic Writing I.

COMM 101 Communication Advocacy

3 UNITS

This course will introduce key approaches to the study of rhetoric, language, persuasion, and cultural processes across diverse contexts. Students will explore theories of advocacy, gain experience in the critical analysis of persuasive messages, and develop skills in creating and analyzing strategic communications. Lecture.

COMM 102 Principles of Human Communication

3 UNITS

This course provides a framework for thinking about how culture and society are constructed in our communication practices by exploring the technological, social, cultural, and aesthetic dimensions of human communication and introducing students to key topics in interpersonal, intercultural, and nonverbal communication. Lecture.

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.

COMM 120 Public Speaking

3 UNITS

This course provides a study of the oral presentation of ideas and feelings blending contemporary communication theory with traditional approaches to public address. This course also provides experience in public speaking, interpersonal communication, and critical listening. Lecture. Prerequisite: none.

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.

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

Interpersonal communication is the most widespread form of human communication. This course fosters a dialogic view of interpersonal exchange, in which meaning is co-created. Throughout the semester, the course provides opportunities for students to improve interpersonal communication in their personal and professional lives. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 212 Intercultural Communication
3 UNITS

This course provides inter-, intra-, and cross-cultural analyses of processes and problems of communication as affected by ethnic or national identity; effects of differences in language, values, meaning, perception, and thought are examined. Lecture. Prerequisite: WRIT 111, Academic Writing I.

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, 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. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 222 Film Studies
3 UNITS

This class will introduce students to the study of film form and culture. Films can be understood from a number of perspectives: as technology, as business, as entertainment, as art, and perhaps most importantly, as a socio-cultural artifact that reflects the cultural conditions under which they are produced and received. To that end, this class will explore a wide variety of issues related to the study of film, including aspects of production, distribution, reception, film form and style, genre, and authorship. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 226 Television Studies
3 UNITS

This course will analyze television as a medium of information, purveyor of mass culture, and form of aesthetic expression, tracing the development of television as both a cultural product and an industry. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 225 Writing for Media
3 UNITS

In this course, students will develop writing skills specific to communication and media-related fields. Emphasis will be placed on writing structure and style, the importance of revising and editing, and the emergence of a writer's voice. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 230 Research Methods
3 UNITS

This course examines the complex relationship between the many scholarly disciplines that study communication and the theoretical and methodological divides that separate them. Students will acquire working knowledge of interpretive, historical, ethnographic, survey, and experimental research methods in historical context. The goal of the course is to help students develop tools for a rigorous, multi-method research practice. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 235 Media Ethics
3 UNITS

This course will explore the origins of ethical behavior and actions within the media by looking at both classical and contemporary approaches to ethical decision making and applying them to modern media practices. Students will question media behavior, critique media practices, and search for suggestions that will most positively affect both the media institutions and the publics with which they interact. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 237 Media & Identity
3 UNITS

This course examines the relationship between mediated forms of communication and the formation of individual and social identities, with a particular emphasis on identities related to race, class, gender, ethnicity, and sexuality. Through a combination of lecture, screenings, and discussion, students will examine the ways in which popular media serves to construct, maintain, reproduce and/or challenge patterns of representation that shape our social and cultural understanding of identity. Lecture. Prerequisites: WRIT 112, Academic Writing II; and LSCI 105, Information Theory and Practice or LSCI 106, Information Sources for Architecture and Interior Architecture.

COMM 305 Media, Self, and 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 Architecture and Interior Architecture; WRIT 112, Academic Writing II; and COMM 100, Intro to Media Studies.

COMM 307 Rhetorical Theory

3 UNITS

This course surveys major classical and neoclassical treatises on rhetoric. 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 in Architecture and Interior Architecture; WRIT 112, Academic Writing II.

COMM 310 Argumentation

3 UNITS

This course focuses on the theory and practice of argumentation, with an emphasis on developing skills in argumentation and applying those skills to real world problems. Students will study a range of topics in argumentation theory as well as engage in argument in a variety of contexts. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

COMM 314 Digital Journalism

3 UNITS

This course develops writing, editing, reporting, design, production, and public relations skills through work on the Woodbury student digital magazine, 7500. Lecture. Prerequisites: WRIT 112, Academic Writing II; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture.

COMM 323 Cultural Studies

3 UNITS

Cultural Studies is an academic discipline devoted to understanding and reading the world around us, particularly those elements we define as "culture." In this class, we will examine some of the different theories and theorists that make up the field of Cultural Studies, as well as various methods used to decode the objects and ideas that surround us. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; and WRIT 112, Academic Writing II.

COMM 327 Gender and Communication

3 UNITS

How does culture construct gender? How are femininity, masculinity, and a spectrum of gender identities shaped by cultural and social images, practices, and values? How have images of gender changed over time? This is a gender studies course that draws from media studies and communication methodologies. In this course, we will examine the social construction of gender in contemporary American culture. We will draw upon various theoretical approaches to gender, and we will look at a number of case studies that demonstrate how femininity and masculinity are constructed, disputed, and debated in our culture today. We will examine the visual presentation of female and male bodies in media, how the media represents sexuality, and how celebrities serve to mobilize and manage spectator desire. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture; and WRIT 112, Academic Writing II.

COMM 330 Social Media

3 UNITS

This course looks at the channels of communication that make up the social media space, focusing specifically on how media technologies figure into practices of everyday life and the construction of social relationships and identities. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; and WRIT 112, Academic Writing II.

COMM 335 Media and Social Change

3 UNITS

This course examines the relationship between media and social justice, first by exploring the theoretical/historical foundations of these connections, and then by putting theory into practice through media-production projects. Since media representation structures cultural meanings, it inevitably creates social change. In this course, we explore why and how this change occurs, and then learn how to harness the power of media to create positive transformation towards social justice. Working in

groups of 4-6, students develop media-production projects designed to create social change within specific areas of interest. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; and WRIT 112, Academic Writing II.

COMM 336 The Art of the Pitch

3 UNITS

This course helps students become more persuasive speakers. It offers a history and context of the pitch process and documents the multiple formats of pitching across the design and business disciplines. Students also develop the analytical and critical tools necessary to evaluate the pitches of other students from multiple majors. This course is intended for juniors or seniors and is preparatory for senior projects. Lecture. Prerequisites: WRIT 112, Academic Writing II; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture; COMM 120, Public Speaking.

COMM 337 Surveillance & Culture

3 UNITS

This course will introduce students to a broad range of political, social, and cultural applications of surveillance technologies in the 20th and 21st centuries, and will pay particular attention to the ways in which film, television, and new media technologies structure the way in which the culture of surveillance currently plays out in our daily lives. Lecture. Prerequisites: WRIT 112, Academic Writing II; and LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture.

COMM 338 History of Documentary

3 UNITS

This class surveys the international history of documentary film and video with particular emphasis on the relationship between nonfiction practices and questions of truth, knowledge, history, politics, and ethics. In this course, we will investigate how the traditional concerns of documentary theory such as realism, authenticity, and commitment to public discourse have been redefined in contemporary times. Lecture. Prerequisites: WRIT 112, Academic Writing II; and LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture.

COMM 341 Film Genres

3 UNITS

This course is a theoretical and historical survey of film genre as a stylistic and narrative device. It will focus on one or more genres as a case study for exploring genre's significance in the historical, cultural, and economic fabric of the film industry. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture; and WRIT 112, Academic Writing II.

COMM 342 Film Noir

3 UNITS

This course explores the origins and evolution of the film noir, from its literary beginnings to its contemporary manifestations. Students will look at the loosening of censorship structures that allowed for noir's emergence in Hollywood, the politics of post-war America that gave context to its bleak cynicism, and its distinctive styles and recurring character archetypes to develop a better understanding of the genre's significance within the history of cinema. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture; and WRIT 112, Academic Writing II.

COMM 350 World Cinema

3 UNITS

This course offers a survey of narrative filmmaking outside of the United States from World War II through the beginning of the twenty-first century, focusing on various New Cinemas and other significant and influential film movements. The goal of the course is to examine the aesthetic histories of international filmmaking, while analyzing how particular film movements respond to local and global changes in political, social, and cultural climates over time. Lecture. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; and WRIT 112, Academic Writing II.

COMM 360 Media Professions

2 UNITS

This course provides 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, analyses of media industries, and completion of student projects, students will gain a better understanding of the career opportunities and internship possibilities

available to them. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 100, Intro to Media Studies; and LSCI 105, Information Theory and Practice.

COMM 370 Special Topics in Communication
3 UNITS

This is 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 in Architecture and Interior Architecture; WRIT 112, Academic Writing II; and COMM 100, Intro to Media Studies. No lab costs.

COMM 3779 Media Authorship
3 UNITS

What does it mean to be an "author" in the creative industries? How are artistic reputations constructed and understood? This course examines the complications of film authorship by studying the style, themes, and development of one or more film directors. Lecture. Prerequisites: LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture or Interior Architecture; and WRIT 112, Academic Writing II.

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 in Architecture or Interior Architecture; WRIT 112, Academic Writing II; and COMM 100, Intro to Media Studies, or COMM 120, Public Speaking.

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. Collaborative Seminar may be taken twice for credit in the major. Lecture. Prerequisites: WRIT 112, Academic Writing II; 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.

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. Lecture. Prerequisite: Senior status.

COMM 490 Communication Internship
3 UNITS

Students participate in an on-the-job practicum in commercial settings in media, design, entertainment, and marketing. Work experience is complemented by academic requirements specified in a contract with the faculty advisor. Prerequisite: Communication majors only.

CURRICULUM MAP

Bachelor of Arts in Communication BA

UNDERSTANDING	ABILITY	INTRODUCED	MASTERED

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Communication (BA) — MAJOR COURSES / LEARNING OUTCOMES			Strategic Principles	Level of Accomplishment	YEAR 1 Fall: COMM 100 Intro to Media Studies	YEAR 1 Fall: COMM 120 Public Speaking	YEAR 1 Spring: COMM 101 Communication Advocacy	YEAR 1 Spring: COMM 102 Principles of Human Communication	YEAR 2 Fall: COMM 230 Research Methods	YEAR 2 Fall: COMM 237 Media and Identity	YEAR 2 Fall: COMM 2XX Communication Elective	YEAR 2 Spring: COMM 215 Media History	YEAR 2 Spring: COMM 235 Media Ethics	YEAR 2 Spring: COMM 2XX Communication Elective	YEAR 3 Fall: COMM 323 Cultural Studies	YEAR 3 Fall: COMM 3XX Focus Elective	YEAR 3 Fall: COMM 360 Media Professions	YEAR 3 Spring: COMM 485 Argumentation	YEAR 3 Spring: COMM 3XX Focus Elective	YEAR 3 Spring: COMM 335 Media and Social Change	YEAR 3 Spring: COMM 490 Internship	YEAR 4 Fall: COMM 400 Philosophy of Communication	YEAR 4 Fall: COMM 3XX Focus Elective	YEAR 4 Spring: COMM 485 Senior Seminar	YEAR 4 Spring: COMM 3XX Focus Elective
Strategic Principles							3										34			134	3			ALL	
Goal 1: Develop a Body of Knowledge	1	Recognize and gain fluency in the key concepts and theories in the study of media, culture and communication			■				■			■	■		■			■				■			
	2	Explain the significance of major moments in communicationand media history			■							■			■										
	3	Apply human communication skills across settings, purposes, and cultures					■	■		■										■					
Goal 2: Practice Analysis and Refine Communication Skills	1	Build sound and effective critical arguments							■						■			■				■			
	2	Analyze communication variables in personal, professional, and community settings and propose competent communication strategies				■	■	■	■											■				■	
	3	Develop and express ideas through perssuasive written, oral, and visual communication							■	■			■		■			■		■		■		■	
	4	Apply disciplinary vocabulary toward analysis, interpretation, evaluation, and production of communication and media texts			■				■			■			■			■				■		■	
Goal 3: Produce Quality Research	1	Formulate pertinent research questions and apply appropriate methodologies			■				■				■		■			■				■		■	
	2	Evaluate and use suitible reference materials										■			■									■	
	3	Employ proper citation methods							■			■	■		■							■		■	
Goal 4: Communicate Across Cultures	1	Discover and consider the needs, interests, and valuses of diverse cultures, audiences, and communities				■	■	■		■										■					
	2	Recognize, critically reflect on, and advocate for the legal, ethical, personal and social responsibilities of communicators across diverse contexts				■	■	■		■										■					
WAC Core Competencies	O	Oral Communication				■		■																■	
	C	Critical Thinking										■	■		■										
	Q	Quantitative Reasoning							■									■							
	I	Information Literacy							■															■	
	W	Written Communication							■									■						■	

Design Foundation

Doug Post, MFA, **Department Coordinator**

The primary objective of the Design Foundation program is to assist students in gaining a visual literacy and practical knowledge of basic methods and techniques common to all 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 a multidisciplinary studio experience, students learn to develop a commitment to process, focus, and time management, which will aid them in the completion of successful projects.

MISSION

Design Foundation is an interdisciplinary program for entry-level students in the departments of Animation, Fashion Design, Filmmaking, Game Art & Design, Graphic Design, and Interior Architecture that introduces them to principles and processes shared across the arts, design, and media disciplines, providing them with a foundation of study and skills to apply to their education and eventual careers within specific design disciplines.

PROGRAM LEARNING OUTCOMES

- Students will master basic art and design skills and methods that can be further developed within their majors.
- Students will gain the ability to bring critical-thinking skills and creative, innovative solutions to art and design problems and to effectively communicate ideas through visual and verbal presentations and writing.
- Students will gain a broad visual and intellectual context for the application of art and design to a specific discipline as well as an appreciation for the arts as part of a lifelong process of learning.

LAB FEES

Some courses require a lab fee, which is applied to instructional supplies utilized in the studio. Specific fees are outlined in the Fee section of the catalog.

Curriculum Summary

The five core Design Foundation courses are embedded in the curricula of the design and media majors and support and parallel the major-specific foundational courses. Typically, the Design Foundation courses are required in the first, second or third semesters. They are: FOUN 101, Beginning Drawing; FOUN 102, Design and Composition; FOUN 104, Drawing Concepts and Composition; FOUN 105, Introduction to Figure Drawing; and FOUN 106, Color Theory and Interaction. The objective is to provide an introduction to basic drawing skills, color theory, and the elements and principles of design and composition, through study and applied practice within a broad context of art, design, and media.

COURSE PROCESS

The Design Foundation coordinator and faculty members 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 ensure a consistent approach to content and achievement outcomes. Instructors develop individual approaches to projects addressing basic course content and design process requirements. Each term, the Design Foundation coordinator and other members of the faculty review, revise, and develop the course requirements and overall objectives of the program.

Design Foundation course progress focuses on basic instructional requirements. Lectures that explain a project's process, the historical context, and its relevance to art, design, and media are accompanied by demonstrations and presentations of previous student and/or professional examples. Small studio classes of up to sixteen students ensure that each student receives individual attention from the instructor in every class meeting.

COMMUNICATION

The primary objectives are to assist students as they explore design and drawing problems, develop innovative concepts, achieve an optimum level of technical skill, and communicate individual ideas. The studio instruction process helps students develop their visual, verbal, and written vocabulary through initial project research, design development, and presentation of completed projects.

A series of bi-weekly projects is generally scheduled for each course, providing a sequential learning experience for beginning students. Assignments are problem-based with specifically stated requirements and restraints. They begin with basic principles and progress to more complex problems requiring

increasingly competent concepts and skills. Media is varied to give students opportunities to expand their design methods and technical skills, and to see different potential approaches for completing a project.

ASSESSMENT PROCESS

Student Assessment

Emphasis is on in-studio design and drawing development with individual assistance given to each student by the instructor. Assignments are critiqued one-on-one with the instructor during studio sessions as well as during in-group discussions. Completed design projects are presented and informally evaluated by the instructor and students. Drawing assignments are discussed informally during class. Final projects in all courses are presented for a final review. Faculty jurors are invited to final presentation reviews.

A midterm quiz is given on general terminology and vocabulary. Students receive a detailed, written evaluation and are graded on a percentage basis for each assignment. Each instructor develops his/her own assignment evaluation forms based on common course learning outcomes and criteria. Evaluations assess process and execution, including design concept and development, skill achievement in the use of methods and materials, verbal and visual presentation, and class engagement. The final course grade is determined based on a percentage of the cumulative evaluations. 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 syllabus. Students are apprised of any problems promptly by the instructor and referred, in writing, to the Office of Student Affairs for counseling.

Faculty Assessment

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

Department Assessment

Faculty members from the various design and media disciplines are invited to participate in the Design Foundation Final Reviews each semester, and in a program review once each year. Additionally, the faculty assesses students in their courses with a rubric of course learning outcomes. Each course is assessed this way every two years with the design and color courses alternating years with the three drawing courses. The results of these assessments are compiled and analyzed by the Design Foundation coordinator and turned in to the School Assessment director.

Course Descriptions

FOUN 101 BEGINNING DRAWING

3 UNITS

This is a fundamental course in freehand observational drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Through in-class projects and outside sketchbook practice, students study line, shape, form, proportion, perspective, and tone with an emphasis on spatial relationships and the effects of light on form. Drawing and composition are also studied as an opportunity to express conceptual content in individual design processes. Studio. Prerequisite: none.

FOUN 102 DESIGN AND COMPOSITION

3 UNITS

This course introduces students to the elements and principles of design and to the processes of design thinking. Formal visual properties of line, shape, form, pattern, value, texture, and sequence are studied in their relationship to content and compositional organizing systems. Studio exercises using various media explore concepts of balance, harmony, repetition, rhythm, scale, and time in two-, three-, and four-dimensional organizations. Emphasis is placed on developing creative design concepts, gaining practical problem-solving skills, and communicating project solutions visually and verbally. Examples of historical and professional art and design are presented so that students may recognize their influence on contemporary design and to relate their own 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 studying the properties and interactions of color. Studio. Prerequisite: FOUN 102, Design and Composition (recommended).

FOUN 104 DRAWING CONCEPTS AND COMPOSITION 3 UNITS

This course builds on the direct observational drawing skills gained in FOUN 101, Beginning Drawing. Color media and a variety of subjects, including life models and exterior environments, are explored through in-class projects and outside sketchbook practice. Emphases are placed on developing individual expressive sketch techniques, bringing a point of view to the drawing experience, and realizing the visionary opportunities for drawing in the innovative practice of art and design processes. The work of professional artists and designers is studied to provide additional context for this investigation. Studio. Prerequisite: FOUN 101, Beginning Drawing. (FOUN 105, Introduction to Figure Drawing, may be exchanged with FOUN 104 as a FOUN requirement except in the case of Animation majors, who are required to take FOUN 104).

FOUN 105 INTRODUCTION TO FIGURE DRAWING
3 UNITS

Building on the observational drawing skills and methods gained in FOUN 101, Beginning Drawing, students in this course gain a practical understanding of the rhythms, proportions, movement, character, and anatomical structure of the human form. Through in-class study and outside sketchbook practice, additional emphasis is placed on developing the ability to visualize and adapt the human form for use in design and related disciplines. Studio. Prerequisite: FOUN 101, Beginning Drawing (recommended) (FOUN 104, Drawing Concepts and Composition may be exchanged with FOUN 105 as a FOUN requirement except in the case of Animation majors, who are required to take FOUN 104).

FOUN 106 COLOR THEORY AND INTERACTION
3 UNITS

This course investigates the principles, properties, and interactions of color as well as the cultural and psychological implications of color across disciplines. A variety of media and sources are introduced through weekly exercises. Students will develop a working knowledge of additive and subtractive color systems, color mixing, and approaches to color harmony, as well as an understanding of practical issues such as color matching, correction, and forecasting. Design thinking as it applies to visual communication is also considered in this course as an agent for mindfulness and engagement. Studio. Prerequisite: FOUN 102, Design and Composition (recommended).

Fashion Design
(BFA)

Anna Leiker, MS, **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 prepares students with a diverse set of skills and knowledge needed to successfully compete in these 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 must 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 enter the workforce with confidence, creative problem-solving skills, an eloquent command of professional terminology, a pertinent internship under their belt, and up-to-date knowledge of new practices and research involving green sources and production.

Design educators and industry professionals mentor students in creating their own collections and finding their aesthetic voices. Fundamental skill areas include design process, figure and model drawing, illustration, pattern drafting, draping, and 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 techniques. Courses are also offered in shoe design, technical design, costume design, costume for animation and game art, lingerie, denim, and other specialized areas. Computer-assisted design and illustration are integrated into the curriculum throughout the four years of study. The creative work of fashion and costume design students is showcased at the University's annual fashion show. The program's capstone project is an industry-level portfolio designed to open the doors to high-level opportunities.

The Woodbury University Fashion Study Collection, consisting of more than five 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. Other resources 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 designer and student work. Students may intern with the curator and work on themed exhibitions and management of the collection. As part of the School of Media, Culture & Design, Fashion Design students can benefit from studies in related disciplines such as Film, Game Art, Applied Computer Science, and Animation. Woodbury's location in the hub of the media capital of the world—adjacent to an immense network of fashion designers, design studios, movie studios, animation houses, advertising agencies, and production companies—allows for unique field trips, guest lecturers, internships, and job opportunities that set Woodbury apart. Career opportunities include fashion designer, technical designer, fashion illustrator, stylist, wardrobe consultant, costume designer, costumer, game art consultant, accessories designer, manufacturer, and fashion design instructor.

MISSION

The Fashion Design department is committed to the development of each student's unique creative voice, 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 generates work inspired by personal vision and research, rather than trends. Graduates master an array of technical, collaborative, problem-solving skills to become resilient and ethical forces in a 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 the design process that effectively utilizes aesthetic elements as well as research and applied conceptual thinking in the development of contemporary design groups that are both functional and inventive.
2. **Visual Skills**: Students will be able to utilize a variety of media to communicate design ideas,

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

3. **Construction**: Students will possess knowledge and skills in the use of industry-standard tools, materials, techniques, and processes sufficient to produce industry-quality final product from sketch, draft, or specifics.
4. **Professional Practice**: Students will be able to determine design priorities, define and evaluate criteria, assess global markets, manage and coordinate multiple project elements, respond knowledgeably to ethical and environmental issues, and communicate effectively and productively with involved peers and personnel at all stages of the design process. Entrepreneurial opportunities are explored and students create a workable business plan.
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. Writing and verbal skills are emphasized so students can effectively articulate their concepts.

Curriculum Summary

FASHION DESIGN MAJOR CURRICULUM

Bachelor of Fine Arts (BFA)

	Units
Major (M)	76
General Education/Integrative Learning (GE)	46
Unrestricted Electives (UE)	6
Minimum Semester hours required	**128**

FIRST YEAR

Fall Semester

FDES 125	Technical Studio I	3 M
FDES 105	Digital Fashion Design I	3 M
FDES 100	Sewing Machine Technology	1 M
FOUN 105	Introduction to Figure Drawing	3 M
WRIT 111	Academic Writing I	3 GE
____ ___	Unrestricted Elective	3 UE

Spring Semester

FDES 120	Design and Illustration I	3 M
FDES 126	Technical Studio II	3 M
FDES 130	Materials	3 M
FOUN 106	Color Theory and Interaction	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR

Fall Semester

FDES 202	Digital Fashion Design II	3 M
FDES 220	Design and Illustration II	3 M
FDES 226	Advanced Technical Studio	3 M
FDES 260	History of Fashion	3 GE
FOUN 102	Design and Composition	3 M
COMM 120	Public Speaking	1 GE

Spring Semester

FDES 201	Fundamentals of The Fashion Industry	2 M
FDES 232	Swimwear and Activewear	4 M
FDES 245	Progress Portfolio	0 M*
FDES 261	History of Fashion II	3 GE
FDES 280	Experimental Draping and Patterning	2 M
ARTH ___	Art History Course	3 GE
INDS 1__	Interdisciplinary Course	3 GE

*Successful process review required prior to enrollment in 300-level studios.

THIRD YEAR

Fall Semester

FDES 310	Design and Illustration III	3 M
FDES 331	Advanced Draping and Tailoring	3 M
FDES 320	Research and Methodology	2 M
FDES 330	Textile Arts	3 M
MATH 2__	Mathematics	3 GE
ENVT 220	Environmental Studies	3 GE

Spring Semester

FDES 332	Junior Collections	3 M
FDES 363	Digital Fashion Design III	3 M
FDES ___	Studio Elective	2 M
____ ___	Natural Science Course with Lab	3 GE
PSYC 200	Introduction to Psychology	3 GE
INDS 3__	Transdisciplinary Seminar	3 GE
____ ___	Career Experience	0 M

FOURTH YEAR

Fall Semester

FDES 400	Professional Practice	2 M
FDES 410	Senior Design	2 M
FDES 431	Senior Collection I	3 M
FDES ___	Studio Elective	2 M
____ ___	Humanities Course	3 GE
ARTH 3__	Art History Course	3 GE

Spring Semester

FDES 411	Fashion Portfolio	2 M
FDES 432	Senior Collection II	4 M
____ 3__	General Education Elective Course	3 GE
____ ___	Unrestrictive Elective	3 UE

FASHION DESIGN ELECTIVES

FDES 336	Leather Goods	2
FDES 227	Costume Design for Film Project	2
FDES 338	Designing for Denim	2
FDES 401	Shoe Design	2

Students interested in costume design can substitute some costume courses for fashion courses.

ASSESSMENT PROCESS

Fashion Design student performance is evaluated systemically throughout the program in five areas of study: Design, Visual Skills, Construction, Research/ Critical Thinking, and Professional Practice.

- Students are assessed in every class at semester's end by the chair and relevant faculty members.
- Milestone Assessment occurs via the Progress Portfolio Review at the end of the second year of study. This process documents student progress and a passing evaluation is required for entrance into upper-division studios.
- Professional assessment is conducted by internship host companies who evaluate each student's preparedness for real-world design environments.
- Summative Assessment takes place at the senior level through the Capstone Project.

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 their sophomore year, students are required to submit a comprehensive portfolio of work from their major's first- and second-level studio courses. The portfolio should demonstrate sufficient development of knowledge and skills in the five areas of study in order for the student to be successful in upper-level coursework. The goal of the review is to assess student progress, strengths and challenges, and the ability to integrate technical skills into creative projects. The presentation process also allows faculty to gauge the development of each student's oral and written communication skills as well as those of self-assessment. A reflective essay addresses each student's learning process and helps to set goals for the next level of the program. A panel of fashion design faculty members and the department chair review the portfolios. Passing the Progress Portfolio Review is a prerequisite for upper-level fashion design classes. Students who fail must make appropriate remediation and resubmit their portfolios for review. Portfolio requirements can be found on the Fashion Design website.

CAPSTONE COURSES

To demonstrate proficiency in research, creative problem solving, project management, and entrepreneurial thinking, seniors must successfully pass final capstone courses: Senior Design, Senior Collections I and II, Fashion Portfolio, and Professional Practice. A successful Senior Collection demonstrates the student's design mastery and the development of a strong aesthetic voice. Industry professionals will critique the collections in a formal design review, and the final looks are showcased at the annual runway event. A professional portfolio completes the senior thesis.

Students interested in Costume Design may substitute Costume Collection 1 and 2.

RESULTS OF LEARNING

Fashion Design seeks a productive balance of critical and technical skills. All students take a selection of design history courses in their major to explore historical and social perspectives. Foundation courses teach essential skills, such as anatomy and color theory, and initiate transdisciplinary opportunities. A series of sequential studios in the major provides increasingly complex design projects, which develop key skills such as information literacy, research and design development, and critical thinking. Visual skills, both digital and manual, are developed extensively; presentation methods, including written and verbal proficiencies, are practiced and critiqued. Students are encouraged to challenge accepted conventions in order to develop innovative design solutions. Studio Reviews by faculty and the department chair occur at the end of every semester, and industry professionals often participate. An assessment officer is charged with analyzing Program Learning Outcomes and suggesting improvements to the educational process. Student self-assessment is required in both the Progress Portfolio and the Senior Design Review presentations.

ACADEMIC STANDARDS

A minimum grade of C- is required for students to pass major studio classes. A plan with remediation courses can be established to help students improve their skills and move forward in their education.

FASHION DESIGN FACULTY

Regular faculty include full-time professors and lecturers as well as participating adjuncts. They teach studio courses, lecture courses such as History of Fashion I and II, and provide supervised labs for additional instruction as needed. Upper-level students will have the opportunities to work with and manage various expert support staff, such as screenprinters, knitters, textile artists, and laser and embroidery technicians. Fashion design experts from the fashion industry also participate periodically in critiques, design reviews, and certain design projects, providing direction parameters and feedback. This interaction gives students the opportunity to network and obtain internships, jobs, and other opportunities. Certain internships may function as intensive apprenticeships, during which students work closely with a designer for an extended period of time.

STUDENT WORK

The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including in-print and web formats.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

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 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 practice during their education. Additionally, through networking with industry practitioners, students are exposed to the operations of professional practice. 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. Internship placements are approved by the department chair as well as students' advisors. It is recommended that each student have passed the Progress Portfolio Review and be, at minimum, in junior standing before interning. Internships may be paid or unpaid. 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 internship, the host 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 Tours and Study Away

Spring Break New York and study-away tours are designed to enhance fashion design students' curricula and usually include upper-level credit. Past tours have visited England, Belgium, Turkey, France, Italy, and Costa Rica.

Lecture Series and Special Workshops

Students are required to attend lectures, panel discussions, and workshops by industry professionals, often as part of their course syllabus. Lecturers include designers, business owners, historians, and other practitioners. Special workshops vary, depending on the design direction of key projects.

Fashion Student Organization
Fashion Design students have an active organization, Behind the Seams, which puts on fundraisers and other special events. Students also are encouraged to join professional organizations, such as Fashion Group International of Los Angeles (FGILA), the California Fashion Association (CFA), and the Costume Society of America. They also are taught the skills needed to participate in social media networking and blogs.

COMPUTER LITERACY REQUIREMENTS

The Fashion Design Department requires its graduates to be literate in the current media of fashion and costume design, as demonstrated by the following:

- Proficiency in digital applications using Adobe Photoshop and Illustrator, and in executing creative concepts in fashion using CAD;
- Proficiency in computer-based programs to create presentation boards, technical flats, tech packs, and finished design groups;
- 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;
- Proficiency in internet research, library research using online search engines, and online fashion market predictive services.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for email, printing, and network log-on accounts. Students are required to provide computer data storage devices for saving their digital files. The Fashion Design Department does not require a laptop computer, but recommends that each student have one.

MINOR REQUIREMENTS

Fashion Design Minor
Costume Design Minor
Choose desired courses adding up to fifteen or more credits. Non-fashion students must consult with department chair. Courses used to fulfill a major requirement cannot be applied to the minor.

FDES 125	Technical Studio I	3 units
FDES 120	Design and Illustration I	3 units
FDES 100	Sewing Machine Technology	1 unit
FDES 126	Technical Studio II	3 units
FDES 130	Materials	3 units
FDES XXX	Fashion Design Elective	2 units
FDES 110	Creating Character	2 units
FDES 100	Sewing Machine Technology	1 unit
FDES 2725	Period Costume Design	3 units
FDES 3713	Costume Design for Film	2 units
FDES 3719	Costume Collection I	3 units
FDES 4706	Costume Collection II	4 units

Course Descriptions

FDES 100 SEWING MACHINE TECHNOLOGY

1 UNIT

Students will receive 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 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 105 DIGITAL FASHION DESIGN I

3 UNITS

This course provides a structured approach to the development of industry-level computer-generated flats. Adobe Illustrator and Photoshop's fundamentals will be studied to learn principles of digital fashion design. Class demonstrations and individual approach to students will enable students to digitally sketch and present fashion groups. The student's working knowledge of Tools and Palettes is developed to gain speed and accuracy in creating flats and mini-groups. Research, predictive services, design thinking, and fabric group development are addressed and will contribute to the efficacy of the final presentations. Studio. Prerequisite: None.

FDES 120 DESIGN & ILLUSTRATION I

3 UNITS

This course introduces the design process, illustration, model drawing, and rendering techniques for fashion flats, croquis figures, flat drawing, and fabric rendering techniques in various media. Emphasis is placed on development of well-proportioned sketches. Studio. Prerequisite or Corequisite: FOUN 105, Introduction to Figure Drawing.

FDES 125 TECHNICAL STUDIO I

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-standard power machines, then fitted and completed into finished garments. Studio. Prerequisite: None.

FDES 126 TECHNICAL STUDIO II

3 UNITS

This course provides a study of creating patterns through draping and drafting techniques and builds on the skills learned in FDES 125, Technical Studio I. Designs are translated into muslin and fabric directly onto 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 I.

FDES 130 MATERIALS

3 UNITS

This course develops skill in the understanding and identification of textiles and other materials used in garment design. It focuses on fiber properties, fabric performance, and design principles to expand fabrication and construction knowledge. Emphasis is placed on the creation of effective fabric stories relating to specific design direction. Studio. Prerequisite: None.

FDES 201 FUNDAMENTALS OF THE FASHION INDUSTRY

2 UNITS

This course is an overview of the fashion industry, including the basic vocabulary and skills involved in the manufacturing process, branding, wholesale, retail, and fashion design. It focuses on the fashion business chain and how its components fit together. Field research and guest speakers will enhance the course content and an inspiration sketchbook will be maintained to record the research and visual process. Studio. Prerequisite: FDES 130, Materials, and FDES 126, Technical Studio II.

FDES 202 DIGITAL FASHION DESIGN II

3 UNITS

Developing flat sketches and accurate garment details used for spec sheets in garment manufacturing and line design is the focus of this course. This course will teach students advanced digital techniques of Adobe Illustrator and Photoshop relevant to fashion design, tech packs, and fashion specs. Emphasis is placed on renderings of specialty fabrics, trims, and constructions appropriate to specific apparel categories. Students' working knowledge of digital sketching is further developed, as is speed and accuracy in creating industry-quality presentations. Studio. Prerequisite: FDES 105, Digital Fashion Design I.

FDES 220 DESIGN & ILLUSTRATION II

3 UNITS

Continued development of the designer's sketching technique is undertaken. Emphasis is placed on learning basic skills and critique as well as on developing the student's individual style and design aesthetic. Studio. Prerequisite: FDES 120, Design & Illustration I.

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, as well as to standardization of pattern marking and labeling. Fabrics are researched and purchased, resulting in finished coordinated garments. Design instructors oversee the design process, and the finished group is juried for the annual runway show. Studio. Prerequisite: FDES 126, Technical Studio II or equivalent transfer credit.

FDES 232 SWIMWEAR AND ACTIVEWEAR

4 UNITS

Students gain a broad working knowledge of swimwear and related apparel such as cover-ups and men's board shorts. Requirements and principles of movement are discussed as they relate to the fit of leisure swim and active sports apparel. Original designs are produced through draping and flat-pattern methods and industry-specific construction techniques and machinery are also covered. Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 245 PROGRESS PORTFOLIO

0 UNITS

This no-credit course offers an assessment opportunity for the second-year reviews. Students must pass their review and this course, which reflects the resulting grade, to go on to their junior year.

FDES 260 HISTORY OF FASHION I

3 UNITS

This course examines prehistoric, ancient, and traditional world costuming through the sixteenth century, emphasizing the origins of clothing and stylistic trends in Asia, Africa, and the Near East. Lecture. Prerequisite: WRIT 111, Academic Writing I.

FDES 261 HISTORY OF FASHION II

3 UNITS

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

FDES 227 COSTUME DESIGN FOR FILM PROJECT

2 UNITS

This course provides a transdisciplinary team-building opportunity for the fashion design student to create costumes and provide wardrobe assistance for student film thesis projects in the Filmmaking Department. Emphasis will be placed on practical experience and applying research to scripts from inception through shooting. Students will learn how to interpret character from screenplays and build on their skills for work in film. Advanced drawing and rendering skills will be emphasized. Studio. Prerequisites: FDES 120, Design & Illustration I.

FDES 280 EXPERIMENTAL DRAPING AND PATTERNING

2 UNITS

Students will explore radical free-form draping techniques, repurposing existing garments, and creating pattern blocks from resulting details and silhouettes. Sustainability issues—as well as in-depth research of creative influences and historical precedents—are considered in the generation of projects. Developing industry-level pattern-making skills will be a priority. Studio. Prerequisite: FDES 226, Advanced Technical Studio or equivalent.

FDES 310 DESIGN & ILLUSTRATION III

3 UNITS

This course combines design research with advanced illustration techniques and explorations into professional practice exploration. Emphasis is placed on more complex sketches, fabric renderings, and layering of garments, to capture a youthful look appropriate to the junior target market. Students will also develop collections to showcase their individual philosophies and design strengths. Technical proficiency and professional presentation also will be emphasized. Studio. Prerequisite: FDES 220, Design & Illustration II.

FDES 320 RESEARCH AND METHODOLOGY

2 UNITS

This course provides an opportunity for students to continue development of personal research methodologies and design philosophies. Students will be guided to further develop personalized approaches to design aesthetics, vocabulary, and markets. Students will visit relevant museum and gallery shows, where theoretical readings and lectures will enhance discussions of the various exhibits. Consideration will be given to a deep exploration into each individual identity. Studio. Prerequisites: FDES 260, History of Fashion I and FDES 261, History of Fashion II.

FDES 330 TEXTILE ARTS

3 UNITS

This course provides an introduction to various traditional and innovative surface textile treatments used for aesthetic and functional purposes in apparel design. In this course, students develop a unique and cohesive collection of treatment samples to be utilized in their portfolio and runway pieces. Studio. Prerequisite: FDES 130, Materials.

FDES 331 ADVANCED DRAPING AND TAILORING

3 UNITS

This advanced construction course builds on the skills learned in FDES 280, Experimental Draping and Patterning, incorporating the study of complex draping techniques, and introducing students to advanced tailoring techniques via the patterning and construction of a tailored jacket and trousers. Studio. Prerequisites: FDES 226, Advanced Technical Studio, and FDES 280, Experimental Draping and Patterning, or equivalent.

FDES 332 JUNIOR COLLECTIONS

3 UNITS

Junior Collections is a studio construction course that builds on the work done in FDES 331, Advanced Draping and Tailoring and FDES 310, Design & Illustration III. Students construct two to three outfits from their design groups that can be juried into the runway show. Garments are constructed through draping, tailoring techniques, and sewing procedures. Studio. Prerequisite: FDES 331, Advanced Draping and Tailoring.

FDES 336 LEATHER GOODS

2 UNITS

An elective course that provides a study of handbag design, pattern making, and methods of construction. The contemporary leather goods market is researched and designs and samples are constructed. Studio. Prerequisite: FDES 100, Sewing Machine Technology, or a related workshop approved by the department chair.

FDES 363 DIGITAL FASHION DESIGN III

3 UNITS

Students build on their existing digital skills as they develop advanced creative techniques using bitmap and vector software (including the Adobe Creative Cloud). Using apparel industry best practices, they focus on accurate and expressive communication of fashion design ideas with an individual voice. This course provides a multidisciplinary approach to the research, development, and visual representation of advanced level digital design. Studio. Prerequisite: FDES 202, Digital Fashion Design 2.

FDES 338 DESIGNING FOR DENIM

2 UNITS

This intermediate course offers a comprehensive approach to the study of denim, including historical significance, heritage, influence, weaving, dyeing and finishing, cut and fit, as well as the wash process. Emphasis will be placed on pricing, manufacturing, branding, and marketing. Students will design garments and lectures will address denim's dominance in the fashion industry and the regional role of Los Angeles as the denim capital. Students will explore issues of sustainability in the denim industry, including impacts on the environment, and ways in which manufacturers are addressing those impacts. Studio. Prerequisite: FDES 226, Advanced Technical Studio

FDES 400 PROFESSIONAL PRACTICE

2 UNITS

Focusing on the practical and business side of the fashion industry from a designer's perspective, this course will address various aspects and processes of both very structured, large companies and smaller, more organic businesses. Through lectures, discussions, and in-class exercises, students will learn about the design cycle and personal branding. Professional attitude will be graded throughout the semester, focusing on punctuality, adherence to dress code, preparedness, and productive participation. Studio.

FDES 401 SHOE DESIGN

2 UNITS

An elective course that 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 100, Sewing Machine Technology or a related workshop approved by the department chair.

FDES 410 SENIOR DESIGN

2 UNITS

This course provides a structured approach to the development of a runway-quality collection. The instructor will take an individualized approach toward each student, focusing on chosen areas of emphasis. Design thinking, research, illustration techniques, fabric group development, and advanced digital skills are addressed and will contribute to the efficacy of the final presentation. Studio. Prerequisite: FDES 310, Design & Illustration III, and FDES 332, Junior Collection.

FDES 411 FASHION PORTFOLIO

2 UNITS

Students develop professional portfolios targeting a specific market in the fashion industry and produce groups with mood boards, color story, fabrics, trims, illustrations, and technical drawings. Portfolios are based on the consolidation of knowledge in design and the drawing techniques used to express design concepts. This course culminates with a portfolio review and critique by industry professionals. Studio. Prerequisites: FDES 410, Senior Design.

FDES 431 SENIOR COLLECTION I

3 UNITS

This course involves the design and construction of high-fashion and experimental designer garments to create a cohesive collection for the runway. Course includes fabric selection, draping, pattern making, prototype muslins, model fittings, and high-end construction techniques using professional industry finishes. Studio. Prerequisite: FDES 332, Junior Collections.

FDES 432 SENIOR COLLECTION II

4 UNITS

This course continues the design and construction of an innovative, well-merchandised collection, culminating in a Design Review presentation with industry professionals. Capstone projects are showcased in the annual runway show. Studio. Prerequisite: FDES 431, Senior Collection I.

FDES 4706 COSTUME COLLECTION 2

4 UNITS

Costume Collection 2 initiates and completes the assembly and construction of costumes for supporting characters in the presentation of the Senior Costume Collection in the year-end fashion show. Collaboration, as well as individual growth in design and construction, will be emphasized. Studio. Prerequisite: FDES 3719, Costume Collection 1.

CURRICULUM MAP

Bachelor of Fine Arts in Fashion Design BFA

EMERGING	DEVELOPING	APPLIED	ACCOMPLISHED	ASSESSMENT

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

(PART 1 OF 2)

Assuring Academic Quality in Fashion Design (BFA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	FOUN105 Intro to Figure Drawing	FDES100 Sewing Machine Tech	FDES105 Digital Fashion Design 1	FDES125 Technical Studio 1	FOUN 103 Color Theory 2	FDES120 Design/ Illustration 1	FDES130 Materials	FDES126 Technical Studio 2	FDES260 Hist. Fashion Design 1	FDES201 Fundamentals Fashion Industry	FOUN102 Design and Composition	FDES220 Design/Illustration 2	FDES202 Digital Fashion Design 2	FDES226 Adv Technical Studio	FDE232 Swimwear and Activewear	FDES280 Experimental Draping	FDES245 Progress Portfolio	FDES261 Hist. Fashion Design 2	FDES310 Design/Illustration 3	FDES320 Research Methodology	FDES330 Textile Art	FDES331 Adv Draping/Tailoring	FDES332 Junior Collection	FDES363 Digital Fashion Design 3	FDES400 Professional Practice	FDES410 Senior Design	FDES431 Senior Collection 1	FDES432 Senior Collection 2	FDES411 Fashion Portfolio
Strategic Principles																														
Design Thinking							■	■				■	■	■							■		■			■		■			■
Civic Engagement																													■	
Transdisciplinarity			■													■													■	
Entrepreneurship																					■							■	■	■
History and Theory																														
Develop foundational knowledge of the history of fashion design, including the influences of works and ideas on the evolution of fashion design study and practice over time and across cultures.										■									■		■									
Research and Inquiry																														
Develop designs for various markets in consideration of the characteristics and organization of those markets.							■						■	■						■					■	■		■	■	■
Determine design priorities and alternatives; research, define and evaluate criteria and requirements.		■		■	■	■			■			■			■	■					■	■	■				■		■
Coordinate project elements throughout the design process and understand communications to professionals.				■			■						■	■																
Design Process																														
Understanding of how design elements, including color, texture, and pattern, contribute to the aesthetic, illusionistic, and practical functions of three-dimensional forms.		■		■		■	■	■				■	■	■						■		■			■				■
Develop industry quality portfolio including mood boards, illustrations and flats, customer profiles, trend analysis, and garment photographs.				■									■	■						■					■		■			■
Apply functional knowledge of human form and function, including sketching, life drawing, rendering.		■		■			■						■							■					■		■			■
Construction																														
Develop knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from draft or specifications to finished product.			■		■				■						■	■	■						■	■				■	■	
Develop skills in draping the human body and the design and construction of garments.															■		■						■	■				■	■	
Technology																														
Develop working knowledge of equipment and techniques to produce industry quality garments.			■		■				■						■	■	■						■	■				■	■	
Understand and apply industry standard software including computer assisted design applications.				■										■		■									■	■				■

CURRICULUM MAP

Bachelor of Fine Arts in Fashion Design BFA

EMERGING	DEVELOPING	APPLIED	ACCOMPLISHED	ASSESSMENT

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

(PART 2 OF 2)

Assuring Academic Quality in Fashion Design (BFA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	FOUN105 Intro to Figure Drawing	FDES100 Sewing Machine Tech	FDES105 Digital Fashion Design 1	FDES125 Technical Studio 1	FOUN 103 Color Theory 2	FDES120 Design/ Illustration 1	FDES130 Materials	FDES126 Technical Studio 2	FDES260 Hist. Fashion Design 1	FDES201 Fundamentals Fashion Industry	FOUN102 Design and Composition	FDES220 Design/Illustration 2	FDES202 Digital Fashion Design 2	FDES226 Adv Technical Studio	FDE232 Swimwear and Activewear	FDES280 Experimental Draping	FDES245 Progress Portfolio	FDES261 Hist. Fashion Design 2	FDES310 Design/Illustration 3	FDES320 Research Methodology	FDES330 Textile Art	FDES331 Adv Draping/Tailoring	FDES332 Junior Collection	FDES363 Digital Fashion Design 3	FDES400 Professional Practice	FDES410 Senior Design	FDES431 Senior Collection 1	FDES432 Senior Collection 2	FDES411 Fashion Portfolio
Strategic Principles																														
Professional Practice																														
Understand professional design practices and processes, including professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.																														
Understand business practices including marketing, entrepreneurship, accounting, manufacturing, ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.																														
Develop collaborative skills and the ability to work effectively in interdisciplinary teams including understanding of the profession's connection with other design fields.																														
Participate in fashion show production including model dressing, styling and photo shoots.																														
Demonstrate verbal and visual presentation techniques, including articulation of design concepts and solutions.																														
Demonstrate understanding of Tech Pack and specs writing.																														
Core Competencies																														
Oral Communication																														
Quantitative Reasoning																														
Information Literacy																														
Written Communication																														
Critical Thinking																														

Design Thinking	*Create design concepts that maintain a cohesive personal aesthetic while communicating ideas of culture and identity.*
Civic Engagement	*Apply critical knowledge, skills and values to real-world projects and experiences that strengthen communities.*
Transdisciplinarity	*Integrate multiple perspectives and practices into the creative process to develop approaches that are versatile and broadly informed.*
Entrepreneurship	*Gain knowledge of industry business practices to create opportunities for actionable growth and success in the work environment.*

Oral Communication	*Present project to client, communicating the concept and benefits of the design in meeting audience needs.*
Quantitative Reasoning	*Consolidate large amounts of data into cohesive design that communicates a unique perspective driven from data interpretation.*
Information Literacy	*Demonstrate comprehension of research methodologies and analyze their application to a self-driven design research project.*
Written Communication	*Produce comprehensive research paper in support of degree project collectio.*
Critical Thinking	*Develop a comprehensive project based in a solid research foundation, that demonstrates critical thought.*

Filmmaking (BFA)

George Larkin, PhD, **Department Chair**

MISSION

Film is one of the most influential mediums of mass communication . At Woodbury, we have developed and implemented a Film Studies curriculum that integrates historical study with skills in media production. We offer a practice-based education that requires an internship in the Film/Media industry as part of your degree program. Students in our program graduate with the knowledge needed to succeed in a wide range of fields. In today's working world, students need to learn a variety of skills to develop careers. Here, they will study directing, cinematography, writing, editing, producing, business, and law, and they will study them all as part of our program.

PROGRAM LEARNING OUTCOMES

- Students will demonstrate how film is a medium of communication.
- Students will demonstrate the aesthetic principles of film.
- Students will demonstrate design principles considered in media production and post-production.
- Students will produce work from concept to finished product.
- Students will have functional knowledge of the history of film.
- Students will demonstrate marketing procedures for distribution, and exhibition.
- Students will produce a supervised Thesis Project.
- Students will serve an internship or have work experience within the film industry.

Curriculum Summary

FILMMAKING MAJOR CURRICULUM

Bachelor of Fine Arts (BFA)

	Units
Major (M)	65
General Education/Integrative Learning (GE)	43
Film Electives (FE)	6
Unrestricted Electives (UE)	9
Minimum semester hours required	**123**

FIRST YEAR

Fall Semester

FILM 101	Film History 1	3 M
FILM 103	Stage/Grip Lighting	1 M
FILM 110	Film Production 1	3 M
GDES 240	Photography 1	3 M
WRIT 111	Academic Writing 1	3 GE
_____	Unrestricted Elective	3 UE

Spring Semester

FILM 102	Film History 2	4 M
FILM 115	Cinematography	3 M
FILM 200	Screenwriting	3 M
LSCI 105	Information Theory and Practice	1 GE
WRIT 112	Academic Writing 2	3 GE
_____	Unrestricted Elective	3 UE

SECOND YEAR

Fall Semester

FILM 140	Sound	3 M
FILM 203	Acting	2 M
FILM 220	Editing	3 M
COMM 120	Public Speaking	3 GE
INDS 1___	Interdisciplinary Core Course	3 GE
MATH 2__	Mathematics Course	3 GE

Spring Semester

FILM 210	Film Production 2	3 M
FILM 215	Directing	3 M
FILM 226	Progress Reel	0 M
_____	Art History Class	3 M
_____	General Education Elective	3 GE
_____	Social Science Course	3 GE

THIRD YEAR

Fall Semester

FILM 300	Thesis Screenwriting	3 M
FILM 302	World Film History	3 M
FILM 350	Career Experience Preparation	1 M
_____	General Education Elective	3 GE
ENVT 220	Environmental Studies	3 GE
_____	Ethics Course	3 GE

Spring Semester

FILM 304	Thesis Pre-Production	3 M
FILM 310	Documentary Film Production	3 GE
_____	Film Elective	3 FE
INDS 3___	Transdisciplinary Seminar	3 GE
_____	Career Experience	0 M

FOURTH YEAR

Fall Semester

FILM 400	Business of Entertainment	3 M
FILM 480	Thesis Production	5 M
_____	Film Elective	3 FE
_____	Unrestricted Elective	3 UE

Spring Semester

FILM 401	Entertainment Marketing	3 M
FILM 402	Producer Seminar	3 M
FILM 481	Thesis Post-Production	4 M
____3___	General Education Elective	3 GE

Internship/work experience is recommended for during the summer.

ASSESSMENT PROCESS

Student performance and achievement in Filmmaking is evaluated systemically throughout the program, via ongoing formal and informal assessment strategies. The department specifies four key areas for measured assessments that include both formative and summative benchmarks and involve multiple forms of evaluation. These processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the level 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, production, and post-production methodologies used.

PRE-SENIOR THESIS REQUIREMENTS

Progress Portfolio Review

At the end of the sophomore year, students are required to submit a portfolio of their work. 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. Faculty members review these portfolios.

THESIS COURSES

In order to illustrate required professional and filmmaking competencies before graduation, students must successfully complete their Thesis Project. Thesis Projects are designed to provide students the experience of developing and completing a filmmaking project and demonstrating their ability to address knowledge gained in the previous years of study. Students must partake in a self-initiated filmmaking project through a rigorous level of work that includes 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, preproduction packages, cinematography, sound recordings, sound designs and final sound mixes, acting scenes, fictional narrative films, documentary narrative films, business plans, budgets, and research papers. Additionally, evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. In the senior year, students complete their thesis films. Student self-assessment is required in both the Progress and Thesis processes.

STUDENT WORK

The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including in print and web formats. Students maintain ownership and copyright of the work.

ACADEMIC STANDARDS

Below-average work is not acceptable for a professional degree. A minimum grade of C is required of all Filmmaking studio courses. Students 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 historical and professional aspects of the discipline. Students will become acquainted with current filmmakers and film movements, and will have the opportunity to experience international approaches to filmmaking during their education. Additionally, through networking with industry practitioners and membership in professional organizations, they are exposed to the operations of professional practice.

Internship/Field Experience

Prior to graduation, students must complete 120 hours of internship or field experience at such places as a production or post-production facility, agency or management company, or marketing company. Woodbury's Career Development Office offers a variety of programs, services, and resources to assist students in exploring careers and securing internships. The faculty works with students one-on-one to develop successful internship search strategies and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

COMPUTER LITERACY REQUIREMENTS

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

- Proficiency in computer systems operations, including communications, upgrades, and management;
- Proficiency in Internet research, through completion of LSCI 105, LSCI 106, LSCI 205, or appropriate equivalent. Bibliographic documentation of database use and citation of web-based sources is required of all Filmmaking students;
- Proficiency in word processing, document formatting, and file management for both print and digital distribution;
- Proficiency in computer-based programs for editing, screenwriting, sound design, budgeting, and preproduction planning.

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 access to the University's wireless network.

Course Descriptions

FILM 100 HIGH SCHOOL ACADEMY FILMMAKING
2 UNITS

High School Academy Filmmaking will expose students to the art of filmmaking through the practical application of making a film. On their own and grouped in teams, students will write, organize, shoot, and edit short films. Emphasis is on developing individual concepts, working collaboratively, and gaining technical skills. Students will be exposed to various techniques of pre-production, production, and post-production. Prerequisite: None

FILM 101 FILM HISTORY I
3 UNITS

This course examines the technological, social, cultural, and aesthetic dimensions of the first sixty years of cinema, ranging from the 1890s through the 1940s. Lectures, screenings, readings, and discussion will explore the impact of international cinema. The course will also investigate the impact of the global circulation of films, filmmakers, and film culture. Open to all majors and meets Art History elective requirement. Lecture. Prerequisite: None.

FILM 102 FILM HISTORY II
4 UNITS

This course covers the period from 1950 to the present. 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. Open to all majors and meets Art History elective requirement. Lecture. Prerequisite: None.

FILM 103 STAGE/GRIP LIGHTING WORKSHOP
1 UNIT

This workshop is designed to give students an introduction to basic care and maintenance of soundstage, grip, and lighting equipment. The importance of this class is to familiarize students with and create safety guidelines for the uses of the space and equipment. Studio. Prerequisite: None.

FILM 110 FILM PRODUCTION 1
3 UNITS

This course is an introductory hands-on media production course that provides solid grounding in the technical and creative aspects of production and post-production. Students will conceptualize and develop solo and group video projects and become familiar with screenwriting and digital non-linear editing techniques. Studio. Prerequisite: None.

FILM 115 CINEMATOGRAPHY 1
3 UNITS

This course is designed to introduce students to the basics of cinematography. In this class, we will cover the basic understanding and operations of camera, grip, and lighting equipment. Terminology, set procedures, aesthetics, and analysis will be a daily part of the class. Students will be required to attend, actively participate, and complete assignments in class as well as outside of class as an individual or in small groups. Studio. Prerequisites: FILM 110, Film Production 1.

FILM 140 SOUND
3 UNITS

Throughout the semester, students will be required to record sound from the production process and carry it through post-production. Through theory and exercises, students will learn how to capture production sound utilizing different microphones and capture devices, as well as the basic techniques used by sound professionals. In the post-production process, sound files will be managed, synced, manipulated, and recreated using Adobe Premiere. The basics of sound mixing and sound design will create an understanding of how sound enhances the immersive experience of film. Studio. Prerequisite: FILM 110, Film Production 1.

FILM 200 SCREENWRITING 1
3 UNITS

This course explores the process of writing a narrative script through lectures, screenings, readings, in-class writing exercises, in-class workshops, and, of course, a lot of out-of-class writing. Students develop an idea into both a detailed treatment and a short film script. Class emphasis is on the student's own work, as well as on the development of the technique and craft necessary to shape that work. Students will learn to use Final Draft software and study the leading screenwriting gurus of the day. Lecture. Prerequisite: WRIT 111, Academic Writing I. Open to all majors.

FILM 203 ACTING
3 UNITS

This studio course introduces the students to the basic principles and skills required for the art of acting. By exploring physical, emotional, and psychological techniques that encourage unique and specific character development, the student will learn how to apply these essential skills to filmed scene work. The student will also process how actors work as storytellers, which informs the choices they and their directors must make. Studio. Prerequisite: None.

FILM 210 FILM PRODUCTION 2
3 UNITS

This course is designed to assist the student's growth in visual storytelling. Focusing on the short film, this class will explore characters, story arcs, acts, style, and more. This workshop class will provide students with in-class time to create films. The course will also require that they work outside of class to finish assignments or projects. While discussing the broad terms of storytelling, the class will demand that students collaborate with others to find the best idea to suit the needs of each story that they will craft. This will require time and effort, respect for the process, and strong participation. The course will also demand that students offer suggestions and receive and give criticism of the work. In this class, students will write, produce, direct, edit, and complete 4 to 5 projects. Studio. Prerequisites: FILM 110, Film Production 1 and FILM 115, Cinematography.

FILM 215 DIRECTING 1
3 UNITS

This course explores the collaborative process between the director and actors, the communication between them, and the shaping of actors' performances. Students will choose scenes from a class-assigned script, hold auditions, cast, rehearse, and present those scenes in class. This is a workshop-style class that will require students to direct assigned scenes, share critiques, and receive direct feedback. 3 units. Studio. Prerequisite: FILM 110, Film Production 1.

FILM 220 FILM EDITING 1
3 UNITS

Editing is an essential part of the filmmaking process and in this class students will gain an understanding of the principles and techniques that editors use to tell stories, along with technical aspects related to the editing process and post-production. Lecture. Prerequisite: FILM 110, Film Production 1.

FILM 226 PROGRESS REEL
0 UNITS

Students will assemble materials created in FILM 210, Film Production 2 into a Progress Reel for presentation to faculty. Students must pass this course in order to begin their Thesis Projects. Prerequisite or concurrent enrollment: FILM 110, Film Production 1.

FILM 300 THESIS SCREENWRITING
3 UNITS

During this intensive 15-week class, students will discover how premise and character development work together to create compelling drama. Students will pick stories and begin writing their own short scripts, which will be developed, presented, discussed, and rewritten from a director's point of view, preparing students to direct the script themselves. Genre, style, tone, and music are also considered as crucial tools for writer/directors. At the end of the semester, students will have short scripts ready for them to direct as Thesis Projects. Lecture. Prerequisite: FILM 210, Film Production 2.,

FILM 302 WORLD FILM HISTORY
3 UNITS

Students become familiar with different periods in the history of the global film industry and study international films that continue to influence modern filmmaking. Students learn how cinema has shaped and been shaped by societies and cultures. Through research, essays, discussion, and other assignments, students will critically analyze formal and thematic elements that create meaning in film. 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 in Architecture and Interior Architecture.

FILM 304 THESIS PRE-PRODUCTION
3 UNITS

Students learn the fundamentals of film production and to create professional-level portfolio work via established pre-production and marketing skills. In this course, students will work on budgeting, scheduling fundraising, and creating business plans. This class also involves hands-on production of pitch videos as well as preparation to shoot senior Thesis Projects the following semester. Lecture. Prerequisites: FILM 300, Thesis Screenwriting.

FILM 310 DOCUMENTARY FILM PRODUCTION
3 UNITS

This course will focus on the ways documentaries report on and influence culture, examining specific processes of persuasion. A variety of theoretical perspectives will be used to untangle inherent meanings of texts presented as entertainment, allowing their complexities and cultural logic to become visible and subject to critique. Students will consider how documentaries have influenced their own lives and those of others through the mechanisms of popular culture. They will also conduct a series of projects culminating in their own short documentary film. Studio. Prerequisite: FILM 110, Film Production 1.

FILM 350 CAREER EXPERIENCE PREPARATION
1 UNIT

This one-credit course will instruct students on the fundamentals of finding and building a career in entertainment. Subjects will include researching and applying for internships and jobs, cover letters and resumes, company expectations for workers, and networking skills. Lecture. Prerequisite: Filmmaking major.

FILM 400 BUSINESS OF ENTERTAINMENT
3 UNITS

A comprehensive introduction to the business of entertainment as part of a two-course series intended for fourth-year students. This is an introductory course in the business of entertainment for producers, directors, development personnel, aspiring media executives, and those who are planning, developing, and executing media ventures. The class examines the business issues associated with the entertainment industry in the multiple formats of film, television, and video-accessible content. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design.

FILM 401 ENTERTAINMENT MARKETING
3 UNITS

Open to all majors, this course will examine film and television product acquisition, distribution, and exhibition. This is an introductory course for those interested in pursuing careers as producers, directors, marketing executives, media-planning executives, and filmmakers developing marketing for media projects. This class examines the business issues associated with the distribution, marketing, and exhibition in the film and television entertainment industry. Lecture. Prerequisite: Marketing class.

FILM 402 PRODUCER SEMINAR
3 UNITS

This class will explore what it takes to be a producer. The producer is the first one on and the last one off the project. The course will cover how to find and option material, how to attach talent to your project, how to pitch, and how to find places to do so. This class is designed to give the student the confidence needed to enter the world of producing. Lecture.

FILM 480 THESIS PRODUCTION
5 UNITS

This course explores advanced practical and conceptual low-budget independent filmmaking in physical production. Students shoot scripts written during FILM 300, Thesis Screenwriting, and planned in FILM 304, Thesis Pre-Production. Double-system production sound will be recorded. This begins the Senior Film, which is meant to serve as a portfolio piece and is a graduation requirement. Studio. Prerequisites: FILM 304, Thesis Pre-Production.

FILM 481 THESIS POST-PRODUCTION
4 UNITS

This course explores the advanced practical and conceptual low-budget independent filmmaking post-production process from editing, titles, visual effects, mixing, and distribution to festivals. This concludes the Senior Thesis Project, which is meant to serve as a portfolio piece and is a graduation requirement. 3 units. Studio. Prerequisite: FILM 480, Thesis Production.

FILM 490 CAREER EXPERIENCE
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 contracts with the faculty advisor. Prerequisite: Filmmaking majors.

CURRICULUM MAP

Bachelor of Fine Arts in Filmmaking BFA

INTRODUCED	DEVELOPED		ACCOMPLISHED		ASSESSMENT	
STRATEGIC PRINCIPLES	1 Design Thinking	2 Transdisciplinarity	3 Civic Engagement	4 Entrepreneurship		

Assuring Academic Quality in Filmmaking (BFA) — MAJOR COURSES / PROGRAM OUTCOMES	Strategic Principals	FILM 101 Film History 1	FILM 103 Stage Grip Lighting	FILM 110 Film Production 1	FILM 102 Film History 2	FILM 115 Cinematography	FILM 200 Screenwriting	FILM 140 Sound	FILM 203 Acting	FILM 220 Editing	FILM 210 Film Production 2	FILM 215 Directing	FILM 226 Progress Reel	FILM 300 Thesis Screenwriting	FILM 302 World Film History	FILM 350 Career Experience Preparation	FILM 304 Thesis Pre-Production	FILM 310 Documentary Film Production	FILM 400 Business of Entertainment	FILM 480 Thesis Production	FILM 401 Entertainment Marketing	FILM 402 Producer Seminar	FILM 481 Thesis Post-Production	Career Experience
Strategic Principals																								
Design Thinking						1					2													
Civic Engagement						1												3						
Transdisciplinarity							1							3									4	
Entrepreneurship																			4			4		
Major Courses																								
Demonstrate understanding of film as a medium of communication		1	1	1	2	2		2				2		3	3		3					3	3	
Demonstrate understanding of the aesthetic principles of film		1	1	1	2	2	1	2	1	1	2	2		3	3		3	3				3	3	
Demonstrate understanding of design considerations in production		1	1	1	2	2			1	1	2	2		3	3		3	3				3	3	
Demonstrate understanding of time as an expressive design consideration		1	1	1	2	2	1	2	2	1	2	2		3	3			3				3	3	
Produce work from concept to finished product				1		2				1	2										3	3	3	
Establish one area of emphasis in film production				1		2	1				2							3		3	3	3	3	
Demonstrate functional understanding of film history		1			2										3					3	3	3	3	
Coordinate project elements and communicate with involved personnel			1	1		2					2	2			3			3		3		3	3	
Demonstrate marketing procedures for production, distribution and exhibition of films		1			2															3	3	3		
Complete industry related internship																1								1
Produce comprehensive thesis film project				1							2												3	
Create professional quality portfolio reel				1									2										3	
Core Competencies																								
Oral Communication							1												2		2	3		
Quantitative Reasoning				1							2						3							
Information Literacy							1							3										
Written Communication							1							3										
Critical Thinking										1	2												3	

Design Thinking	*Create complex lighting structures that contribute to storytelling.*
Civic Engagement	*Create a documentary film that strengthens a community, cause, or organization.*
Transdisciplinarity	*Integrate multiple perspectives to develop a film approach that is broadly informed.*
Entrepreneurship	*Develop project that exhibits entrepreneurial strategies that are commercially viable.*

Oral Communication	*Present to buyers, communicating the concept and benefits of the project.*
Quantitative Reasoning	*Demonstrate the ability to use Movie Magic budgeting and scheduling software*
Information Literacy	*Demonstrate understanding of research methodology in developing screenplay.*
Written Communication	*Rewrite final script considering instructor's notes, in-class feedback and table reads.*
Critical Thinking	*Edit five different cuts of thesis film in consideration of instructor and peer feedback.*

Game Art & Design (BFA)

William Novak, MFA, **Department Chair**

Woodbury University offers a four-year Bachelor of Fine Arts degree in Game Art & Design. The program provides graduates with a solid understanding and practice of the expertise required to enter the computer game industry. The curriculum provides students with a thorough comprehension of the production process through critical and creative thinking, theoretical and historical study, along with conceptual and experimental exploration.

The incredible growth and sheer expressive power of computer and video games have made them an important and influential part of the cultural landscape. Rapid advancement of technology requires continuous development of new skills for designers and artists. A generation of young gamers raised on earlier video games are now the designers and creators of today's games. Young artists and designers—who are now students—will grow into the field's innovators and emerge as the creators of tomorrow's games, but it doesn't end there. The technology, skills, and techniques of game art and game design have advanced into new areas that promote learning, encourage health and exercise, assist corporations and the military in recruiting and training, and create new techniques for medical therapy.

The Game Art & Design BFA connects art, animation, computer hardware and software, story development, and the many facets of game design. Students may choose from two emphases: Game Art, focusing on two- and three-dimensional character design, environmental design, and animation; or Game Design, focusing on elements such as game concepting, play mechanics, rule sets, story development, system navigation, user interfaces, scoring systems, and rapid prototyping.

As one of the many vibrant programs in the School of Media, Culture & Design, Game Art & Design integrates communications and psychology into the general education curriculum through the study of visual communications, media culture, consumer behavior, and media psychology.

Woodbury University's location at the heart of Southern California's entertainment industries provides students with unique field trip, internship, and field experience opportunities.

MISSION

Game Art & Design merges creative vision, story, art, sound, animation, play mechanics, and computers in the development of immersive game experiences. Through original interactive projects, each student develops an individual creative voice while collaborating in an authentic production environment. We provide students with the knowledge and skills to excel, and prepare them for the challenges of the rapidly changing production and distribution technologies of tomorrow's video games.

PROGRAM LEARNING OUTCOMES

Students who graduate from Woodbury's Game Art & Design program will meet these learning outcomes::

- Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements and features of digital technology, and principles for their use in the creation and application of interactive digital media;
- An understanding of the characteristics and capabilities of hardware and software game technologies, and their appropriateness for particular expressive, functional, strategic, and narrative applications;
- An understanding of the processes that are useful, effective, and desirable for the development and coordination of digitally based art and design strategies;
- Knowledge of associated history, theory, and criticism, with respect to such areas as film, video, technology, and digital art and design;
- Development of the ability to work in teams and to organize collaboration among people of different disciplines;
- Understanding of the qualities, structure, and professional practices of the video game and interactive media industries;
- Development of an industry-style work portfolio that highlights the individual student's particular strengths.

ACADEMIC STANDARDS

Below-average work is not acceptable for a professional degree. A minimum grade of C is required of all Game Art & Design studio courses. Students 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 nine studio units in a single semester.

STUDENT COMPUTER REQUIREMENT

Game Art & Design requires that third- and fourth-year students have a laptop computer, and recommends the same for first- and second-year students. Students may choose either Apple or PC/Windows laptops based on their needs and budget. Game Art & Design courses and faculty use both Mac and PC computers. A student's computer and software must be compatible with existing on-campus computer labs. Teaching labs are equipped with all software used in the Game Art & Design program.

Questions may be directed to the department chair and/or faculty regarding the needs of a particular project or for current hardware and software requirements.

LAB FEES

Some courses require a lab fee, which is applied to instructional supplies utilized in the studio. Specific fees are outlined in the Fee section of the catalog.

Curriculum

GAME ART & DESIGN MAJOR CURRICULUM

Bachelor of Fine Arts (BFA)

	Units
Major (M)	67
General Education/Integrative Learning (GE)	49
Unrestricted Electives (UE)	9
Minimum Semester Hours Required	**125**

SUGGESTED SEQUENCE OF COURSES

Students choose the emphasis they wish to pursue, either Game Design, or Game Art.

GAME ART EMPHASIS

	Units
Major (M)	73
General Education/Integrative Learning (GE)	49
Unrestricted Electives (UE)	3
Minimum Semester Hours Required	**125**

FIRST YEAR GAME ART

Fall Semester

GAME 101	Game Design Fundamentals	3 M
GAME 105	3D Game Art Fundamentals	3 M
FOUN 101	Beginning Drawing	3 M
WRIT 111	Academic Writing I	3 GE
COMM 120	Public Speaking	3 GE

Spring Semester

GAME 140	Environmental Design and Modeling	3 M
GAME 112	Game Design Documentation	3 M
GAME 114	Introduction to Game Engines	3 M
FOUN 102	Design and Composition	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR GAME ART

Fall Semester

GAME 224	History of Games: 20th Century	3 M
GAME 237	Materials, Lighting, and Rendering	3 M
GDES 107	Digital Practice	3 M
ANIM 100	Animation Principles	3 M
ANIM 112	Portfolio Review Workshop	1 M
INDS 1__	Interdisciplinary Core	3 GE

Spring Semester

ANIM 204	Sophomore Studio II: Layout	3 M
GAME 238	Character Design and Modeling	3 M
GAME 250	Progress Portfolio Review	0 M
____ ___	Art/Film/Design History	3 GE
FOUN 104	Drawing Concepts and Composition3	3 M
2___	Social or Behavioral Science	3 GE

THIRD YEAR GAME ART

Fall Semester

GAME 307	Character Rigging	3 M
ANIM 211	Storyboarding	3 M
ANIM 221	Character Design	3 M
ENVT 220	Environmental Studies	3 GE
____ ___	Art/Film/Design History	3 GE
2__	Ethics Course	3 GE

Spring Semester

GAME 304	Sound Synthesis and Design for Games	3 M
GAME 308	3D Cinematic Animation	3 M
MATH 2__	Mathematics Course	3 GE
_____ ___	Humanities Course	3 GE
INDS 3__	Transdisciplinary Course	3 GE
	Work Experience	0 M

**See note below regarding required work experience.*

FOURTH YEAR GAME ART

Fall Semester

GAME 309	3D Game Animation	3 M
ANIM 340	Visual Development	3 M
GAME 431	Degree Project: R&D	3 M
____ ___	Social Science Course	3 GE
____ ___	Natural Science Course with Lab	3 GE

Spring Semester

GAME 432	Degree Project: Production	3 M
GAME 434	Professional Practices of the Game Industry	3 M
_____ 3__	General Education Elective	3 GE
_____ ___	Art/Film/Design History	3 GE
_____ ___	Unrestricted Elective	3 UE

REQUIRED FOR GRADUATION:

120 hours of work experience, paid or unpaid, in the game industry or related field, are required. The recommended time frame for work experience is the summer between the third and fourth year.

GAME DESIGN EMPHASIS

	Units
Major (M)	67
General Education/Integrative Learning (GE)	49
Unrestricted Electives (UE)	9
Minimum Semester Hours Required	**125**

FIRST YEAR GAME DESIGN

Fall Semester

GAME 101	Game Design Fundamentals	3 M
GAME 106	Game Code Fundamentals	3 M
FOUN 101	Beginning Drawing	3 M
ANIM 112	Portfolio Review Workshop	1 M
WRIT 111	Academic Writing I	3 GE
COMM 120	Public Speaking	3 GE

Spring Semester

GAME 105	3D Game Art Fundamentals	3 M
GAME 112	Game Design Documentation	3 M
GAME 114	Introduction to Game Engines	3 M
GDES 107	Digital Practice	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR GAME DESIGN

Fall Semester

GAME 211	Game Level Design	3 M
GAME 221	Game Prototyping	3 M
GAME 224	History of Games: 20th Century	3 M
FOUN 102	Design and Composition	3 M
INDS 1__	Interdisciplinary Core	3 GE
2__w	Social or Behavioral Science	3 GE

Spring Semester

GAME 222	Game Player Analysis	3 M
GAME 240	Networked Game Development	3 M
GAME 250	Progress Portfolio Review	0 M
FILM 200	Screenwriting	3 M
2__	Ethics Course	3 GE
	Art/Film/Design History	3GE

THIRD YEAR GAME DESIGN

Fall Semester

GAME 321	User Interface Design	3 M
GAME 323	Story Development for Interactive Media	3 M
FILM 140	Sound	3 M
MATH __	Mathematics Course	2 M
ENVT 220	Environmental Studies	3 GE

Spring Semester

GAME 304	Sound Synthesis and Design for Games	3 M
GAME 332	Experimental Technology for Games	3 M
_____	Natural Science Course with Lab	3 GE
INDS 3___	Transdisciplinary Course	3 GE
INDS 3___	Transdisciplinary Course	3 GE
_____	Work Experience	0 M

**See note below regarding required work experience.*

FOURTH YEAR GAME DESIGN

Fall Semester

GAME 431	Degree Project: R&D	3 M
_____	Humanities Course	3GE
_____	Art/Film/Design History	3 UE
_____	Unrestricted Elective	3 UE
_____	Unrestricted Elective	3 UE

Spring Semester

GAME 432	Degree Project: Production	3 M
GAME 434	Professional Practices of the Game Industry	3 M
_____ 3__	General Education Elective	3 GE
____ _____	Art/Film/Design History	3 GE
_____	Unrestricted Elective	3 UE

REQUIRED FOR GRADUATION:

120 hours of work experience, paid or unpaid, in the game industry or related field is required. The recommended time for work experience is the summer between the third and fourth year.

ASSESSMENT PROCESS

Game Art & Design

The design and development of interactive computer software and 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 in the department.

Student work is also evaluated through the Senior Degree Project, which assesses the effectiveness of students' solutions to design problems. Further assessment is made through the Senior Portfolio Presentation, where each student's mastery of learning outcomes and development since the Progress Portfolio Review are evaluated. A final assessment evaluating each student's preparedness for commercial game studio environments is conducted through internship host companies.

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 particular to their emphasis in Game Art or Game Design. Students who do not pass the Progress Portfolio Review must remediate according to the review committee's recommendations and resubmit their portfolio for future review.

DEGREE PROJECT SEQUENCE

In order to illustrate the required professional and production capabilities before graduation, students must successfully pass GAME 431, Degree Project: R&D, and GAME 432, Degree Project: Production.

Degree Projects are designed to provide students the experience of researching, planning, and developing a substantial video game or interactive media project that illustrates the artistic, design, and production techniques practiced in the previous years of study. Students must demonstrate the application of research and development to a self-initiated game 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 game projects specific to the learning outcomes of each course. Projects may include game design documentation, 2D & 3D digital art, conceptual art, animated vignettes, visual short stories, isolated play mechanics, flowcharts, wireframes, computer code, system navigation charts, user interfaces, interactive software-specific exercises, collateral material, exhibit design, and research papers. At the end of each term, department faculty reviews student work. Additionally, evidence of learning is assessed through GAME 250, Progress Portfolio Review, at the end of the second year of study. These portfolios must include project samples from all studios completed. In their senior year, students develop their professional portfolio, which may be reviewed by industry professionals and assessed by faculty members and the Game Art & Design Advisory Board. Student self-assessment is required in both the Progress and Senior Portfolio processes, as well as during work experience.

STUDENT WORK

Students own their work. The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and various digital and web formats.

ACADEMIC STANDARDS

Below-average work is not acceptable for a professional degree. A minimum grade of "C" is required for the Game Art & Design studios in order to continue in the studio sequence. A student receiving a grade below a "C" in a studio class 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

Game Art & Design students are exposed to both theoretical and professional aspects of video game development. Students will become acquainted with working designers and artists, and have the opportunity to meet with visiting professional developers during their education.

Internship/Work Experience

Prior to graduation, students must complete 120 hours of work experience at a local game development studio, internet company, entertainment studio, or publishing company. The work experience must be accomplished in the junior or senior year and approved by the department chair. Woodbury's Student Affairs Office offers a variety of programs, services, and resources to assist students in exploring careers. The staff works with students one-on-one to develop successful work experience search strategies in order to help students connect with employers through online postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Guest Lecturers

Students are required to attend lectures from visiting game designers and artists. Industry professionals have spoken at Woodbury on various game development topics including animation techniques, postmortems, dev kits, new software, production processes, getting into the industry, quality assurance and testing, recent technological developments, and what they look for in resumes and portfolios.

Course Descriptions

GAME 101 GAME DESIGN FUNDAMENTALS

3 UNITS

The study of game design using digital and non-digital games, both old and new. We examine introductory design topics and expand 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. Prerequisite: None.

GAME 105 3D ART FUNDAMENTALS

3 UNITS

An introduction to game production workflow techniques, time management, and the terminology of 3D design principles. Level-of-detail exercises will explore the concepts of polygon topology, image budgets, initial sketching and brainstorming, pre-visualization, hard surface construction, and spatial relationships with regard to the human factor of scale. Studio. Prerequisite: None.

GAME 106 GAME CODE FUNDAMENTALS

3 UNITS

Coding: Where the rubber meets the road. An introductory course in computer game programming for game designers, game artists, and other non-engineers. Using game engine software, students will design and create original playable games through code. Focus is on describing and creating world-defining systems by applying a wide range of coding techniques that can be used to create any type of video game, from text adventures to more complex physics simulations. Studio. Prerequisite: None.

GAME 112 GAME DESIGN DOCUMENTATION

3 UNITS

The life of a video game design from initial concept to the final written production specification. We will trace the creation of an initial game idea through a High Concept and "pitch" phase, to the writing of a Game Design Document (a.k.a. GDD). We will explore the purpose of design documentation, its maintenance, and its use in professional software development. Techniques for version control, as well as the handling of design artifacts and redundant data will be practiced. Students will develop GDDs of their original concepts and prepare them for industry-style presentations. Lecture. Prerequisite: WRIT 111, Academic Writing I; GAME 101, Game Design Fundamentals.

GAME 114 INTRODUCTION TO GAME ENGINES

3 UNITS

An examination of commercial software systems that aid in computer game development. This course is an exploration and analysis of visual development tools and reusable software components for game asset creation and management giving attention to 2D and 3D rendering performance, collision detection, simple scripting, animation, play mechanics, sound and music. Students will design and implement original game concepts and test for playability and design integrity. Studio. Prerequisite: GAME 101, Game Design Fundamentals.

GAME 140 ENVIRONMENTAL DESIGN AND MODELING

3 UNITS

An examination and practice of industrial and architectural design principles and pre-visualization workflow techniques for creating interior and exterior 3D assets to support game design courses. Students will use 2D and 3D software to design and build environments, set dressing, and vehicles. Continued practice with level-of-detail exercises will further develop polygonal hard-surface construction with the implementation of UV set techniques, function integrity, asset modularity, and spatial relationships with regard to the human factor of scale. Studio. Prerequisite: GAME 105, 3D Game Art Fundamentals.

GAME 211 GAME LEVEL DESIGN

3 UNITS

The study and practice of composing 2D and 3D digital play environments. Students will break down components of select commercial game levels and evaluate their designs in terms of effective and ineffective constructs. Studio projects involve the creation of game levels that include top-down, platformer, horizontal/vertical scrollers, and first-/third-person formats. Student-created levels will be play-tested in class and the success of their design intent will be assessed. Studio. Prerequisites: GAME 112, Game Design Documentation, and GAME 114, Introduction to Game Engines.

GAME 221 GAME PROTOTYPING

3 UNITS

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 prototyping, 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. Prerequisite: GAME 114, Introduction to Game Engines.

GAME 222 GAME PLAYER ANALYSIS

3 UNITS

When creating a video game, development teams often lose sight of what they are doing and why, and who they are doing it for. This class will focus on the game player and how game creators can "play to their audience." We will identify types of players, investigate why people play computer games, analyze player psychology, data profiles, as well as audience diversity and its impact on consumer marketing of video games. Lecture. Prerequisite: GAME 101, Game Design Fundamentals.

GAME 224 HISTORY OF GAMES: 20TH CENTURY

3 UNITS

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 early internet. Key games will be analyzed in terms of their social, cultural, and economic impact. Lecture. GAME 224 and 226 may be taken in any order. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; and GAME 101, Game Design Fundamentals.

GAME 237 MATERIALS, LIGHTING AND RENDERING

3 UNITS

The study of virtual light, texturing, and performance considerations. Students will explore game project development from initial concept to final production, employing simulated lighting techniques to convey the desired moods and ambiance of a scene. Further study of function integrity, composition, and 3D camera properties such as depth of field, custom material channels, and specialized textures, with special attention to rendering performance considerations. Continued level of detail exercises will develop vertex coloring and texture-baking techniques, ambient occlusion, global illumination, light exclusivity, shadow quality, image budgets, and advanced lighting systems and rendering techniques. Studio. Prerequisite: GAME 140, Environmental Design and Modeling.

GAME 238 CHARACTER DESIGN AND MODELING

3 UNITS

Students will expand knowledge and technical skills necessary to translate a concept into an organic 3D digital sculpture. Use of various alternative software will help students develop a clear understanding of how human anatomy relates to 3D organic modeling. Emphases on learning industry-standard best practices for efficient polygonal organic modeling, proper construction of edge loops to create shape and form, importance of multiple tile UV sets, retopology of high-resolution models, and 3D digital painting and texturing techniques. Studio. Prerequisite: GAME 237, Materials, Lighting, and Rendering.

GAME 240 NETWORKED GAME DEVELOPMENT

3 UNITS

Students will design, code, and test a simultaneous multiuser game project that operates over a Local Area Network (LAN). Using newly developed network API's and associated software, student game designers will tackle and solve the new set of problems posed by the implementation of real-time, networked gameplay. Project proposals will include detailed documentation outlining the scope, nature, risk areas, and contrasting techniques that address the differences between networked and local gameplay. Prerequisite: GAME 221, Game Prototyping.

GAME 304 SOUND SYNTHESIS AND DESIGN FOR GAMES

3 UNITS

A hands-on study of the scientific, psychological, and transcendental qualities of sound, and its effective use in the arts. With an emphasis on applied practice, topics include synthetic vs. real-world sound, psychoacoustics, the overtone series of periodic waveforms, harmonic analysis and timbre, composite sound effects, additive and subtractive synthesis, plus digitally modeling and altering the acoustic behavior of traditional musical instruments. Students will develop and define personal sound design philosophies, and use advanced sound synthesis

software to create original soundscapes and effects for use in their interactive media projects. Prerequisites: GAME 112, Game Design Documentation and GAME 221, Game Prototyping.

GAME 308 3D CINEMATIC ANIMATION

3 UNITS

Students will design, develop and produce an original three-dimensional animated short. Production practices will include concept art development, the creation of motion-based storyboards, and the use of industry-standard 3D and motion software. Students will learn to bring 3D objects to life with overlapping, compound motions expressing the influences of gravity, weight, and momentum. Traditional key-frame animation will be digitally integrated with motion-capture data to tell an expressive, original story. Prerequisite: GAME 307, Character Rigging.

GAME 309 3D GAME ANIMATION

3 UNITS

Bringing life to three-dimensional objects. Students will study and practice the integration of 3D animation production methods and techniques used in today's video game industry. Studies include the integration of motion-capture data and traditional key-frame animation into game engine production pipelines. Students will demonstrate how forward and inverse kinematics systems relate to body mechanics in order to effectively express a complex 3D animation network. Studio. Prerequisite: GAME 238, Character Design and Modeling and GAME 308, 3D Cinematic Animation.

GAME 321 USER INTERFACE DESIGN

3 UNITS

Students will study the foundations of interaction design, graphic design, information architecture, and usability design to create effective video game interfaces. In addition to learning interface design methodologies and principles, students will also be introduced to industry-standard software tools, along with contemporary UI design trends and practices in video game development. Students will produce several game interface design examples for their portfolio. Studio. Prerequisite: GAME 221, Game Prototyping.

GAME 323 STORY DEVELOPMENT FOR INTERACTIVE MEDIA

3 UNITS

Surveying the unique qualities of storytelling available in interactive media and games, GAME 323 develops the student's ability to understand, interpret, and produce rich and sophisticated video game narratives. Students will be required to properly scope, prototype, play-test, produce, and polish a number of short-story games. Classes will consist of short lectures, "close playings" and discussions of games, and in-class writing assignments. Activities include routine presentations of works-in-progress, ongoing play-testing of interactive prototypes, and creating a consistent level of production. Studio. Prerequisites: GAME 112, Game Design Documentation and GAME 221, Game Prototyping.

GAME 332 EXPERIMENTAL TECHNOLOGY FOR GAMES

3 UNITS

What will be the future of video games? An examination of the technologies of perception used to create immersive game experiences in fields of virtual reality, mixed reality, augmented reality, and alternate reality. We will explore devices designed to enhance users' perceptual experiences and the human sensory array that drives them. Students will design and implement immersive experiences for a range of technology platforms aimed at increasing the player's sensory experience. Studio. Prerequisite: GAME 221, Game Prototyping.

GAME 390 WORK EXPERIENCE/INTERNSHIP

3 UNITS

120 hours of work experience in the video game, entertainment, or interactive industries is required to graduate. Students must be at least in their junior year and in good academic standing to apply. The application process is the completion of a Game Art & Design Internship Contract signed by their faculty advisor, the department chair, and the host company's supervisor. Grades are Pass/Fail and are based on a signed evaluation from the company's supervisor and an internship journal maintained by the student. The journals will detail students' hours, what they learned about the industry, and their expectations and thoughts on the experience. Students will formally share their findings with classmates. Prerequisites: Consent of chair, Game Art & Design majors only.

GAME 431 DEGREE PROJECT: R&D

3 UNITS

Through lectures, self-directed study, and research, student teams will develop Proposals and Project Plans for substantial original works of interactive media. Students will develop proposals that describe in detail the scope and nature of the digital media project to be produced for their Degree Project. Focus is on creating comprehensive game design documentation and a complete Art Style Guide of the proposed project. Students will deliver their proposals in scripted, formal presentations to students and faculty members. Projects approved by the department chair will undergo a planning phase. Students will develop inclusive production schedules that includes task breakdowns & assignments, dates & itemization of deliverables, asset creation contingencies, prototyping of key interactive features, and play testing. Studio. Prerequisite: Consent of department chair.

GAME 432 DEGREE PROJECT: PRODUCTION

3 UNITS

Students implement their Project Plan of an original video game or other interactive media developed and approved in the previous semester's GAME 431, Degree Project: R&D phase. Special attention will be paid to the effective use of technology, schedule slippage, high-risk areas, weekly progress, play testing, iteration, and the practicality of the original design intent. Degree Projects are formally presented and assessed in a final faculty review. Assessment points include effective and creative use of technologies, the quality of problem solving, design thinking throughout the production cycle, usability, professionalism, and the ultimate success of project management planning. Studio. Prerequisites: Consent of department chair, and GAME 431, Degree Project: R&D.

GAME 434 PROFESSIONAL PRACTICES OF THE GAME INDUSTRY

3 UNITS

Students prepare for the challenges of succeeding in the competitive video game industry. Topics include the current economics and structure of the industry, roles and skill sets within team structures, creative processes, and business practices such as publishing and marketing. Students will develop their career goals and abilities to effectively assess prospective employers to identify the best possible matches. Studio. Prerequisites: Consent of department chair and GAME 431, Degree Project: R&D.

CURRICULUM MAP

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

INTRODUCED	DEVELOPED	PRACTICED	ACCOMPLISHED	ASSESSMENT

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Game Art & Design (BFA)

Emphasis on Art

Strategic Principles		GAME 101 Game Design Fundamentals	GAME 105 3D Art Fundamentals	FOUN 101 Beginning Drawing	GDES 107 Digital Practice	ANIM 100 Animation Principles	GAME 114 Introduction to Game Engines	GAME 140 Environmental Design & Modeling	GAME 237 Material, Lighting & Rendering	ANIM 211 Storyboarding	GAME 224 History of Games: 20th Century	ANIM 204 Sophomore Studio : Layout	PROGRESS PORTFORLIO REVIEW	ANIM 221 Character Design	GAME 238 Character Design & Modeling	GAME 307 Character Rigging	GAME 304 Sound Synthesis & Design for Games	GAME 308 3D Cinematic Animation	ANIM 340 Visual Development	GAME 309 3D Game Animation	GAME 434 Professional Practices of the Game Industry	GAME 431 Degree Project: R&D	GAME 432 Degree Project: Production	GAME 390 Internship
Strategic Principles		12	12	12	12	12	12	12	12	12	124	12		12	12	12	12	12	12	12	124	12	12	
Demonstrate command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.																								
Understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.																								
Understand the processes for the development and coordination of digitally based art and design strategies (design docs, flowcharts, block diagrams, concept mapping, etc.)																								
Understand history, theory, and criticism in narrative film, animation, and digital art and game design.																								
Understand the interaction of art and technology in game design.																								
Develop the ability to work effectively in teams on a collaborative project.																								

CURRICULUM MAP

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

INTRODUCED	DEVELOPED	PRACTICED	ACCOMPLISHED	ASSESSMENT

STRATEGIC PRINCIPLES							
1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

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

LEARNING OUTCOMES

Strategic Principles		GAME 101 Game Design Fundamentals	GAME 105 3D Art Fundamentals	FOUN 101 Beginning Drawing	GDES 107 Digital Practice	GAME 106 Game Code Fundamentals	GAME 112 Game Design Documentation	GAME 114 Introduction to Game Engines	FILM 104 Sound for Film	FILM 200 Screenwriting 1	GAME 224 History of Games: 20th Century	PROGRESS PORTFORLIO REVIEW	GAME 211 Game Level Design	GAME 221 Prototyping	GAME 222 Game Player Analysis	GAME 240 Networked Game Development	GAME 304 Sound Synthesis & Design for Games	GAME 321 User Interface Design	GAME 323 Story Development for Interactive Media	GAME 332 Experimental Technology for Games	GAME 434 Professional Practices of the Game Industry	GAME 431 Degree Project: R&D	GAME 432 Degree Project: Production	GAME 390 Internship
Strategic Principles		12	12	12	12	12	12	12	12	12	124		12	12	12	12	12	12	12	12	124	12	12	
Demonstrate command of the visual, spatial, sound, motion, interactive, and temporal elements of digital game art and design.																								
Understand game technologies (hardware and software); appropriateness for story, functional, and strategic applications; and influences on game audiences.																								
Understand the processes for the development and coordination of digitally based art and design strategies (design docs, flowcharts, block diagrams, concept mapping, etc.)																								
Understand history, theory, and criticism in narrative film, animation, and digital art and game design.																								
Understand the interaction of art and technology in game design.																								
Develop the ability to work effectively in teams on a collaborative project.																								

Graphic Design (BFA)

Behnoush McKay, MFA, **Department Chair**

Accreditation: National Association of Schools of Arts & Design (NASAD)

Woodbury University offers a four-year Bachelor of Fine Arts degree in Graphic Design. Included in the University's accreditation by the National Association of Schools of Art and Design, the program provides students with a professional education that prepares graduates with 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 by 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 method becomes part of the student's design process. Through this process, students learn how to convey their personal voices and take initiative in advancing their education.

Small class size allows individual attention from the faculty and advances the student's learning experience. Students learn through research, sequential development, the study of current visual communication topics, projects that simulate professional practice, and 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 of particular 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 Graphic Design 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 who can analyze communication problems, articulate ideas in visual form, and produce effective design solutions by developing their individual talents, potential, and personal voices. We prepare innovative graduates via mastery of the analytical, conceptual, creative, and technical skills required to advance the practice of graphic design and contribute responsibly in a global community.

PROGRAM LEARNING OUTCOMES

HISTORY AND THEORY

Students will demonstrate understanding of how communication theories, principles, and processes have evolved through history, and use this knowledge to address various types of contemporary problems. They will demonstrate fluency in the use of the formal vocabulary and concepts of design and critical theory—including content, elements, structure, style, and technology—in response to visual communication problems.

RESEARCH AND INQUIRY
Students will cultivate research capabilities and skills such as using databases, asking questions, observing users, and developing prototypes. They will use analytical tools to construct appropriate visual representations in the execution of research activities. They will interpret research findings practically and apply them in design development. They will support design decisions with quantitative and qualitative research findings at various stages of project development and presentation. They will demonstrate the ability to frame and conduct investigations in terms of people, activities, and their settings—including determining people's wants, needs, and patterns of behavior—and develop design responses that respect the social and cultural differences among users of design in local and global contexts.

STRATEGY AND PLANNING
Students will demonstrate an ability to understand and develop strategies for planning, producing, and disseminating visual communications. They will demonstrate functional knowledge of creative approaches, and the analytical ability to utilize such approaches to identify communication opportunities and generate alternative solutions. They will exhibit the ability to plan the design process and construct narratives and scenarios for describing user experiences.

DESIGN COMMUNICATION
Students will demonstrate the ability to develop informed considerations of the spatial, temporal, and kinesthetic relationships among form, meaning, and behavior, and apply them to the development of various types of visual communication design projects. They will demonstrate the ability to use typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects. They will demonstrate understanding of design at different scales, ranging from components to systems, and from artifacts to experiences.

TECHNOLOGY
Students will demonstrate the ability to conduct critical evaluations of different technologies in specific design-problem contexts, including the placement of technical issues in the service of human-centered priorities and matching relationships between technologies and the people expected to use them. They will exhibit the ability to recognize and analyze social, cultural, and economic implications of technology on message creation and production, as well as human behavior, and to incorporate solutions into design decisions.

PROFESSIONAL PRACTICE
Students will demonstrate functional knowledge of professional design practices and processes, including professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights. They will demonstrate design criticism through analysis of their own and others' work. They will work productively as team members. They will demonstrate proficiency in both verbal and visual presentation.

LAB FEES
Some courses require a lab fee, which is applied to instructional supplies utilized in the studio. Specific fees are outlined in the Fee section of the catalog.

Curriculum Summary
GRAPHIC DESIGN MAJOR CURRICULUM
Bachelor of Fine Arts (BFA)

	Units
Major (M)	71
General Education/Integrative Learning (GE)	49
Unrestricted electives (UE)	5
Minimum semester hours required	**125**

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR
Fall Semester

FOUN 101	Beginning Drawing	3 M
GDES 107	Digital Practice	3 M
GDES 106	Graphic Design I	2M
WRIT 111	Academic Writing I	3 GE
____ ___	Unrestricted Elective	3 UE

Spring Semester

FOUN 102	Design and Composition	3 M
GDES 116	Typography I	3 M
GDES 240	Photography I	3 M
GDES 260	History of Graphic Design I	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE

SECOND YEAR

Fall Semester

FOUN 106	Color Theory and Interaction	3 M
GDES 207	Digital Media	3 M
GDES 216	Typography II	3 M
GDES 256	Interaction Design I	3 M
COMM 120	Public Speaking	3 GE

Spring Semester

GDES 356	Interaction Design II	3 M
GDES 285	Logo and Identity Design	3 M
GDES 288	Graphic Design II	3 M
GDES 289	Progress Portfolio	0 M
COMM 120	Public Speaking	3 GE
PSYC 200	Introduction to Psychology	3 GE
MATH 2XX	Mathematics	3 GE

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

THIRD YEAR

Fall Semester

GDES 310	Information Design	3 M
GDES 315	Package Design	3 M
GDES 391	Design Symposia I	1 M
INDS 1XX	Interdisciplinary Course	3 GE
ENVT 220	Environmental Studies	3 GE
ARTH XXX	Art or Design History Course	3 GE

Spring Semester

GDES 396	User Experience Design	3 M
GDES 388	Graphic Design 3	3 M
GDES 491	Degree Project Research	3 M
_____	Natural Science with Lab	3 GE
_____	Humanities Course	3 GE
INDS 3XX	Transdisciplinary Seminar	3 GE
CAREER	Career Experience	0 M

FOURTH YEAR

Fall Semester

GDES 417	Typography III	3 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
___3____	INDS or Principles Elective	3 GE

Spring Semester

GDES 450	Professional Practice	2 M
GDES 485	Portfolio Presentation	3 M
GDES 4XX	Graphic Design Focus Elective	3 M
_____	Social Science Course	3 GE
ARTH	Art or Design History Course	3 GE
_____	Unrestricted Elective	2 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 Design

ASSESSMENT PROCESS

Student performance and achievement in Graphic Design is evaluated systemically throughout the program, through ongoing assessment strategies that involve Cornerstone, Milestone 1 and 2, and Capstone levels. Each year the department specifies key areas for measured assessment of student learning outcomes that involve not only programmatic outcomes, but also core competencies and institutional outcomes. The five core competencies include Oral Communication, Written Communication, Information Literacy, Quantitative Reasoning, and Critical Thinking. Institutional learning outcomes include Design Thinking, Civic Engagement, Transdisciplinarity, and Entrepreneurship. The processes provide a vehicle to assure program quality and promote continuous progress in the effectiveness of teaching, the improvement of student work, and the design of the curriculum. Evidence of learning in the discipline 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 students' mastery of learning outcomes, and their development since the Progress Portfolio Review. A final assessment evaluating the students' preparedness for professional design environments is conducted via internship host companies.

PORTFOLIO REQUIREMENT

Freshman Students

Applicants are encouraged to submit a portfolio that demonstrates their artistic perspective and range of skills to help their Woodbury University professors better understand how to assist them in reaching both their academic and professional goals. The portfolio should include a minimum of seven pieces including drawings or sketches, paintings, photographs, collages, typographic layouts, or any color studies or general design projects. Combinations of finished pieces and sketches are acceptable.

Transfer Students

Transfer students are required to submit a digital portfolio of their work to the Graphic Design department. A range of work is preferable and can include drawings or sketches, graphic design projects, typographic layouts, paintings, photographs, collages, color studies, or any general design projects. The portfolio should include a minimum of ten pieces and demonstrate the applicant's artistic perspective, range of skills, and exhibit a grasp of an issue or individual point of view. It should include a description of the work, along with any project specifications or requirements. Each piece of work should be dated with the date of completion.

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 communication. Portfolios are reviewed by a panel comprised of design faculty members and the department chair. GDES 289, Progress Portfolio, is a prerequisite for GDES 310, Information Design. Students who do not pass 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 GDES 491, Degree Project Research, in which students develop a proposal for their degree project. The course is broken into four modules that deal with the components of the Graphic Design project: topic development, research and information analysis, conceptual thesis, and contextual framework.

CAPSTONE COURSES

In order to illustrate required professional and design competencies before graduation, students must successfully pass GDES 491, Degree Project Research; GDES 492, Degree Project; and GDES 485, Portfolio Presentation. GDES 492 is the program's capstone project. Capstone projects provide students with the 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, clearly resolved level of work representative of 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 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 their senior year, students develop their professional portfolios, which are also reviewed by industry professionals and assessed by faculty members 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

Below-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 during their education. Additionally, they are exposed to the operations of professional practice via 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, or publishing or marketing company. The internship or Career Experience 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 in order to help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

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 other exhibitions exploring a variety of topics including social and cultural 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 by 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 Affiliations

The Woodbury University Graphic Design program is affiliated with AIGA, the professional association for design, whose mission is to advance design as a professional craft, strategic tool, and vital cultural force. Students, with a faculty sponsor, run the Woodbury University AIGA student group. Officers are elected from the student body each year to plan local networking and fundraising events for

the group. Students participate in the local Los Angeles chapter events, including studio tours, guest speakers, scholarship competitions, exhibitions, conferences, and portfolio review events. They also 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, as demonstrated by the following:

- Proficiency in computer systems operations, including communications, upgrades, and management;
- Proficiency in internet research, through completion of LSCI 105, Information Theory and Practice, or appropriate equivalent. Bibliographic documentation of database use and citation of webbased sources is required in all Graphic Design courses;
- Proficiency in word processing, document formatting, and file management for both print and digital distribution;
- 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 access to 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 II. However, it is strongly recommended for first-semester studio courses as well. 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, Color and Composition)

GDES 106	Graphic Design I	2 units
GDES 107	Digital Practice	3 units
GDES 116	Typography I	3 units
GDES 216	Typography II	3 units
GDES 288	Graphic Design II	3 units
GDES 391	Design Symposia I	1 unit
GDES 289	Progress Portfolio	0 units

Graphic Design Minor for Architecture and other Design Majors

(Minor students exempt from FOUN 103, Color and Composition)

GDES 116	Typography I	3 units
GDES 216	Typography II	3 units
GDES 288	Graphic Design II	3 units
GDES 285	Logo and Identity Design	3 units
GDES 289	Progress Portfolio	0 units

Select one from (3 units each):

GDES 207	Digital Media	3 units
GDES 240	Digital Photography	3 units
GDES 315	Package Design	3 units
GDES 310	Information Design	3 units
GDES 256	Interaction Design I	3 units
GDES 414	Environmental Graphics	3 units
GDES 430	Advertising Design	3 units
GDES 446	Entertainment Design	3 units
GDES 447	Motion Design	3 units

Course Descriptions

GDES 100 INTRODUCTION TO GRAPHIC DESIGN

2 UNITS

This course is an introduction to the fundamentals of graphic design and an 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 I

2 UNITS

Introduction to the field of graphic design exploring the creation and function of design as a tool of communication, including issues of information, concept and execution. Emphasis will be placed on understanding principles of visual organization and typography. Study of the elements of design as applied to graphic design problem solving. Studio. Prerequisites: None.

GDES 107 DIGITAL PRACTICE

3 UNITS

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

GDES 116 TYPOGRAPHY I

3 UNITS

This course is an introduction to the fundamentals of typography, including its theory, practice, technology, and history. Emphases is on the study and practice of typographic vocabulary, anatomy, proportion, grids, hierarchy, and legibility in type applications. Students will analyze typographic solutions and their impact on visual communication messaging. Studio. Prerequisite: None.

GDES 207 DIGITAL MEDIA

3 UNITS

This is an intermediate course in the study and practice of software applications used for the design and production of multi-page documents and motion-based design. Emphases on digital visual effects, motion graphics, and compositing. Commercial printing processes, including digital pre-press and post-press applications, also are covered. Studio. Prerequisite: GDES 107, Digital Practice. Transfer students may take GDES 207 concurrently with GDES 107, Digital Practice.

GDES 216 TYPOGRAPHY II

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: GDES 116, Typography I.

GDES 240 PHOTOGRAPHY I

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 applications including image editing, printing, and color management. Studio. Prerequisite: None.

GDES 250 SCREEN PRINTING I

3 UNITS

This course is an intermediate studio featuring the exploration and study of the screen printing process covering 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 develop a contemporary industry overview. Individual study and investigation of special interests will be encouraged. Studio. Prerequisite: Sophomore standing.

GDES 256 INTERACTION DESIGN I

3 UNITS

This course is an intermediate studio exploring best practices and current trends of front-end web development, and will include experimentation with various methods of organization and the mapping of information to integrate layers of content into non-linear, interactive narration. Studio. Prerequisite: GDES 107, Digital Practice and GDES 116, Typography I.

GDES 260 HISTORY OF GRAPHIC DESIGN I

3 UNITS

This course provides a study of the historical evolution of graphic design and visual communication from the Industrial Revolution to the current era. Through the perspective of Modernism, students will examine how graphic design has responded to and continues to affect cultural, social, political, and technological developments.. Late Modern, Postmodern, and contemporary movements are covered via analysis ofkey national and international practitioners

to explore how the field has been affected by advancements in design theory and technology. Students will discuss the work of major individual designers' and their stylistic approaches to visual communication and messaging.
Lecture. Prerequisite: WRIT 111, Academic Writing I.

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. Emphases on the application of logotypes and typographic issues in logo design as well as style manuals and collateral applications. Studio. Prerequisite: GDES 216, Typography II.

GDES 288 GRAPHIC DESIGN II

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. Emphases on conceptual thinking, visual organization/composition, information hierarchy, symbolic representation, and the construction of meaningful images. Studio. Prerequisites: FOUN 106, Color Theory and Interaction; GDES 106, Graphic Design I; GDES 116, Typography I; and GDES 107, Digital Practice. Required co-requisite: GDES 289, Progress Portfolio.

GDES 289 PROGRESS PORTFOLIO

0 UNITS

Required as a co-requisite to GDES 288, Graphic Design II, students will develop portfolios of work from each major design studio completed. They will complete a reflective self-assessment evaluating their strengths, weaknesses, and performance in lower-division studios. Students will be assessed for their progress in the program and readiness for upper-division studios. Studio. Prerequisites: FOUN 106, Color Theory and Interaction; GDES 106, Graphic Design I; GDES 116, Typography I; and GDES 107, Digital Practice. Co-requisite: GDES 288, Graphic Design II.

GDES 310 INFORMATION DESIGN

3 UNITS

This is an intermediate studio course in graphic design exploring the fundamental theories and methodologies of communicating information visually. Students will examine the development of creative design solutions involving research, information analysis, and problem solving in consideration of context, concept, narrative, audience, and process. Studio. Prerequisites: GDES 288, Graphic Design II; GDES 289, Progress Portfolio;, and GDES 260, History of Graphic Design.

GDES 315 PACKAGE DESIGN

3 UNITS

This is an intermediate studio investigating the process of package design, including research, conceptual development, and design applications. Students will examine materials and processes relative to the development of forms and graphics for packaging. Through understanding of the qualities inherent in various materials, they will design a variety of packaging solutions dealing with shape, form, and volume. Marketing issues such as client needs, product placement, and package function will be covered. Studio. Prerequisite: GDES 288, Graphic Design II.

GDES 340 PHOTOGRAPHY II: PHOTOGRAPHIC PRACTICE

3 UNITS

This course is a continuation of photographic study, exploring technique, in-studio and other lighting options, and presentation/professional practices. Emphases placed on the continuation of the contemporary photographic series, portfolio development, post-visualization, and materials, with a basic introduction to photographic theory. Studio. Prerequisite: GDES 240, Photography I.

GDES 342 PHOTOGRAPHIC STUDIO AND ALTERNATIVE PRACTICE

3 UNITS

This is a course in intermediate challenges in studio photography for both commercial and creative applications, 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, and includes basic studio lighting techniques for digital camera operation. Studio. Prerequisite: GDES 240, Photography I.

GDES 356 INTERACTION DESIGN II
3 UNITS

This is an advanced studio course exploring the design of web-based user interface applications across multiple devices. Emphases placed on the design of navigational structures and systems, audience, organization of information, and access to web applications. These applications and structures will be evaluated for their responsiveness and usability across multiple devices. Studio. Prerequisites: GDES 216, Typography II, and GDES 256, Interaction Design I.

GDES 360 SCREEN PRINTING II
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 and focusing on inks, imaging techniques, and stencil systems. Students will develop designs and investigate surfaces and substrates to communicate or create a unique design assemblage. Individual research and investigation of special interests will be required. Students will produce a major work as it applies to their individual major study. Focus will be on the research and originality of the submission. Studio. Prerequisite: GDES 250, Screen Printing I.

GDES 388 GRAPHIC DESIGN III
3 UNITS

This is an advanced studio providing a civically engaged experience 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 materials are also examined. Students will present and receive feedback from the sponsoring client in a professional format. Studio. Prerequisite: GDES 288, Graphic Design II.

GDES 390 INTERNSHIP
1-4 UNITS

Students will participate in 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: GDES 310, Information Design.

GDES 391 DESIGN SYMPOSIA I
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 these experiences. Lecture. Prerequisite: GDES 288, Graphic Design II.

GDES 392 DESIGN SYMPOSIA II
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 GDES 391, Design Symposia I. Students will attend lectures, museums, galleries, exhibitions, or other events exploring a variety of topics, and analyze and discuss these experiences. Readings and discussion of the experiences will enhance the analytical perspective of the student. Lecture. Prerequisite: GDES 391, Design Symposia I.

GDES 396 USER EXPERIENCE DESIGN
3 UNITS

This studio course introduces contemporary design practices for addressing the design of interfaces and systems with a user-centered focus. The process involves basic knowledge of means for considering, evaluating, and anticipating the consequences of design action in a variety of systems. It will lead students to become critical users of technology, able to match technological choices to specific problems in their respective contexts, and invent systems through which users can create their own experiences. Studio. Prerequisites: GDES 310, Information Design and GDES 356, Interaction Design II.

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, way-finding systems, displays, and exhibits, as well as the exploration of fabrication methods and materials. Studio. Prerequisites: GDES 288, Graphic Design II, and GDES 289, Progress Portfolio.

GDES 417 TYPOGRAPHY III
3 UNITS

This is an advanced studio course that explores experimental typographic applications in 2D, 3D, and motion formats. Students will develop and design concepts that challenge traditional typographic aesthetics, and investigate experimental approaches to create unique designs using typography as an expressive element. They will explore the full potential of typography to express different forms of analytical and creative content. Emphasis is placed on the interpretation of language and information as well as personal expression. Studio. Prerequisite: GDES 288, Graphic Design II.

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 analysis of specific client needs to create effective and targeted advertising for both print and electronic media. Employing research and design development, students will create projects in response to the social and cultural human factors that impact consumers. Studio. Prerequisites: GDES 288, Graphic Design 2, and 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 in both print layout and digital mediums. Studio. Prerequisites: GDES 288, Graphic Design II and GDES 289, Progress Portfolio.

GDES 446 ENTERTAINMENT DESIGN
3 UNITS

This is an advanced design studio exploring graphic applications in the entertainment business. Students will study industry marketing techniques through exploration of theatrical, video game, and music-related projects. Studio. Prerequisites: GDES 288, Graphic Design II; GDES 289, Progress Portfolio; and GDES 240, Photography I.

GDES 447 MOTION DESIGN
3 UNITS

This is an intermediate studio exploring motion design with an emphasis on narrative structure relative 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. Prerequisites: GDES 288, Graphic Design II; GDES 289, Progress Portfolio; and GDES 356, Interaction Design II.

GDES 450 PROFESSIONAL PRACTICE
2 UNITS

This is an examination of business procedures used in the graphic design industry. Students will develop formal business and marketing plans with graphic components that include identity and promotional elements. Emphases placed on entrepreneurial strategies, professional issues and relationships, project procedures, business management, ethical issues, copyright, contracts, and pricing. Studio. Prerequisites: GDES 288, Graphic Design II; and WRIT 112, 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 student's graphic design portfolio in both print and digital mediums. Emphasis is placed on review and critique, as well as portfolio development in both print and digital formats. Students will augment their portfolio with a career-focused project. Presentation and interviewing techniques, including resume preparation, job search issues, networking, references, and salary negotiation also are covered. Studio. Prerequisite: GDES 310, Information Design.

GDES 491 DEGREE PROJECT RESEARCH

2 UNITS

Through the study of design research methodology and theoretical concepts, students develop a proposal for their capstone degree project. Emphases placed on comprehensive research, subject and design analysis, audience identification, and feasibility of design applications. Students will examine the usefulness, usability, desirability, technological feasibility, economic viability, and sustainability of their proposed projects. Studio. Prerequisite: GDES 310, Information Design.

GDES 492 DEGREE PROJECT (CAPSTONE)

3 UNITS

Through the process of Inquiry Learning, involving exploration, questioning, making discoveries, and testing the reliability and validity of these discoveries, students will transform a self-initiated research proposal into a visual communication project. The capstone course emphasizes both critical and design thinking and is broken into four modules that involve topic development, information gathering and analysis, conceptual thesis, and contextual framework. Studio. Prerequisite: GDES 491, Degree Project Research.

GDES 299, 399, 499 INDEPENDENT STUDY

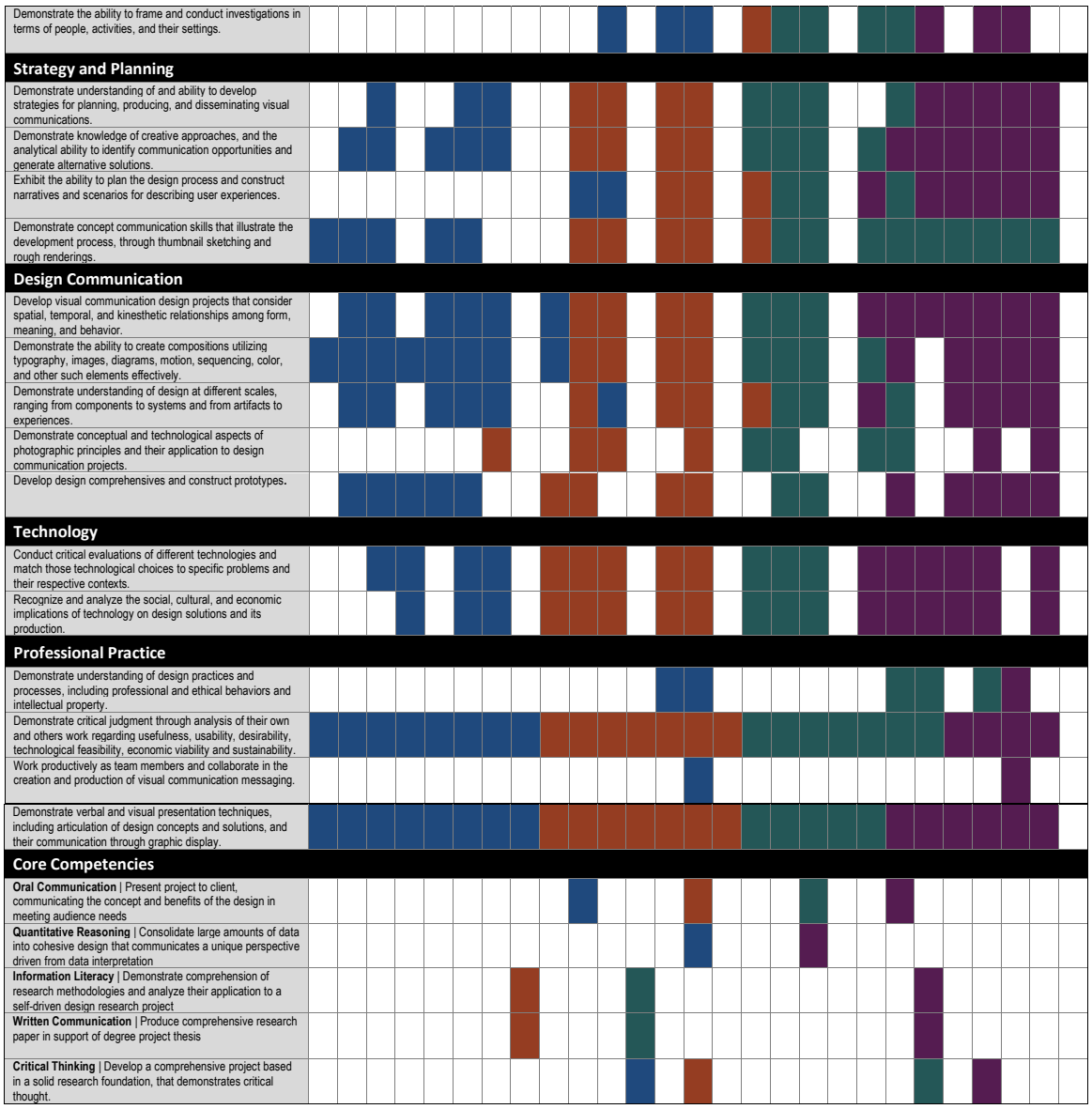
1-4 UNITS

This is an individual studio investigation into 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. No more than ten units of credit may be given for independent study courses toward the BFA degree. Prerequisite: Independent Study contract.

(PART 1 OF 2)

Curricular Map	Emerging					Developing						Applied				Accomplished							Assessment				
graphic design — Major Courses	FOUN101 Beginning Drawing	FOUN102 Design & Composition	GDES106 Graphic Design 1	GDES107 Digital Practice	FOUN106 Color Theory &	GDES116 Typography 1	GDES240 Digital Photography	GDES260 Hist. Graphic Design	GDES207 Digital Media	GDES216 Typography 2	GDES256 Interaction Design 1	Art and Design History Course	GDE285 Logo and Identity Design	GDES288 Graphic Design 2	GDES289 Progress Portfolio	GDES356 Interaction Design 2	GDES310 Information Design	GDES315 Package Design	GDES391 Design Symposia	GDES396 User Experience Design	GDES388 Graphic Design 3	GDES491 Degree Project Research	GDES417 Typography 3	GDES492 Degree Project	GDES450 Professional Practice	GDES485 Portfolio Presentation	Career Experience
Program Outcomes																											
University Pillars																											
DESIGN THINKING | Demonstrate the iterative process to create impactful, innovative solutions in the production of visual communication messaging.														■			■			■	■	■		■			
CIVIC ENGAGEMENT | Apply critical knowledge, skills and values to real-world projects and experiences that strengthen communities.														■			■				■						
TRANSDISCIPLINARITY | Integrate multiple perspectives and practices into the creative process to develop approaches that are versatile and broadly informed.								■				■												■			
ENTREPRENEURSHIP | Gain knowledge of industry business practices to create opportunities for actionable growth and success in the work environment.																					■				■		
History and Theory																											
Demonstrate understanding of how communication theories, principles, and processes have evolved through history.								■				■										■		■			
Demonstrate fluency in the use of the formal vocabulary and concepts of design and critical theory in response to communication problems.								■				■		■								■					
Research and Inquiry																											
Demonstrate research capabilities and skills such as using databases, asking questions, and observing users.			■			■	■	■		■	■	■	■	■		■	■	■	■	■	■	■		■	■		
Interpret research findings and use analytical tools to construct appropriate visual representations in the execution of research activities.						■	■	■		■	■	■	■	■		■	■	■	■	■	■	■		■	■		
Support design decisions with quantitative and qualitative research findings at various stages of project development and presentation.												■				■	■				■			■			

(PART 2 OF 2)


Demonstrate the ability to frame and conduct investigations in terms of people, activities, and their settings.
Strategy and Planning
Demonstrate understanding of and ability to develop strategies for planning, producing, and disseminating visual communications.
Demonstrate knowledge of creative approaches, and the analytical ability to identify communication opportunities and generate alternative solutions.
Exhibit the ability to plan the design process and construct narratives and scenarios for describing user experiences.
Demonstrate concept communication skills that illustrate the development process, through thumbnail sketching and rough renderings.
Design Communication
Develop visual communication design projects that consider spatial, temporal, and kinesthetic relationships among form, meaning, and behavior.
Demonstrate the ability to create compositions utilizing typography, images, diagrams, motion, sequencing, color, and other such elements effectively.
Demonstrate understanding of design at different scales, ranging from components to systems and from artifacts to experiences.
Demonstrate conceptual and technological aspects of photographic principles and their application to design communication projects.
Develop design comprehensives and construct prototypes.
Technology
Conduct critical evaluations of different technologies and match those technological choices to specific problems and their respective contexts.
Recognize and analyze the social, cultural, and economic implications of technology on design solutions and its production.
Professional Practice
Demonstrate understanding of design practices and processes, including professional and ethical behaviors and intellectual property.
Demonstrate critical judgment through analysis of their own and others work regarding usefulness, usability, desirability, technological feasibility, economic viability and sustainability.
Work productively as team members and collaborate in the creation and production of visual communication messaging.
Demonstrate verbal and visual presentation techniques, including articulation of design concepts and solutions, and their communication through graphic display.
Core Competencies
Oral Communication | Present project to client, communicating the concept and benefits of the design in meeting audience needs
Quantitative Reasoning | Consolidate large amounts of data into cohesive design that communicates a unique perspective driven from data interpretation
Information Literacy | Demonstrate comprehension of research methodologies and analyze their application to a self-driven design research project
Written Communication | Produce comprehensive research paper in support of degree project thesis
Critical Thinking | Develop a comprehensive project based in a solid research foundation, that demonstrates critical thought.

Psychology
(BA)

D. Joye Swan, PhD, **Department Co-Chair**
Michael Faber, PhD, **Department Co-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. Psychology students investigate the intricacies of human development, consider the effects of mental illness on individuals, confront issues of competition, cooperation, and conformity within social settings, and explore mechanisms of influence in the media and their environments. 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 receive a strong foundation in psychological theory and application that successfully prepares them to continue their education at the graduate school level and enables development of the skills necessary to design, implement, statistically analyze, and write research studies. At the same time, the program's emphasis on critical thinking and social behavior is designed to complement any career path involving human interaction. 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.

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 advisor that may better meet their career goals.

MISSION

The mission of the Woodbury University psychology program is to develop critical thinkers who are introspective and proactive lifelong learners, and who are demonstrably learned in the field. The program values a practical perspective with which students are encouraged to apply their knowledge to novel situations and to the amelioration of social problems. Students are well-prepared by the program 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:

- Demonstrate strong content knowledge across the breadth of the psychology discipline.
- Exhibit sound critical thinking skills, including the systematic weighing of evidence and analysis of arguments.
- Apply the knowledge of psychology creatively to real-world problems.
- Develop the ability to design, conduct, and evaluate scientific research.
- Develop the ability to engage in collaborative working and learning.
- Display practiced, discipline-specific writing skills.
- Demonstrate computer application skills in acquiring, organizing, analyzing, and presenting data and information.

Curriculum Summary

PSYCHOLOGY MAJOR CURRICULUM

Bachelor of Arts (BA)

	Units
Major (M)	56
General Education/Integrative Learning (GE)	46
Unrestricted Electives (UE)	18
Minimum Semester Hours Required	**120**

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester

WRIT 111	Academic Writing I	3 GE
COMM 120	Public Speaking	3 GE
COMM 100	Intro to Media Studies	
	OR	
COMM 203	Communication Theory	3 GE
PSYC 102	Foundations in Critical Thinking	1 M
PSYC 103	Careers and Pathways in Psychology	1 M
PSYC 104	History of Psychological Science	1 M
_____	Unrestricted Elective	3 UE

Spring Semester

PSYC 200	Introduction to Psychology	3 M
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
INDS 1__	Interdisciplinary Core course	3 GE
____ ___	General Education Elective	3 GE

SECOND YEAR

Fall Semester

PSYC 210	Developmental Psychology	3 M
____ ___	Social Science Course	3 GE
____ 3__	General Education Elective	3 GE
ENVT 220	Environmental Studies	3 GE
____ ___	Unrestricted Elective	3 UE

Spring Semester

PSYC 300	Social Psychology	3 M
PSYC 305	Personality	3 M
PHIL 210	Ethical Systems	3 GE
____ ___	Unrestricted Elective	3 UE
____ ___	Natural Science with Lab	3 GE

THIRD YEAR

Fall Semester

PSYC 306	Influence and Persuasion	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 3XX	Psychology Major Elective	3 M
COMM 2__	Communication Elective	3 GE
____ ___	Unrestricted Elective	3 UE

Spring Semester

PSYC 221	Statistics for the Behavioral Sciences	3 GE
PSYC 309	Abnormal Psychology	3 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 330	Foundations in Research Methods	3 M
INDS 3__	Transdisciplinary Seminar	3 GE

FOURTH YEAR

Fall Semester

PSYC 331	Advanced Statistics for the Behavioral Sciences	4 M
PSYC 3__	Psychology Major Elective	3 M
PSYC 402	Advanced Research Methods	4 M
____ ___	Unrestricted Elective	3 UE
____ ___	Unrestricted Elective	3 UE

Spring Semester

PSYC 3___	Psychology Major Elective	3 M
PSYC 3___	Psychology Major Elective	3 M
PSYC 410	Senior Thesis	3 M
PSYC 490	Internship	3 M
_____ 3__	General Education Elective	3 GE

COURSES THAT MEET PSYCHOLOGY ELECTIVE REQUIREMENT

Students must complete six courses from the following:

PSYC 311	Human Sexuality
PSYC 312	Environmental Psychology
PSYC 313	Cognition
PSYC 314	Psychology of Gender
	OR
COMM 327	Gender and Communication
PSYC 316	Cross-Cultural Psychology
PSYC 317	Media Psychology
PSYC 318	Consumer Behavior
PSYC 319	Introduction to Counseling
PSYC 320	Sensation and Perception
PSYC 321	Neuropsychology
PSYC 322	Marriage and Intimacy
PSYC 323	Psychology of Evil
PSYC 324	Psychology of Fear
PSYC 325	Psychology of Fashion
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 acquiring knowledge and abilities related to the field. These courses are rigorous and writing-intensive, requiring students to produce an extensive written project. In the psychology major, the marker courses are PSYC 300, Social Psychology, and PSYC 402, Advanced Research Methods.

CAPSTONE COURSE

The Capstone Course of the major is the Senior Thesis (PSYC 410), for which 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 professionals 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 that 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 Method 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, Introduction to Psychology; PSYC 300, Social Psychology; PSYC 221, Statistics for the Behavioral Sciences; PSYC 330, Foundations in Research Methods; PSYC 402, Advanced Research Methods; and PSYC 410, Senior Thesis. A psychology major receiving a grade below the standard 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 specific areas in which they may be planning careers or may intend to specialize during graduate school. This allows students a "try before you buy" opportunity to make sure that a particular area of psychology is a good fit.

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 and help students connect with employers through

internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

It is the philosophy of the Psychology Department that students be exposed to both theoretical and professional aspects of the discipline. Students will become acquainted with current psychological theories and emerging trends and movements in the field.

Internship/Field Experience
Prior to graduation, students must complete 120 hours of internship or field experience at a relevant and pre-approved venue.

Professional Research Conferences
Students are required to submit their Senior Thesis projects for presentation at a professional, peer-reviewed psychological conference.

Professional Affiliation
The Woodbury University psychology program is a member chapter of Psi Chi, the international honor society in psychology. Students meeting academic and service eligibility requirements are inducted annually into lifetime memberships 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 administrators and course instructors.
- Proficiency in internet research, through completion of all writing-intensive courses requiring research papers. These courses include especially PSYC 200, Introduction to Psychology; PSYC 330, Foundations in Research Methods; PSYC 402, Advanced Research Methods; and PSYC 410, Senior Thesis.
- Proficiency in word processing, as 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 the SPSS data-processing program, through the completion of PSYC 221, Statistics for the Behavioral Sciences; PSYC 331, Advanced Statistics for the Behavioral Sciences; PSYC 402, Advanced Research Methods; and PSYC 410, Senior Thesis.
- Proficiency in the use of PowerPoint and other presentation software through the completion of courses including, but not limited to, PSYC 402 and PSYC 410.
- Proficiency in searching databases for research articles and books, as verified through research assignments and essays that are submitted in almost all 300-level (and above) psychology courses.

STUDENT COMPUTER REQUIREMENTS

Students are responsible for maintaining University email and ISP accounts; student-owned computers used on campus should have network and/or wireless cards for access to the University's wireless network. SPSS is available on all on-campus computers.

PSYCHOLOGY MINOR REQUIREMENTS

Select four from the following courses:

PSYC 300	Social Psychology
PSYC 305	Personality
PSYC 306	Influence and Persuasion
PSYC 309	Abnormal Psychology
PSYC 311	Human Sexuality
PSYC 313	Cognition
PSYC 314	Psychology of Gender
PSYC 316	Cross-Cultural Psychology
PSYC 317	Media Psychology
PSYC 318	Consumer Behavior
PSYC 319	Introduction to Counseling
PSYC 320	Sensation and Perception
PSYC 321	Neuropsychology
PSYC 322	Marriage and Intimacy
PSYC 323	Psychology of Evil
PSYC 324	Psychology of Fear
PSYC 325	Psychology of Fashion
PSYC 370	Topics in Psychology

Course Descriptions

PSYC 102 FOUNDATIONS IN CRITICAL THINKING

1 UNIT

Critical thinking is the process of evaluating our own beliefs as well as the beliefs of others. In this course, we will explore principles of critical thinking,

focusing on topics including systemic biases in thinking, gullibility, foolishness, clarity, insight, and, generally, why intelligent, rational people can make bad decisions. We will focus specifically on how taking a scientific perspective on psychology sheds light on both the strengths and weaknesses of our thinking. Lecture.

PSYC 103 CAREERS AND PATHWAYS IN PSYCHOLOGY

1 UNIT

I just declared psychology as my major. What can I do with it? Do I need to go to graduate school to be a psychologist? I'm a psychology major but I'm not sure what I want to do. Can you make money in psychology? I like listening to people's problems and I'm a good listener, so psychology is the obvious choice for me, right? I don't like listening to people's problems; is psychology the wrong choice for me? Students often end up in psychology because they aren't sure what they want to do, so this seems like as good a place as any to spend some time (beats a microeconomics class, right?). Or, they think they know exactly what they want to do based on what they think psychology is (people lying on your furniture and telling you their problems, right?). This class aims to confirm and dispel these and other ideas while broadening your view of psychology and the myriad of career options open to psychology majors. Lecture.

PSYC 104 HISTORY OF PSYCHOLOGICAL SCIENCE

1 UNIT

This course presents a brief history of activities of the previous two centuries related to the development of psychology, from its origins in philosophy and the natural sciences, to its inception, refinement, and emergence as a massively influential and diverse scientific field dedicated to studying human thought and behavior. We will concentrate less on the names and lives of the men and women considered to be "great" psychologists and more on the contextual, cultural, political, and professional forces that have influenced their ideas, as well as the overall direction of the field. The primary aim of this course is to provide students with a solid picture of what psychology is and where it is going by studying where it has been. Lecture.

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. Majors must pass this class with a grade of "C" or better.

PSYC 210 DEVELOPMENTAL PSYCHOLOGY

3 UNITS

This course focuses on the study of 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 lifespan. Lecture. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 THE BEHAVIORAL SCIENCES

3 UNITS

This course emphasizes conceptual rather than computational understanding of basic statistical ideas, 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 this 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and PSYC 200, Introduction to Psychology. Majors must pass PSYC 300 with a grade of "C" or better.

PSYC 305 PERSONALITY

3 UNITS

An integrated and interactive look into the personality system, using theory and research from psychology to explore the science of individual differences. Important questions guiding the course include, "Who am I?," "What types of people are there?," and "How can I live my life well?" Methods of personality assessment, such as projective tests, self-judgment scales, and other measurement tools will also be examined. Lecture. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 how people influence themselves and each other individually 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; and COMM 120, Public Speaking. Psychology majors only: PSYC 300, Social Psychology is also a prerequisite.

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 in Architecture and Interior Architecture, or LSCI 205, Information 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 with regard 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: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and COMM 120, Public Speaking.

PSYC 313 COGNITION

3 UNITS

An examination of the effects that our thoughts, experiences, and expectations have on our social behavior. The course provides an in-depth study of these cognitive factors that combine to distort our perceptions of others and ourselves and create our unique, although biased, view of the world. Lecture. Prerequisite: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 PSYC 200, Introduction to Psychology.

PSYC 314 PSYCHOLOGY OF GENDER

3 UNITS

This course examines concepts and issues related to gender, viewed from a broad range of disciplines within the social sciences, with emphases 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 in Architecture and Interior Architecture, or LSCI 205, Information 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 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 in Architecture and Interior Architecture, or LSCI 205, Information 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 with regard to the effects and behaviors stimulated by media elements. These include pictures, sound, graphics, and content and their effects on the senses and intelligence. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 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 in 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 PSYC 200, Introduction to Psychology.

PSYC 319 INTRODUCTION TO COUNSELING

3 UNITS

This course introduces and provides an overview of professional counseling. Selected theories will be evaluated briefly and methods of their application emphasized. Attention will be given to specific communicative skills needed in counseling. Counseling strategies for specific groups (i.e., families, children, drug users, etc.) will be explored. Professional issues related to laws, ethics, and personal care will be considered as well. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; COMM 120, Public Speaking; PSYC 200, Introduction to Psychology; and LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines.

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 149, Intermediate Algebra; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and PSYC 200, Introduction to Psychology.

PSYC 321 NEUROPSYCHOLOGY

3 UNITS

This course provides the student with a broad scope of knowledge about the biological bases of psychological phenomena with an emphasis on brain and behavior relationships. Students will be introduced to the following topics: the basics of neuroanatomy and neurotransmission; neuroscience research methods; the physiology of visual perception, audition, and movement; the biology of motivation like hunger, thirst, and aggression; the neurobiology of complex behavior such as learning, memory, wakefulness, and sleep; and the biological bases of select disorders (mood and anxiety disorders; drug addiction; schizophrenia). Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; and LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources for Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines.

PSYC 322 MARRIAGE AND INTIMACY

3 UNITS

This course uses a critical-thinking approach to introduce students to the study of intimate

relationships, encouraging them to interact and participate with what they read. Foundational topics like theoretical perspectives, cultural influences, gender, and sexuality are balanced with coverage of nontraditional relationships, cohabitation, couples therapies, divorce, and relationships across the lifespan. Current trends that affect students directly, from "hooking up" to social networking web sites and Internet dating make this course educational, pertinent, and practical. Prerequisites: WRIT 112, Academic Writing II; and LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources for Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and PSYC 200, Introduction to Psychology.

PSYC 323 PSYCHOLOGY OF EVIL

3 UNITS

This course will examine theories and research behind the troubling issue of human malice. Readings will address historical and contemporary examples of "evil" as both a moral absolute and a societal construction, focusing on a variety of behaviors from murder to allegations of vampirism and witchcraft to foreign and domestic terrorism to internet "trolling." Humankind's propensity to perceive and engage in evil will be discussed from several angles of the behavioral sciences, including social psychology (e.g., mob behavior and scapegoating), genetics and neuroscience (evolutionary predictors), personality and individual differences ("bad apples"), cultural anthropology (mythology and folklore), and even popular culture (portrayals of evil in media and fiction). Prerequisites: WRIT 112, Academic Writing II; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources for Architecture and Interior Architecture; and PSYC 200, Introduction to Psychology.

PSYC 324 PSYCHOLOGY OF FEAR

3 UNITS

We live in an uncertain world. Every day we are inundated with images of death, destruction, and mayhem. These images influence our perception of the world and our responses in it. This class will rely on the use of social psychological principles to examine the origins of and our reactions to fear. In addition, how fear is used as a medium of influence in politics, religion, consumer behavior, and the media will be discussed in depth. Prerequisites: WRIT 112, Academic Writing II; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources for Architecture and Interior Architecture; and PSYC 200, Introduction to Psychology.

PSYC 325 PSYCHOLOGY OF FASHION

3 UNITS

This unique course explores the role of social, developmental, and evolutionary psychology in the world of fashion. Cultural and historical aspects of style and dress, issues of status and conformity, and the impact of fashion on the perception of others are examined. Additionally, the influence of social psychological principles in fashion marketing is considered. Special interest topics may include the psychology of color, gender identity and expression through fashion, sub-culture fashion and cultural norms, and adolescent-focused marketing. Prerequisites: WRIT 112, Academic Writing 2; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources for Architecture and Interior Architecture; and PSYC 200, Introduction to Psychology.

PSYC 330 FOUNDATIONS IN RESEARCH METHODS I

3 UNITS

This course introduces students to 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, performing research studies rather than just reading about them is an essential way for students to learn about research methods. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; PSYC 200, Introduction to Psychology; andhave completed a minimum of three upper-division psychology courses. Majors must pass this class with a grade of "C" or better.

PSYC 331 ADVANCED STATISTICS FOR THE BEHAVIORAL SCIENCES

4 UNITS

This course examines the application of advanced statistical methods including multivariate and nonparametric analyses. Course focuses on selecting appropriate statistical analyses and on computer skills to perform those analyses using SPSS, as well as the interpretation of computer-generated results. Lecture. Prerequisite: PSYC 221, Statistics for the Behavioral Sciences.

PSYC 370 TOPICS IN PSYCHOLOGY

1-3 UNITS

Courses focus on various areas of interest within the field of psychology. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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

4 UNITS

Advanced design thinking through 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 330, Foundations in Research Methods; PSYC 221, Statistics for the Behavioral Sciences; and have completed a minimum of six upper-division psychology courses;, psychology majors with senior standing only. Students must pass PSYC 402 with a grade of "C" or better.

PSYC 410 SENIOR THESIS

3 UNITS

The course emphasizes the student's ability to synthesize and integrate the knowledge gained throughout the program. Students will complete an entrepreneurial research design project by collecting and analyzing data and writing an APA-style manuscript, which will include Introduction, Method, Results, and Discussion sections. Students are also required to design a poster exhibit to be prepared for presentation at a psychology conference or convention. In addition, students will reflect on their learning experiences, goals, and ambitions by completing a portfolio of their future plans, a professional CV, and a personal statement. Prerequisites: PSYC 331, Advanced Statistics for the Behavioral Sciences; and PSYC 402, Advanced Research Methods; psychology majors with senior standing only.

PSYC 490 INTERNSHIP

3 UNITS

Students obtain practical, on-the-job training in a setting of business, law, government agency, or other organization. Work experience is complemented by an academic requirement and periodic meetings with the student's on-campus internship advisor. Students are required to complete 90 hours at the internship site, with an additional 30 hours devoted to weekly written summaries as well as a final written review of the experience. Prerequisite: psychology majors with junior standing only.

CURRICULUM MAP
Bachelor of Arts (BA) in Psychology

	INITIATED		DEVELOPING		ACCOMPLISHED		COURSES
	High Importance		High Importance		High Importance		Introductory Courses
	Moderate Importance		Moderate Importance		Moderate Importance		Breadth Courses
	Low Importance		Low Importance		Low Importance		Research Sequence

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Psychology (BA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	PSYC 102 / 103 / 104 Foundations of Psychology	PSYC 200 Introduction to Psychology	PSYC 210 Developmental Psychology	PSYC 300 Social Psychology	PSYC 305 Personality	PSYC 306 Influence and Persuasion	PSYC 309 Abnormal Psychology	PSYC 311 Human Sexuality	PSYC 313 Cognition	PSYC 314 Psychology of Gender	PSYC 316 Cross-Cultural Psychology	PSYC 317 Media Psychology	PSYC 319 Counseling	PSYC 221 Statistics for Behavioral Sciences	PS YC 330 Foundations in Research Methods	PSYC 331 Advanced Statistics	PSYC 402 Advanced Research Methods	PSYC 410 Senior Thesis
Strategic Principles		2 3 4	ALL	2 3	ALL	2	ALL	2 3 4	2 3	1	2 3	3	2 4	2 3 4	1 4	1 2	1 4	1 2 4	ALL
PSYC 1: Demonstrate strong discipline-specific content knowledge	1 2 4																		
PSYC 2: Exhibit sound critical thinking skills	ALL																		
PSYC 3: Apply knowledge creatively to real-world problems	ALL																		
PSYC 4: Develop ability to design, conduct and evaluate scientific research	1 2 4																		
PSYC 5: Develop proficiency for collaborative working and learning	2 3																		
PSYC 6: Display strong discipline-specific writing skills	2 4																		
PSYC 7: Demonstrate computer skills in acquiring, organizing, analyzing, and presenting information	1 2 4																		

College *of* Liberal Arts

Douglas J. Cremer, PhD, Dean

From the moment they step onto campus, Woodbury students are already a diverse group driven to succeed. In the College of Liberal Arts, we strive to give our students every possible advantage as they devote their energy and ambition to educational programs that enable them to meet the challenges of the contemporary world. Educational practice informed by 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 complex forms of communication that define current forms of liberal arts inquiry and problem solving.

Our curriculum focuses on developing the intellectual capacity to produce diverse and different contexts for examining the world; to seek out alternate, cutting-edge ways of living and experiencing different societies and ideas; to develop the interpersonal skills needed to work effectively both within and across cultures; and lastly, to analyze, understand, and work toward the change students want to see in their worlds. Courses, majors, and programs in the College of Liberal Arts prepare students with the skills necessary for an array of careers and advanced degrees. All of our courses expose students to the ever-changing body of knowledge, theories, ideas, and principles that have shaped society, technology, culture, and the environment. Across all of the environments the College creates, the emphasis is on active, experiential learning techniques designed to enhance each student's capacity for not only independent and rigorous thought, but also creative and applied contextual analysis leading to action.

MISSION

The College of Liberal Arts is devoted to instilling a love of learning, thinking, and critique of all forms of knowledge in their content, structure, and application.

MAJORS, DEPARTMENTS AND PROGRAMS

The College houses five undergraduate majors as well as numerous other departments and programs to educate all undergraduate students who attend the University. The majors—History, Interdisciplinary Studies, Political Science, Professional Writing, and Public Safety Administration—are all structured as challenging interdisciplinary degrees grounded thoroughly in the liberal arts:

History offers an interdisciplinary approach with a global perspective informed by insights from the political science arena. Core seminars in European and Non-European History, as well as the Modern and Early Modern Eras, are complemented by studies in topics such as Genocides and Terrorism. A year-long pair of seminars resulting in a Senior Thesis, as well as opportunities for practical internships, caps the program.

Interdisciplinary Studies allows students to build their own major. Students collaborate in the design of their own learning—an exclusive academic experience where the University is an open-source platform students use to define who they want to become. As part of a community of self-directed thinkers working one-on-one with relevant faculty members from across the campus, students integrate two different disciplines among those offered at Woodbury, resulting in a Senior Thesis Project that sets the course for a unique career.

Political Science offers an interdisciplinary approach with a global perspective and insights from historical study. Core seminars in International Relations, Comparative Politics, Political Theory, and American Politics are complemented by studies in topics such as Globalization and Terrorism. A year-long pair of seminars resulting in a Senior Thesis, as well as opportunities for practical internships, caps the program.

Professional Writing emphasizes the principles of clarity, ethics, relevance, creativity, and global scope as it trains students to be effective writers, ready to integrate the diverse endeavors of professional writing while focusing on their own unique passions and creative goals. Students become the information architects, document designers, and cross-cultural communicators needed by industries, businesses, governments, and nonprofit organizations.

Public Safety Administration evaluates, researches, and serves criminal justice professions through a unique interdisciplinary approach to the study of criminal justice and human behavior. Our curriculum provides both a substantive and practical knowledge base that links multidisciplinary social science theories and methods with effective and responsible public policy and the ethical practice of the justice professions within a multicultural, constitutional democracy.

Our other departments and programs 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 Art History, Economics, Foreign Languages, Library Science, Literature, Mathematics, Philosophy, Personal and Professional Development, Sciences, and Urban Studies. Finally, we host several programs that assist students in their academic success, from the Writing Center to pre-law advising. We are equally committed to the success of the students in our degree programs and to all students across Woodbury's two campuses.

FACULTY

The faculty of the College of Liberal Arts is incredibly diverse, not only in education and backgrounds, but in approaches to student learning and academic scholarship. As the principal stewards of the College's degrees and programs, they are responsible for creating and improving the educational experiences of all the University's students. They serve as mentors and advisors, providing personal and ongoing direction to their students, whether they are majors, minors, or simply taking individual courses. Faculty members also work collegially and collaboratively with each other, as well as with educators across and outside the University, to establish opportunities for inter- and transdisciplinary research and course development.

FULL-TIME FACULTY

Matthew A. Bridgewater, Assistant Professor, Writing
PhD, Bowling Green State University

Nageswar Rao Chekuri, Professor, Physics
EdD, University of Cincinnati

Annie Chu, Assistant Professor, Mathematics
PhD, University of California, Los Angeles

Amy Marie Converse, Associate Professor, Art History
PhD, University of California, Los Angeles

Douglas J. Cremer, Professor, History and Interdisciplinary Studies
PhD, University of California, San Diego

Reuben J. Ellis, Professor, Writing
PhD, University of Colorado at Boulder

Richard N. Matzen, Jr., Professor, Writing
PhD, Indiana University of Pennsylvania

Will McConnell, Associate Professor, Interdisciplinary Studies
PhD, McMaster University, Ontario

Phillip E. Pack, Professor, Biology
PhD, Claremont Graduate University

James Robertson, Assistant Professor, History
PhD, New York University

H. Eric Schockman, Associate Professor, Leadership and Political Science
PhD, University of California, Riverside

Martin C. Tippens, Assistant Professor, Mathematics
EdD, California State University, Northridge

Rossen Ventzislavov, Associate Professor, Philosophy
PhD, City University of New York

ADJUNCT FACULTY

Eugene Allevato, Mathematics
PhD, Tilburg University, Netherlands

Ray Bergstrom, Physics
MS, Stanford University

Emily Bills, Urban Studies
PhD, New York University

Nina Briggs, Interdisciplinary Studies
BArch, University of Southern California

Doug Brownell, Physics
MS, University of California, San Diego

Glen Chung, Environmental Studies
MS, University of California, Los Angeles

Laila Dahan, Writing
PhD, University of Exeter, United Kingdom

Laurel DiGangi, Writing
MA, University of Illinois, Chicago

Linda Dove, Writing
PhD, University of Maryland, College Park

Tsoleen Feghali, Writing
MA, California State University of Los Angeles

Evelyn Guzman, Personal and Professional Development
MA, Woodbury University

Andranik Hakobyan, Mathematics
MS, California State University, Northridge

Elizabeth Herrera, Biology and Environmental Studies
MS, California State University, Fullerton

Nicholas Kersulis, Art History
MFA, University of California, Los Angeles

Kim Rawley, Writing
MA, California State University, Bakersfield

Kelli Ross, Personal and Professional Development
MS, California State University, Long Beach

Eric Smith, Philosophy
MA, San Diego State University

Michael Sonksen, Interdisciplinary Studies
MA, California State University, Los Angeles

Brian Truong, Economics
MA, California State University, Los Angeles

Rubik Yegoryan, Mathematics
PhD, Yerevan Physics Institute and St. Petersburg Institute of Nuclear Physics

EMERITUS FACULTY

Elisabeth Sandberg, Professor, Literature and Interdisciplinary Studies
PhD, University of Massachusetts, Amherst

LIBRARY & INFORMATION SCIENCES FACULTY

Rebecca Arriola, Assistant Professor
MS Library Science, University of Illinois

Solomon Baylock, Assistant Professor
MLIS, San Jose State University

Jared Cowing, Assistant Professor
MLIS, University of Rhode Island

Eric Garcia
MLIS, San Jose State University

Angela Langer-Jankovich
MLIS, Pratt Institute

Diane Zwemer, Instruction Coordinator
MLS, Syracuse University

Art History (Minor)

Amy Converse, PhD, Coordinator

The minor in Art History offers a distinct yet complementary program in relation to other departments, one that is committed to historical inquiry and the critical analysis of art at all levels of learning. We explore and critique canonical and liminal artistic traditions, and look 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 program overall encourages them to develop an independent critical involvement with works of art and visual culture, to examine changing historical conceptions of art and the artist, and to explore the visual arts in their wider cultural and political contexts. In this program, we explore the evolution of salient methodologies toward art, and look for interdisciplinary tools to examine the wider impact of such shifts over time.

Woodbury's Art History program provides students with an understanding of the history of Modern and Contemporary Art, and a comprehension of the concept of Modernism and its legacy in the field. We train students to consider the historical, social, and political contexts of art in terms of events and ideas; to evaluate visual, theoretical, and historical information; and to engage with theory, practice, and reflection through reading, research, and writing. 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.

STUDENT LEARNING OUTCOMES

Learning outcomes express the kinds of abilities, knowledge, 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 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 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

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 Fine Art

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: Theory and Criticism
ARTH 337	Video Art: Blurred History, Theory, Practice
ARTH 338	History of Performance Art
ARTH 339	History of Art and Violence
ARTH 340	History of Zombie Films, Art, and Literature
ARTH 341	History of Avant-Garde Film
ARTH 342	Art Theory and Practice
ARTH 343	History of Digital Art and Electronic Media
ARTH 370	Topics in Art History
ARTH 375	Field Experience

ARTH 3734	History of Comics, Comix, and Graphic Novels
ARTH 3736	Public Art & the Public Sphere

Minimum unit requirement: 15 units

Course Descriptions

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 finance 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 lecture course offers a comparative exploration and study of the different aspects and issues in contemporary art from World War II to the present day. Sculpture, painting, performance art, video, mixed media, and other forms will be discussed, with an emphasis on current trends in the art world. This work will be analyzed in terms of history and politics, as will its aesthetic foundations and legacies. Prerequisite: None.

ARTH 211 History of Latin American Art

3 UNITS

This course is a comparative exploration and study of contemporary art in Central and South America. Sculpture, painting, architecture, mixed media, performance, and video art from the 1960s to the present day will be considered. This work will be discussed and analyzed in terms of history, politics, and aesthetics. 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

This course will provide 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, as well as an understanding of major international styles and movements in painting from the 1850s to the present. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 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 studies the history of photography from a chronological and theoretical perspective specifically in relation to its position within modern art. Students will read canonical texts in conjunction with an exploration of the medium from its 19th century origins to its present use in contemporary art. 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. Seminars will consist of slide lectures, field trips to exhibitions, group discussions, and student research presentations. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 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 will introduce students to the subject of Land Art, focusing on situating landscape within the context of contemporary art. Through readings, film, music, and slides, the class will explore site-specific works of art created from the 1960s to the present, with emphasis on materials, scale, and aesthetics generated from this movement and its art-historical precedents. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 one of either ARTH 204, History of Modern Art, or ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 334 Curatorial Studies: Theory and Criticism
3 UNITS

This seminar course will analyze the dominant systemic structures and discursive practices of art exhibitions, but also the strategies of opposition that have been directed against them. Through a laboratory-based model of study, students will produce their own curatorial proposals, understanding and interrogating the politics of representation. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 one of either ARTH 204, History of Modern Art, or ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 337 Video Art: Blurred History, Theory, Practice
3 UNITS

This course will explore the medium of video and its chronological development, from its beginnings in the 1960's with video portability, to its immersion in today's pervasive digital practices. In addition, we will also consider video art through the lens of aesthetics, activism, practice, and theory in order to examine the characteristics that make a conventional history almost impossible to write. Through readings, screenings, field trips, and visiting artists, we will follow the symbiotic play between this artistic practice and popular media to create a complex picture of the medium today. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 338 History of Performance Art
3 UNITS

This course is an exploration of the history of and issues within contemporary performance art and its documentation. The class begins by looking at some of the precedents of performance art prior to World War II, its evolution and cohabitation with video art in the sixties and seventies, up to the present-day explosion of digital media. The course will also focus on the philosophical, economic, political, and cultural consequences of the movement in art towards the body as object to the 'performative.' Prerequisites: LSCI 105, Information Theory and Practice, LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 339 History of Art and Violence
3 UNITS

This course offers a comparative exploration and study of the different aspects and issues relating to violence in contemporary art. Artwork will be discussed and analyzed in terms of history and politics, as well as its aesthetic foundations and legacies. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 340 History of Zombie Films, Art, and Literature
3 UNITS

Since George Romero's Night of the Living Dead in 1968, zombie movies have been a part of American popular culture, but also part of politics. This upper-division seminar will explore the connections between zombie films, politics, history, race, and gender over the last 40 years. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 341 History of Avant-Garde Film
3 UNITS

This course offers a comparable exploration and study of the different aspects and issues in avant-garde film as it relates to contemporary art. The films and videos explored in the course will be discussed and analyzed in terms of history and politics, as will their aesthetic foundations and legacies. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 342 Art Theory and Practice
3 UNITS

This class will investigate the possibilities of incorporating critical theory into existing practices of creative production. Students will explore a diverse range of contemporary cultural theories using a hybrid model of seminars and workshops to understand a "post-studio" practice and the method of post-production. It is the goal of the course for students to

develop new conceptual strategies within the fields of design, art, architecture, and video. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 343 History of Digital Art and Electronic Media
3 UNITS

This seminar explores the rapidly developing influence of electronic media on contemporary artistic practice by examining a wide array of new media, including electronics, robotics, video games, the web, and virtual reality. This class will study the art-historical context of such technologies, as well as their wider social and theoretical implications for visual culture. Prerequisites: LSCI 105, Information Theory and Practice, LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

ARTH 370 Topics in Art History
3 UNITS

Topics focus on various areas of interest within Art History. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 one of either ARTH 204, History of Modern Art, or ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 375 Field Experience
3 UNITS

Study in Fine Arts combined with travel to relevant sites. Both travel and on-campus study are required. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 one of either ARTH 204, History of Modern Art, or ARTH 205, History of Contemporary Art, or ARTH 211, History of Latin American Art.

ARTH 3734 History of Comics, Comix, and Graphic Novels
3 UNITS

Comic strips and comic books are among the most popular and influential forms of mass media in the 20th century. This course examines key artists and titles that have helped define and develop the form, from the newspaper strips of the 1880s to the graphic novels of the present day. As well as a general history of the medium, particular attention will be paid to alternative comix and publishers, and to connections with contemporary art. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II.

ARTH 3736 Public Art & the Public Sphere
3 UNITS

This course will examine public art within contemporary debates in art, architecture, and urban discourse and will locate these debates in broader controversies over the meaning of democracy. The class will also study instances of institutional critique in the strategies of twentieth-century avant-garde artists, and evaluate the legacy of institutional critiques in the art of the present. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II.

ARTH 299, 399, 499 Independent Study
3-6 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.

Economics

Lower-level economics are liberal arts courses offered through the department of Politics and History in cooperation with the School of Business. For questions about the Economics courses listed below, contact the Chair of Politics & History, Will McConnell.

Course Descriptions

ECON 200 Elementary Economics
3 UNITS

This course is an analysis of the contemporary American economic system. This course is a combination of macro-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, and international trade and finance. Lecture. Prerequisite: None.

ECON 203 Macroeconomics
3 UNITS

This course is an introduction to macroeconomic analysis. Economic theory relative to the determination of national income, inflation, unemployment, money and banking, and 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 relative to demand, marginal analysis, consumer behavior, costs and production, competitive and noncompetitive product markets, and 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 chair.

Course Descriptions

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.

CHIN 1710 Beginning Chinese II
3 UNITS

This course continues the introduction of basic spoken Mandarin Chinese (Putonghua), including fundamental elements of vocabulary and grammar, giving special attention to proper pronunciation. It also continues the introduction of the essentials of reading and writing, including basic calligraphy. Lecture. Prerequisite: CHIN 101, Beginning Chinese I.

FREN 110 Beginning French I
3 UNITS

This is a beginning course in French that emphasizes the use of 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 stresses 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.

Interdisciplinary Studies (BA/BS)

Will McConnell, PhD, Chair

The Department of Interdisciplinary Studies provides a diversity of educational experiences for students. From its self-designed major, which allows students—with the assistance of a group of faculty members—to create their own educational program, to its courses in foreign languages, interdisciplinary studies, literature, urban studies, and sciences, 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, the Department of Interdisciplinary Studies can also enrich discipline-specific majors as courses offered by the department 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, experiential strategies, and cutting-edge course design to enhance their interdisciplinary perspectives.

The Interdisciplinary Studies major is intended for students seeking a unique, hand-crafted university education. In consultation with the assistant dean and a team of faculty members chosen from across the university, students co-create self-designed programs combining two or more disciplines, culminating in senior thesis presentations that demonstrate 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 (marketing, management, film and architecture, communication and politics, art history and interior architecture, leadership and education, etc). The major suits students who have interests that lie between or outside the scope of our other academic majors, but have strong relationships with those majors. These interests 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 or mentors to design an in-depth study that requires knowledge of or skills in multiple disciplines. Then, students participate in an educational experience that translates their passions into analyses via a research studio experience across the major. Students then work to convert their analyses into action.

Additionally, the department offers a variety of courses and programs in support of both the liberal 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 social, cultural, as well as thematic perspectives: Journeys, Natures, Conflicts, and Knowledges. From innovative topics courses that combine scuba certification and ocean-based, interdisciplinary research, to experiential learning that blends traditional in-class and kinetic exploration of horses at a local horse ranch, to initial foreign language study and the examination of the urban environment, the department's courses prepare students for the globalized world. Similarly, 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 abilities, knowledge, and values that students can expect to gain from 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 explore different possibilities for interpretation and the production of meaning(s) in oral presentations and written work.
- Students will acquire the multiple analytical and interpretive skills that come with experience in different disciplines, demonstrating a nuanced understanding of disciplinary and interdisciplinary perspectives.
- Students will develop the breadth of knowledge and experience that leads to a sense of social and personal responsibility and civility, as evidenced by 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.
- Students will solve problems too complex to be understood or addressed with the knowledge and tools of a single discipline.

Curriculum Summary

INTERDISCIPLINARY STUDIES MAJOR CURRICULUM

Bachelor of Arts (BA) or
Bachelor of Science (BS)

	Units
Major (M)	46 (BA) or 61 (BS)
General Education (GE)	49
Unrestricted electives (UE)	25 (BA) or 10 (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. Interdisciplinary Studies self-designed major students must meet all of Woodbury University's Integrative Learning and Residency requirements.

BUILDING YOUR MAJOR

Students begin with an initial interview with the chair of the department to ascertain the suitability of the student's aspirations to 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 those 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. Across the students' coursework and experiences, the major becomes a research studio, in which students work collaboratively with their peers, faculty members, and external mentors to focus a unique research-based approach toward producing insights and possible solutions to a capacious social problem or set of issues. 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) registered in the major 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, of courses taken in consideration 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 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 assistance of the chair, the student begins writing the proposal for Self-Designed Curriculum and finalizes the choice of the members of his/her 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 meet to formally 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 field 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 College of Liberal Arts, the student will forward the proposal to the Registrar's Office and file a petition for change

of major along with the proposal. Students may also declare their major before the proposal is final (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 modification to the plan may be made following the same procedure as the initial approval.

All contracts must include, and all students must complete, final 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 300 or 400 level; at least nine of those credit units must be taken at the 400 level or above.

INTERDISICPLINARY 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, 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 students' overall learning.

For the purposes of assessment, the overall curriculum has been broken down into distinct parts:

- The introductory information theory (LSCI 105) and foreign language courses (CHIN 110, FREN 110 and 113, JAPN 110 and 113) and outcomes.
- The 200-level courses (ECON 200, 202, and 203, LITR 206, PHIL 201 and 210) and outcomes.
- The upper-division seminars (INDS 322, 327, and 330, LITR 330, PHIL 310, 311, 312, and 314) and outcomes.
- The research core (INDS 200, 350, 491, 492) and internship (INDS 490) and outcomes.
- The overall program is reviewed and any special assessments are undertaken in 2014 and 2020.

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

Fall Semester

ARTH 2__	Art History	3 GE
INDS 1___	Interdisciplinary Studies (101 recommended)	3 GE
WRIT 111	Academic Writing I	3 GE
PPDV 100	Transition to College	1 UE
MATH 149	Intermediate Algebra or Unrestricted Elective	3 UE

Spring Semester

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

SECOND YEAR

Fall Semester

INDS 200	Introduction to Interdisciplinary Studies	3 M
ENVT 220	Environmental Studies	3 GE
___ ___	GE Breadth Elective (INDS 103 recommended)	3 GE
PHIL 210	Ethical Systems	3 GE
___ ___	Unrestricted Elective	3 UE

Spring Semester

MATH 2__	Mathematics	3 GE
___ ___	GE Breadth Elective (INDS 104 recommended)	3 GE
___ ___	Natural Science with Lab	3 GE
___ ___	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
___ 3__	GE Breadth Elective	3 GE
___ 3__	GE Principle Elective	3 GE

Spring Semester

____ 3__	Major Area 1 Course	3 M
____ 3__	Major Area 2 Course	3 M
INDS 3__	Transdisciplinary Seminar	3 GE
___ ___	Unrestricted Elective†	3 UE
___ ___	Unrestricted Elective†	3 UE

FOURTH YEAR

Fall Semester

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

Spring Semester

___ 3__	Major Area 1 Course	3 M
___ 3__	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

Course Descriptions

INDS 101 Journeys

3 UNITS

This course examines the causes and effects of physical and spiritual journeys, human migrations, and how 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 human interaction with and within the natural world has been characterized and constructed among 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 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 200 Introduction to Interdisciplinary Studies

3 UNITS

This course introduces students to the concepts and methods of interdisciplinary studies, including approaches toward 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 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.

INDS 322 Music and Literature

3 UNITS

This course examines the relationship between 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 in 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 one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, INDS 104, Knowledges, or LITR 206, The Short Story.

INDS 325 L.A. Stories

3 UNITS

L.A. Stories is an upper-division seminar that explores Los Angeles through various media and methods to help students become more knowledgeable and analytical inhabitants and observers of their current urban environment and the stories of the people who create this city. The seminar builds on skills acquired in previous courses that have laid the foundation for the writing, research, and analysis expected of students at the university level. Each student will submit both a draft and the final version of a formal paper (documenting all sources according to the MLA), many informal assignments based on readings, screenings, and field experiences, plus do an oral and written presentation on site-specific research. Our overarching text this semester is Los Angeles, especially facets that interest students personally. L.A. Stories is an interdisciplinary course that is not limited to fiction and non-fiction but that embraces each student's take on the city through personal observation, research, and presentation. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines.

INDS 327 Film and Literature

3 UNITS

This course provides an analysis of literature, film, and relationships between these two art forms. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

INDS 330 Seminar in Transdisciplinary Studies

3 UNITS

A special transdisciplinary research seminar with differing topics each offering. Students in the seminar will be instrumental in designing the course: they will choose a problem or issue in the contemporary world; develop the course topic, including course readings, invited guest lecturers, and planned field trips; design a proposal to address the chosen problem; and present their findings and recommendations to the campus community. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice; COMM 120, Public Speaking; 2xx social science or humanities course; and instructor consent.

INDS 340 Human Agency and Interior Spaces

3 UNITS

Based on close readings of texts dealing with agency and space, as well as generative writings and interpretations of the two, this course melds on-site analysis of interior space with different theoretical frameworks to formulate an understanding of the relationship between interior environments, human behavior, and ideological understandings. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice; COMM 120, Public Speaking; and one lower-division humanities or social science course.

INDS 350 Interdisciplinary Research

3 UNITS

This course provides an introduction to the essentials of interdisciplinary research, including approaches toward 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 in 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.

INDS 370 Topics in Interdisciplinary Studies

3 UNITS

This course focuses on various areas of interest that are best studied via 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 the 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
	Highest Importance		Highest Importance		Highest Importance		Highest Importance
	Moderate Importance		Moderate Importance		Moderate Importance		Moderate Importance
	Low Importance		Low Importance		Low Importance		Low Importance

STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Interdisciplinary Studies (BA or BS) — LEARNING OUTCOMES / MAJOR COURSES	Strategic Principles	INDS 101 Journeys	INDS 102 Natures	INDS 103 Conflicts	INDS 104 Knowledges	INDS 200 Introduction to Inter-disicplinary Studies	LITR 206 Short Story	INDS 322 Music and Literature	INDS 327 Film and Literature	INDS 330 Seminar in Transdisciplinary Studies	INDS 350 Interdisciplinary	LITR 330 Autobiography	INDS 490 Internship	INDS 491 Senior Thesis	INDS 492 Senior Thesis Execution
Strategic Principles		24	12	23	12	ALL	12	12	24	ALL	24	12	234	124	ALL
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															

Library and Information Science

L. Nedra Peterson, MLS, **University Librarian**

Information literacy is essential in all disciplines, and acquiring information literacy skills positions students for academic, professional, and personal success. Woodbury University requires that all students demonstrate a certain level of information literacy at the time of graduation. The library offers several one-unit courses that provide a foundational mechanism through which students may satisfy the University requirement. Students only need to take one of these courses. When taken early in a student's career, LSCI courses provide a strong benchmark foundation for information literacy skills. With continued instruction and practice in other GE and discipline courses, students will be prepared for the more complex and sophisticated applications of information literacy assessed in their majors at the capstone level.

STUDENT LEARNING OUTCOMES

The library is the 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 research and development of critical evaluation skills.

Guided by the *Framework for Information Literacy in Higher Education* established by the Association of College and Research Libraries (ACRL), the library provides courses, workshops, and individual point-of-use instruction to facilitate achievement of the following outcomes.

- Students will recognize and utilize the library's physical and virtual resources and services as an access point for the facilitation of learning.
- Students will demonstrate a foundational understanding of research methods and resources appropriate for both general and discipline-specific inquiries.
- Students will evaluate information critically and contextually and incorporate appropriate information into their knowledge base.
- Using resources discovered through the research process, students will integrate appropriate and meaningful sources into the creation of oral, physical, visual, and/or written works that advance understanding.
- Students will apply skills and knowledge of effective and ethical research processes to real-life issues and situations.
- Students will continue to develop information literacy skills and knowledge beyond LSCI courses, by applying them in other courses and situations.

ASSESSMENT PROCESS

In the Library and Information Science program, both formative and summative assessments of student performance are applied. Formative assessment processes include opportunities for students to provide structured feedback to their peers, detailed feedback from professors on homework and quizzes, and student self-assessments. Summative assessment methods include comprehensive exams, and evaluations of students' formal presentations and projects. Assessment takes into consideration class attendance and participation, which is explained in each course syllabus.

LSCI professors assess their own performance through student course evaluations, professors' self-reflection, and faculty-peer observation of their teaching. At the department level, a regular five-year cycle of programmatic assessment provides opportunities to evaluate the results of changes made in response to previous findings. 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.

RESULTS OF LEARNING

The most obvious tangible results of student 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 verification that projects overall are free of plagiarism.

Changes in behaviors and attitudes are evident in students' activities, such as being able to use the online library catalog independently to identify and retrieve materials from various locations, choose appropriate research tools, execute effective and efficient searches, evaluate information and sources critically, and use information effectively and ethically to accomplish a specific purpose.

Course Descriptions

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, as well as 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 involving the use of online and print information resources. Course content will focus on the research process and on 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 the 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 the 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 styles 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 chair.

Course Descriptions

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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

LITR 330 Autobiography

3 UNITS

Radically different styles of autobiographies are explored. The course examines ethics and intentions in depicting one's own 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 in 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 LITR 2XX, literature course.

LITR 299, 399 Independent Study

3 UNITS

This 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.

LITR 270, 370 Topics in Literature

3 UNITS

Topics focus on various areas of interest within the study of Literature. Lecture. Prerequisite: for LITR 270: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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, EdD, **Chair**

MISSION

Our mission is to promote a positive attitude in our students toward mathematics, to develop mathematical habits of mind, and to 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.

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 other disciplines.
- Demonstrate critical and abstract thinking skills.
- Apply math in the solution of social and environmental problems.

Curriculum Summary

THE DEVELOPMENTAL MATHEMATICS PROGRAM

For those 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 toward 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 better in MATH 049 is required to enroll in MATH 149. A grade of "C" (2.0) or better 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 200	Math Ideas
MATH 220	Business Mathematics
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 track the results of student and faculty efforts. Reflections on the results of the assessment enable faculty to channel efforts toward 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 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 instructor bias. Each course and its related outcomes are assessed every two years.

MATH, SCIENCE & SUBJECT TUTORING

Tutoring for math, science, and other subjects is available throughout the school year. Tutoring assistance in all math and science courses may be found in the University Tutoring Center, as well as many other available courses in accounting, animation, architecture, interdisciplinary studies, and psychology (which change each semester). Make an appointment by visiting the Math, Science, & Subject Tutoring Center link under the Students menu on the Woodbury University home page.

Course Descriptions

MATH 049 Elementary Algebra
3 UNITS

This course is an introduction to algebra. A review of pre-algebra topics including operations on whole numbers, fractions, real numbers, and percentages is given as a foundation for the study of first-degree equations in one variable and their applications. Also covered are graphing concepts, exponents, and an introduction to polynomial expressions and equations. This course does not count toward graduation. Lecture. Prerequisite: Placement examination.

MATH 149 Intermediate Algebra
3 UNITS

An investigation into algebra designed to prepare students for college-level math courses. This course explores a number of algebraic concepts, methods, and applications approached through multiple perspectives: symbolic, graphic, and the written word. Topics covered include real numbers and operations; linear equations and inequalities in one and two variables; systems of linear equations and methods for solving them; exponents and polynomials; factoring; rational expressions and equations; exponents and roots; functions and their applications. Lecture. Prerequisite: Placement exam or MATH 049, Elementary Algebra, with a grade of "C" or better.

MATH 200 Math Ideas
3 UNITS

This course provides a survey of a variety of branches of mathematics including the history of numeration systems, logic, inductive and deductive reasoning, geometry, perspective and art, an introduction to trigonometric functions, probability and statistics, and business and finance math. An emphasis will be placed on applications of mathematics in the real world and within the student's particular field of study. Lecture. Prerequisite: Placement exam or MATH 149 Intermediate 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, and the mathematics of finance. 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 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 computer programs. 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, multi-view drawings, visualization, and fundamental views of 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 2704 Math for Media Technology I
3 UNITS

This course covers sets and functions, matrices, and fundamentals of trigonometry as applied in Woodbury's Media Technology program. This course is one part of the two courses of the Math for Media Technology series. Lecture. Prerequisite: MATH 249 College Algebra, with a grade of "C" or better.

MATH 2705 Math for Media Technology II

3 UNITS

An introduction to counting methods, probability, randomness, precision concepts within counting spaces, and vectors over time. This course is the second part of the two courses in the Math for Media Technology series. Lecture. Prerequisite: MATH 249 College Algebra, with a grade of "C" or better.

MATH 299, 399, 499 Independent Study

1-5 UNITS

This 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 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 in 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 MATH 2xx.

CURRICULUM MAP

Math Department Learning Outcomes

(PART 1 OF 2)

INTRODUCED	DEVELOPED		PRACTICED		MASTERED	
STRATEGIC PRINCIPALS	1 Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4 Entrepreneurship

Assuring Academic Quality in Math REQUIRED COURSES LEARNING OUTCOMES	Strategic Principals	MATH 049 Elementary Algebra	MATH 149 Intermediate Algebra	MATH 200 Math Ideas	MATH 220 Business Mathematics	MATH 226 Business Statistics	MATH 249 College Algebra	MATH 251 Trigonometry with Descriptive Geometry	MATH 2700 Topics in Mathematics	MATH 2704 Math for Media Technology I	MATH 2705 Math for Media Technology II
Strategic Principals											
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											
Demonstrates critical and abstract thinking skills											
Collaborate with others to solve problems and propose effective solutions to complex problems or issues											

(PART 2 OF 2)

Learning Outcomes	Below Expectations	Satisfactory	Above Expectations	Exemplary
1. Demonstrate mastery in basic math skills	Student work demonstrates little or no understanding of concepts and principles using appropriate terminology, symbols, or images.	Student work demonstrates basic understanding of most of the *fundamental* concepts and principles using appropriate terminology, symbols, or images.	Student work demonstrates a solid understanding of the fundamental concepts and principles using appropriate terminology, symbols, or images.	Student work demonstrates an *understanding* of all concepts and principles using appropriate terminology, symbols, or images. Student work may display originality in the use of fundamental concepts and principles.
2. Communicate mathematical concepts in three representations; written, symbolic and graphic	Student work does not demonstrate most of the relevant connections among mathematical concepts and principles.	Student work demonstrates a basic understanding of the relevant connections between mathematical concepts and principles. Demonstration of this understanding will be simple, and understanding of connections across or between principles may be uneven.	Student work demonstrates most of the relevant connections between mathematical concepts and principles. Demonstration of student understanding will display some complexity of thought/reasoning, and connections across or between principles will be clear if not always well-worded or explained.	Student work demonstrates a thorough knowledge and control over all relevant connections among or between mathematical concepts and principles.
3. Effectively incorporate concepts from one math course into another math course	Student work does not show reasoning for applying relevant mathematical concepts and principles to problems or issues and reflects a thorough knowledge of each principle.	Student work shows somewhat correct reasoning for applying relevant mathematical concepts and principles to problems or issues and reflects a thorough knowledge of each principle.	Student work shows mostly correct reasoning for applying relevant mathematical concepts and principles to problems or issues and reflects a thorough knowledge of each principle.	Student work shows correct reasoning for applying relevant mathematical concepts and principles to problems or issues and reflects a thorough knowledge of each principle.
4. Apply math across the curriculum by effectively analyzing, formulating, and solving problems within their disciplines	Student work does not display an understanding of mathematics in applications to specific disciplines.	Student work displays unevenness in applications of math to specific disciplines.	Student work displays a solid understanding of mathematics in applications to specific disciplines.	Student work displays an original, creative, rigorous understanding of mathematics in discipline specific applications.
5. Demonstrates critical and abstract thinking skills	Student work shows little ability to identify and synthesize concepts and principles to find solutions. Student work does not appraise solutions, ideas, reasoning, arguments, etc. by clearly discussing advantages, disadvantages, and/or differences and similarities of solutions.	Student work Identifies and synthesizes some of the concepts and principles to find workable solutions. Student work offers partial appraisal of solutions, ideas, reasoning, arguments, etc. Work demonstrates unevenness in discussing advantages, disadvantages, and differences and similarities in solutions to complex problems, or solution(s) proposed simplify the complexity of the problem.	Student work identifies and synthesizes most of the concepts and principles necessary to find solutions. Student work appraises solutions, ideas, reasoning, arguments, etc. by clearly and methodically presenting advantages, disadvantages, and differences and similarities in alternative solutions. The discussion may have mistakes, but, overall, the discussion is accurate and draws on contextually useful principles, concepts, and reasoning methodology.	Student work identifies and synthesizes all relevant concepts and principles to find creative, original solutions. Student work appraises the solutions, ideas, reasoning, arguments, etc. by clearly discussing advantages, disadvantages, and differences and similarities in concepts as well as proposed solutions.
6. Collaborate with others to solve problems and propose effective solutions to complex problems or issues.	Student did not gather data relevant to the topic; did not fulfill the assigned duties in the team work and not participated in the preparation and presentation of power points or similar ones; did not allow other team members to speak and did all the talking usually argued and always wanted things his/her way.	Student gathered very little data relevant to the topic and shared little data with the group members on time; fulfilled very few of the assigned duties in the team work andparticipated too little in the preparation and presentation of power points or similar ones; did not allow other team members to speak; argued with other group members and took sides with friends instead of considering all views.	Student gathered basic data relevant to the topic and shared that data with the group members on time; fulfilled nearly all the assigned duties in the team work and participated in the preparation and presentation of power points or similar ones; listened patiently when other team members spoke. Student may have articulated irrelevant, but helped group decision-making processes by working toward fair decisions.	Student gathered a great deal of data relevant to the topic and shared that data with the group members on time; fulfilled all the assigned duties, engaged in teamwork and actively participated in the preparation and presentation of power points, emails, in-class discussions, etc. Student listened patiently when other team members spoke and expressed fairly his/her thoughts without arguing and helped reach a fair decision.

Personal and Professional Development

The Personal and Professional Development (PPDV) program provides educational experiences that support retention and enhance 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 intra- and 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, in alignment with the principles put forth by the University.

This view of student learning and development was first presented in The Student Learning Imperative advanced by the American College Personnel Association (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." (ACPA 1994).
- 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 (e.g., leadership, mentoring, and identity formation) as either cognitive or affective.
- Both in- 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 B. Baxter Magolda's assertion in A Developmental Perspective on Learning (1996) 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 lives are fully integrated, and that what one will do as a professional is an outgrowth of what one will become as a person 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.

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:

- **Inter- 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.

- **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 ongoing 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.

Course Descriptions

PPDV 100 TRANSITION TO COLLEGE

1 UNIT

This seminar course is for all incoming freshmen and designed to orient new students to University life so they may 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 their 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 student leader positions. Students will explore skills and theoretical frameworks in the areas of ethical decision making, college student development, group processes, and social responsibility.

Philosophy (Minor)

Amy Converse, PhD, 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 inter-disciplinary—it readily engages and informs fields as varied as physics, architecture, history, marketing, mathematics, political science, the arts, etc. Many of today's hybridized studies—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 under-

graduate-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 (PHIL 201) and the Ethical Systems course (PHIL 210) 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, Politics and History, 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 facility in reading and understanding both primary and secondary texts of philosophy.
- The student will acquire the basic analytic skills essential to philosophical argumentation.
- The student will develop 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 acquire 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.

PHILOSOPHY MINOR CURRICULUM

Select one course from the following:

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

And select at least 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
PHIL 315	Celebrity	3 units
PHIL 316	Philosophy of History	3 units
PHIL 317	Philosophy of Architecture	3 units
PHIL 370	Topics in Philosophy	3 units

Minimum unit requirement **15 units**

Course Descriptions

PHIL 201 INTRODUCTION TO PHILOSOPHY

3 UNITS

This course provides students with the opportunity to become acquainted with major ideas from the history of philosophy. The focus is on selections from seminal philosophical writings and the theoretical frameworks they offer. The reading of these texts facilitates an introductory understanding of philosophical thinking and philosophical method. Lecture. Prerequisite: none.

PHIL 210 ETHICAL SYSTEMS

3 UNITS

This course provides an introduction to the subject and methods of philosophical ethics. Positioning ourselves in the world carries a moral dimension the exploration of which is instrumental to understanding the human condition. Ethics asks questions, applies specific approaches, and reaches fruitful conclusions as to what the right thing to do is, what justice is, and, ultimately, how we can lead better lives. The study of ethics is fundamental to our understanding of inter-personal relations, social structures and the demands of political ideals and realities. Reaching such under-standing involves the use of philosophical tools such as logic, critical thinking, argumentation, and analysis. The course objective is to acquaint students with these tools through their application to various ethical concerns and the respective historical theories that utilize them. 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

Art and our experience of it form an important part of our existence. At the same time art's place in our lives is continually redrawn, contested, and reconsidered. The following questions have persisted over the ages and at different times have yielded different answers: What is art? How is art different from (and better or worse than) craft? What constitutes a work of art? What role does the concept of genius play in art? Is the artist's intention relevant to our experience of their work? What, if any, is the practical purpose of art? What is, or should be, considered beautiful? What is the relationship between the beautiful and the good? Are matters of aesthetic value ever objective or conclusive? The Aesthetics course tackles questions like these through the investigation of the work of philosophers, critics, and artists. 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 in 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 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. Religion, as institution and creed, has been instrumental in advancing civilizational models through its positive influence on education, cultural cohesion, and social identity. At the same time, religion has posed unique challenges to various progressive tendencies in science, politics, and the arts. After more than two thousand years of mutual interest, philosophy is uniquely posi-tioned to examine religion in each of its dimensions and suggest ways to adapt our understanding of those dimensions [or: "it"] to the contemporary world. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 decline of the Western philosophical tradition, focusing on such writers as Nietzsche, Heidegger, and Sartre, among others. The human condition, in all of its dimensions, is the traditional focus of the philosophical enterprise. This vital interest, however, has been undermined over the course of history by various attempts to subject philosophy to cultural, scientific, or political influences. Existentialist philosophy emerged as an attempt toward restoring philosophy's humanist focus, which makes the study of it especially relevant to our challenging times. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 315 CELEBRITY

3 UNITS

What is celebrity? What kind of society is the one that prioritizes fame? Are celebrities better than the rest of us? Are justice and fame compatible? What are the mechanics of social distinction? Questions like these demand our attention because their answers pertain to our cultural environment and our shared humanity. This course will attempt an interdisciplinary analysis

of the concept of celebrity and its sociological, historical, aesthetic, psychological, and philosophical implications. Through the lens of different readings from the various social sciences, the question of what value celebrity adds or takes away from us will be put in clear perspective. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 316 PHILOSOPHY OF HISTORY

3 UNITS

There are questions that concern the study of history but are often very difficult for historians to answer. Philosophy has traditionally come to the rescue with the handling of three specific challenges: the metaphysical challenge has to do with our understanding of the passage of time; the epistemological challenge has to do with the ways in which we make and verify claims about history; and the ethical challenge is related to the justification of historical praise and blame. This course tackles these challenges by applying the wisdom of philosophy to a wealth of historical examples. As we put historians' assumptions to the test in an interdisciplinary context, we come away with a stronger sense of the value the study of history brings to our lives. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 317 PHILOSOPHY OF ARCHITECTURE

3 UNITS

This course surveys the bearing philosophy has on architecture through readings from philosophical aesthetics and the theory of architecture. The philosophical insight employed today in architecture is a product of complex historical parallels between architectural theory and philosophy. This mutual interest offers fecund paths for the exploration of the conditions for building as a philosophical enterprise in its own right. At the same time, the metaphysical, utilitarian, aesthetic, epistemological, and ethical problems architecture routinely faces all test the limits of philosophical inquiry. They are as capable of shaking up philosophical preconceptions as they are the foundations of potential buildings. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in 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 in 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 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.

Politics & History

Will McConnell, PhD, ***Chair***

History (BA)
Political Science (BA)

The Department of Politics & History provides a diversity of educational experiences for students. The department offers students the possibility of receiving a major in History, a major in Political Science, or a double major in History and Political Science. It also includes the study of Economics, which is recommended for majors in either discipline.

The Politics & History department has created 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 political science properly concerns every aspect of human activity, past and present. Our focus in these majors, therefore, is less on memorizing specific events, theories, and persons and more on exploring the various ways that cultural practices, economic structures, and social organizations influence and draw contrasts with the twenty-first century.

Modeling their faculty, students learn to articulate and clarify the multiple causes and consequences of global political developments over the past 500 years. Students are encouraged to use a variety of sources that includes political and social documents. 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 first-year pair of courses that introduces the major, as well as a pair of unique interdisciplinary core seminars that blend studies of politics and history with those of literature and philosophy. For their next two years of study, students choose to focus on one of three degree-completion pathways: (1) History core curriculum, (2) Political Science core curriculum, and (3) blended Politics and History curriculum. Each category is comprised of four classes, totaling twelve possible upper-division courses. Students in Political Science or History complete eight such courses, while students in the double major complete all twelve.

Upper-division seminars, which are generally offered on a rotating two-year cycle, focus on such interdisciplinary topics as war and revolution, colonization and globalization, and political theory and law, among others. The seminars are supported by and coalesce around a research sequence that introduces students to historiographical and political methodologies, helps them develop advanced research skills, and prepares them to write a senior thesis over a year-long pair of courses culminating in an individual research project that is presented publicly to students and faculty.

This major aids in law school preparation, leading to graduate-level education for careers 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. Alumni from the department have received graduate degrees in history, law, public administration, education, business administration, and organizational leadership, and now serve 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 abilities, knowledge, and values that students can expect to learn in the Political Science and History degree programs and their courses.

- Students will analyze political situations clearly and convincingly through the lens of one or more different political ideologies or 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 abilities, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning.
- Students will clarify their political philosophies in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner.
- Students will clarify their career goals relevant to the study and application of political and historical knowledge and analysis in an intelligent and convincing manner.

Curriculum Summary

POLITICS & HISTORY MAJOR CURRICULA

Bachelor of Arts (BA) Degree in History or Political Science

	Units
Major (M)	51
General Education (GE)	49
Unrestricted electives (UE)	20
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR— All Political Science, History, or Combination Major Students

Fall Semester

POHI 101	The State, the Economy, and the City	3 M
___ ___	Unrestricted Elective (or PPDV 100/200)	1 UE
___ ___	Unrestricted Elective (or MATH 149 if required)	3 UE
WRIT 111	Academic Writing I	3 GE
___ ___	Unrestricted Elective	3 UE

Spring Semester

POHI 102	Wars, Gods, and Revolutions	3 M
___ ___	Social Science	3 GE
COMM 120	Public Speaking	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
PHIL 210	Ethical Systems	3 GE

SECOND YEAR—All Political Science, History, or Combination Major Students

Fall Semester

INDS 1__	Interdisciplinary Core	3 M
ENVT 220	Environmental Studies	3 GE
ARTH 2__	Art History	3 GE
MATH 2__	Mathematics	3 GE
___ ___	Unrestricted Elective	3 UE

Spring Semester

INDS 1__	Interdisciplinary Core	3 M
PSYC 221	Statistics for the Behavioral Sciences	3 GE
POHI 221	Intro to Political and Historical Research	3 M
___ ___	Natural Science with Lab	3 GE
PSYC 200	Introduction to Psychology	3 GE

THIRD YEAR—At the third year, all students choose the concentration of their final major-specific courses from among the following three suggested sequences of classes:

B.A. IN POLITICAL SCIENCE
THIRD YEAR

Fall Semester

POHI 321	International Wars*	3 M
POHI 3__	Major Elective 2	3 M
___ ___	Humanities	3 GE
___ ___	GE Breadth Elective	3 GE
___ 3__	GE Principle Elective	3 GE

Spring Semester

POHI 325	Modern Revolutions*	3 M
POHI 3__	Major Elective 2	3 M
INDS 3__	Transdisciplinary Seminar	3 GE
___ ___	Unrestricted elective	3 UE
___ ___	Unrestricted elective	3 UE

FOURTH YEAR

Fall Semester

POHI 331	Classic Political Theory*	3 M
POHI 3__	Major Elective 3	3 M
POHI 400	Advanced Research Methods	3 M
POHI 490	Internship	3 M
___ 3__	GE Breadth Elective	3 GE

Spring Semester

POHI 337	U.S. Constitutional Law*	3 M
POHI 3__	Major Elective 4	3 M
POHI 401	Senior Thesis	3 M
___ ___	Unrestricted Elective	3 UE
___ ___	Unrestricted Elective	3 UE

*Required Political Science-Focused Upper-Division Course

B.A. IN HISTORY
THIRD YEAR

Fall Semester

POHI 322	Civil Wars*	3 M
POHI 3__	Major Elective 1	3 M
___ ___	Humanities	3 GE
___ ___	GE Breadth Elective	3 GE
___ 3__	GE Principle Elective	3 GE

Spring Semester

POHI 335	Migration and Colonization*	3 M
POHI 3__	Major Elective 2	3 M
INDS 3__	Transdisciplinary Seminar	3 GE
___ ___	Unrestricted elective	3 UE
___ ___	Unrestricted elective	3 UE

FOURTH YEAR

Fall Semester

POHI 336	Liberation and Decolonization*	3 M
POHI 3__	Major Elective 3	3 M
POHI 400	Advanced Research Methods	3 M
POHI 490	Internship	3 M
___ 3__	GE Breadth Elective	3 GE

Spring Semester

POHI 339	The Holocaust*	3 M
POHI 3__	Major Elective 4	3 M
POHI 401	Senior Thesis	3 M
___ ___	Unrestricted Elective	3 UE
___ ___	Unrestricted Elective	3 UE

*Required History-Focused Upper-Division Course

DOUBLE MAJOR,
B.A. IN POLITICAL SCIENCE AND HISTORY
THIRD YEAR

Fall Semester

POHI 321	International Wars*	3 M
POHI 322	Civil Wars*	3 M
___ ___	Humanities	3 GE
POHI 3__	Major Elective 1	3 M
___ 3__	GE Principle Elective	3 GE

Spring Semester

POHI 325	Modern Revolutions*	3 M
POHI 335	Migration and Colonization*	3 M
INDS 3__	Transdisciplinary Seminar	3 GE
POHI 3__	Major Elective 2	3 M
___ 3__	GE Breadth Elective	3 GE

FOURTH YEAR

Fall Semester

POHI 331	Classic Political Theory*	3 M
POHI 336	Liberation and Decolonization*	3 M
POHI 400	Advanced Research Methods	3 M
POHI 490	Internship	3 M
POHI 3__	Major Elective	3 M

Spring Semester

POHI 337	U.S. Constitutional Law*	3 M
POHI 339	The Holocaust*	3 M
POHI 4011	Senior Thesis (Political Science)	3 M
POHI 4012	Senior Thesis (History)	3 UE
POHI 3__	Major Elective 4	3 UE

*Required Political Science and History-Focused Upper-Division Course

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 and History curricula have two major components—foundational and advanced coursework—and culminates in a capstone project (the senior thesis) that demonstrates summative student learning. In their first two years, students take courses on the building blocks of the discipline—specifically, critical writing, research methodology, and the transdisciplinary nature of History and Political Science. Introductory coursework 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 in written work coherently, but also demand an ability to orally articulate ideas to their peers and to faculty. Students make individual choices based on their interests and take advanced courses that will contribute to the production of their senior theses. In upper-division classes, students become intimately familiar with the peer-review process and draft several revisions of any given term paper. Thus, faculty is continually evaluating student progress on argument formation and critical thinking. 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 department faculty and simulates the professional conference experience where other scholars openly critique and evaluate scholarship. Finally, every student completes an internship relevant to his or her major and career goals. Both departmental faculty and the student's 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 coursework in the curriculum.

RESULTS OF LEARNING

The primary focus of the Politics & History department is to improve students' analytical abilities, their knowledge of the world, and their awareness of their own values and ambitions. The emphasis is on the ways student 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 to monitor the collective performance of the students in the program.

COURSE DESCRIPTIONS

POHI 101 THE STATE, THE ECONOMY, AND THE CITY

3 UNITS

This course is designed to introduce students to major ideas, themes, and texts in the study of politics and history. The class will deal with three broad themes that are important foundations for the study of human societies: the state, the economy, and the city. Rather than limit our attention to a single historical period or geographic region, we will instead draw from several case studies—ranging from Ancient Rome to contemporary L.A.—to consider the common concepts and processes that underpin different societies. The goals of the course are threefold: to provide students with an awareness of the major events, social processes, and historical forces that have created the modern world; to develop in students a knowledge of the key terms, theories, and concepts that shape how we understand the histories, societies, and political behaviors of human societies; and to familiarize students with world geography and the histories of different regions of the world. Paired with POHI 102, Wars, Gods, and Revolutions, both courses are intended to provide students with the basic knowledge and skills required to take upper-level classes in Politics & History. Lecture. Prerequisites: None.

POHI 102 WARS, GODS, AND REVOLUTIONS
3 UNITS

This 3-unit course analyzes the historical, political, and social components of political violence through an examination of significant readings focusing on diverse theoretical perspectives. This introduction to political ideas related to war, religion, and revolution provides a global perspective that considers the multiplicity of human identity and how those identities are mobilized to wage war and revolution. There are three goals for this course: (1) to provide students with an awareness of the major events, social processes, and historical fields that have shaped the modern world; (2) to develop in students a knowledge of the key terms, theories, and concepts that shape how we understand the histories, societies, and political behaviors of human societies; and (3) to familiarize students with world geography and the histories of various regions of the world. Lecture. Prerequisites: None.

POHI 221 INTRODUCTION TO POLITICAL AND HISTORICAL RESEARCH
3 UNITS

This seminar, serving as the transition to upper-division work, prepares students for systematic investigations into issues and ideas relevant to the study of political science and history. Topics in American and world history and politics not covered in the interdisciplinary core (Journeys, Natures, Conflicts, and Knowledges) are also addressed. Lecture. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 & HISTORY
3 UNITS

This is a specialized course that focuses on various issues of interest in political science and history. Lecture. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

HISTORY CORE CURRICULUM

POHI 322 CIVIL WARS
3 UNITS

This seminar explores the origins, course, and consequences of modern internecine conflicts and includes analyses of the political ideologies and social dynamics that drove these civil wars. In addition to studying such classic struggles as the American, Russian, and Chinese Civil Wars, we will also consider contemporary civil wars in Latin America, the Middle East, and Africa. Topics include the different categories of civil conflict (coups, peasant insurrections, and guerrilla wars), the class-based, ethnic, or ideological rivalries that drive civil wars, and the philosophical, legal and political theories that attempt to make sense of intra-state conflict. Non-European field. 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 of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POHI 335 MIGRATION AND COLONIZATION
3 UNITS

This seminar introduces students to the history of colonization, focusing particularly on the period of European colonial expansion from the Spanish conquest of the Americas in the fifteenth century to the 'Scramble for Africa' in the nineteenth century. Topics include the causes and consequences of colonial expansion, the rule of colonial elites and their sources of power, the Atlantic slave trade, and the abuses of indigenous and immigrant peoples. Early modern field. 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 explores the collapse of Europe's empires and the anti-colonial struggles that emerged in Africa, Asia, and the Americas between the eighteenth and the twentieth centuries. Topics include the complex problems of national identity in an era of wars of

liberation, the intellectual systems that anti-colonial movements developed (republicanism, nationalism, socialism, Islamism), and the internal class and ethnic divisions within post-colonial states. Modern field. 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 339 THE HOLOCAUST

3 UNITS

The word "holocaust," Greek in origin, means "sacrifice by fire" (USHMM 2013). We have come to understand this term as specific to the genocide of European Jewry, along with other stigmatized groups, during WWII. This course examines how the "systematic, bureaucratic, state-sponsored persecution of approximately six million Jews by the Nazi regime and its collaborators" came to be (ibid.). The course explores Jewish life in Europe before WWII, a historical understanding of racism and anti-Semitism, the rise and expansion of the Nazi empire, the construction of the "Final Solution," the establishment of ghettos and the concentration camp system, and the varied experiences of victims, rescuers, and perpetrators. European field. 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 of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POLITICAL SCIENCE CORE CURRICULUM

POHI 321 INTERNATIONAL WARS

3 UNITS

This seminar explores the origins, course, and consequences of modern international conflicts through the analytical lens of International Relations. The course introduces students to the wide range of issues involved in the study of international relations including the workings of the state system, the causes of international conflict and violence, and the political and social ideologies of international alliances and groups. 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. Additionally, students will explore the evolving nature of power in the post-Cold War environment as well as global challenges like the rise of China, nation-building, and ongoing conflicts in the Middle East. International Relations field. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 course is an introduction to the study of the great social revolutions of the modern world and aims to enhance the student's ability to analyze contentious and violent political events. Students will define revolution and examine competing theories about its causes, outcomes, and processes. While critically examining the historical cases of France, Haiti, Russia, and Iran, students will also consider how more contemporary cases challenge or support established theories. Comparative Politics field. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 course is an introduction to political theory as seen through an examination of several major texts and thinkers of the Western political tradition. Topics include, but are not limited to, 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. Political Theory field. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 is designed to introduce students to the key principles of American law and politics. Students will study the historical development and contemporary function of constitutional law—defined as the interpretation and implementation of the U.S. 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. American Politics Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts, or INDS 104, Knowledges.

POLITICS & HISTORY BLENDED CURRICULUM

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 debates concerning the meaning of the term genocide and its political uses and abuses, as well as modern case studies ranging from the Ottoman genocide of the Armenians in WWI, to the Holocaust of WWII, to Rwanda and the former Yugoslavia in the 1990s. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 in Architecture and Interior Architecture, or LSCI 205, Information 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 postcolonial ideologies originating in Asia, Africa, and Latin America, as well as postmodern theories originating in 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 in Architecture and Interior Architecture, or LSCI 205, Information 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 problem of contemporary globalization from historical, political, economic, and cultural lenses. The class will first delve into history to consider previous large-scale political-economic-cultural zones, including the Roman, Islamic, and Mongol empires, before turning to the contemporary world system. Topics include the political economy of global markets, urbanization patterns, and the growth of international institutions, from the International Monetary Fund to the market in heavy metal music. Seminar. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information 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 & 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one of either INDS 101, Journeys, INDS 102, Natures, INDS 103, Conflicts or INDS 104, Knowledges.

POHI 299, 399, OR 499 INDEPENDENT STUDY

1-3 UNITS

This 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.

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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; either PSYC 221, Statistics for the Behavioral Sciences, or MATH 226, Business Statistics; 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. Prerequisite: POHI 400, Advanced Research Methods.

POHI 490 INTERNSHIP

3-4 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. Internship contract required by the Registrar. Thirty hours per unit credit. Prerequisites: Senior standing, Politics and History majors only.

CURRICULUM MAP

Bachelor of Arts in Political Science

INTRODUCED		PRACTICED			MASTERED			
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in Political Science (BA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	POHI 101 The State, the Economy, and the City	POHI 102 Gods, Wars and Revolutions	POHI 221 Introduction to Historical and Political Research	POHI 321 International Wars	POHI 323 Genocides	POHI 325 Modern Revolutions	POHI 326 Terrorism	POHI 331 Classic Political Theory	POHI 332 Contemporary Political Theory	POHI 333 Globalization	POHI 337 United States Constitutional Law	POHI 370 Topics in Politics and History	POHI 400 Advanced Research Methods	POHI 401 Senior Thesis	POHI 490 Internship
Strategic Principles																
Analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work		1	1	1			3	3	3	3		3	3	3	4	
Apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work						3	3		3			3	3	3	4	
Demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work				1	3					3	3		3			
Demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work		1	1		3	3		3			3		3			
Discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work			1				3		3	3		3	3			
Discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work					3			3			3		3			
Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning		1	1	1	3	3	3	3	3	3	3	3	3	4	4	
Clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner				1	3				3	3			3	3	4	
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				1										3	3	4

CURRICULUM MAP

Bachelor of Arts in History BA

INTRODUCED		PRACTICED			MASTERED			
STRATEGIC PRINCIPLES	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in History (BA) — MAJOR COURSES / LEARNING OUTCOMES	Strategic Principles	POHI 101 The State, the Economy, and the City	POHI 102 Gods, Wars and Revolutions	POHI 221 Introduction to Historical and Political Research	POHI 322 Civil Wars	POHI 323 Genocides	POHI 326 Terrorism	POHI 332 Contemporary Political Theory	POHI 333 Globalization	POHI 335 Migration and Colonization	POHI 336 Liberation and Decolonization	POHI 339 The Holocaust	POHI 370 Topics in Politics and History	POHI 400 Advanced Research Methods	POHI 401 Senior Thesis	POHI 490 Internship
Strategic Principles																
Analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work		1	1	1	3		3	3				3	3	3	4	
Apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work				1	3	3				3	3	3	3	3	4	
Demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work		1	1					3	3	3			3			
Demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work			1			3	3		3		3	3	3			
Discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work		1						3				3	3			
Discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work							3		3	3	3	3	3			
Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning		1	1	1	3	3	3	3	3	3	3	3	3	4	4	
Clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner				1				3				3	3	3	4	
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				1										3	3	4

Public Safety Administration (BS)

H. Eric Schockman, PhD, **Coordinator**

The Public Safety Administration major is an innovative program that broadens the scope of the traditional criminal justice degree. The degree focuses on both public and private safety systems with emphases on intervention, community relations, public communication, policing, corrections, and societal reaction to offenders and affected communities. The aforementioned issues are investigated with respect to process—from communities and families, to crime and police, to arrest and prosecution through the correctional system—and reintegration efforts. The major offers students both soft (e.g., community relations) and hard (e.g., policing) skills relevant to criminal justice, and is aligned with local law enforcement communities.

The Public Safety degree program will provide students with a theoretical foundation of the fundamentals of public and private safety. However, in an effort to create the most competitive students within the discipline, it is important to apply theory to practice. Students will have an opportunity to consider if they have chosen the appropriate specialization by participating in hands-on simulations.

Applied Skills
The Public Safety degree program will provide students with a theoretical foundation to the fundamentals of public and private safety. However, in an effort to create the most competitive student within the discipline, it is important to apply theory to practice. Students will have an opportunity to consider if they have chosen the appropriate specialization by participating in hands-on simulations.

Transdisciplinary Pedagogy
Public Safety Administration is, by definition, transdisciplinary. Collaboration between academicians, practitioners, and community members is critical to understanding all dimensions of public and private safety. Academicians, practitioners, and community members will exchange ideas and share resources with one another to achieve common goals and transform local communities using ethical public safety frameworks in their problem solving.

Civic Engagement
The Public Safety Administration degree is also a forum for civic engagement. Students in the program will strengthen communities by actively applying critical knowledge, skills, and values. Students learn from faculty members who also work in the field (e.g., police officers, correctional officers, rehabilitation experts) and will have service-learning opportunities open to them so as to better understand the specific issues and needs of their own communities.

MISSION

To serve the criminal justice professions through the interdisciplinary and comparative study of crime and criminal behavior as well as the policies and systems designed to control criminality. The program promotes lifelong learning among students who develop into justice professionals prepared to ethically lead public and private efforts to make communities safer and promote the equitable application of the law across all boundaries, perceived and real. Our curriculum provides a base comprised of both substantive and practical knowledge linking multidisciplinary social science theories and methods with effective, responsible public policy to advance the ethical practice of the justice professions within a multicultural, constitutional democracy.

PROGRAM LEARNING OUTCOMES

Undergraduate students completing the PSAD degree will be able to demonstrate the following abilities:

- Evaluation of the merits of competing theoretical perspectives used to explain the nature of crime, and application of criminological theories to specific types of crime.
- Application of ethical principles to criminal justice issues, policies, and practices and evaluation of their implications.
- Explain the criminal justice process, the role of discretion among criminal justice actors, and evaluate best practices.
- Understanding of the research process (both qualitative and quantitative) gained by conducting original research and analyzing existing data.
- Express a thorough knowledge of the criminal justice system including the police, the courts, and corrections.

- Describe and relate the constitutional rights and responsibilities of citizens, offenders, and victims as they apply to state, federal, and procedural laws.
- Identification of legal and moral responsibilities of criminal justice professionals as they relate to cultural diversity and the foundation of positive community relationships.
- Understanding of public safety careers and exploration of their own qualifications for entry-level public safety positions.
- Evaluation of the historical, political, and social contexts and empirical support for a particular criminal justice policy area.
- Identification ways in which oppression, privilege, discrimination, and social and economic disadvantage contribute to inequalities and injustices within criminal justice systems.

Curriculum Summary

PUBLIC SAFETY MAJOR CURRICULUM

Bachelor of Science (BS)

	Units
Major (M)	52
General Education/Integrative Learning (GE)	49
Unrestricted electives (UE)	19
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester

PSAD 101	Introduction to Public Safety	3 M
PPDV 100/200	Transition to College/Woodbury	1 UE
MATH 149	Intermediate Algebra or Unrestricted Elective	3 UE
WRIT 111	Academic Writing I	3 GE
ENVT 220	Environmental Studies	3 GE

Spring Semester

PSAD 102	Enforcement and Corrections	3 M
PSAD 202	Introduction to Forensic Science	3M
PSYC 200	Introduction to Psychology	3 GE
WRIT 112	Academic Writing II	3 GE
LSCI 105	Information Theory and Practice	1 GE
PHIL 210	Ethical Systems	3 GE
COMM 120	Public Speaking	3 GE

SECOND YEAR

Fall Semester

PSAD 201	Courts and the Law	3 M
PSAD 203	Introduction to Community Relations	3 M
INDS 1__	Interdisciplinary Studies (103 recommended)	3 GE
___ ___	Humanities	3 GE
BIOL 231	Human Biology	3 GE

Spring Semester

PSAD 202	Introduction to Forensic Science	3 M
PHIL 210	Ethical Systems	3 GE
PSAD 204	Public Policy	3 M
PSYC 221	Statistics for the Behavioral Sciences	4 GE
ARTH 205	History of Contemporary Art	3 GE
___ ___	GE Breadth Elective (INDS 102 recommended)	3 GE

THIRD YEAR

Fall Semester

PSAD 301	Criminology and Forensic Psychology	3 M
PSAD 302	Data Analysis for Public Safety	3 M
PSAD 3__	Concentration #1	3 M
PSAD 3__	Concentration #2	3 M
___ ___	GE Breadth Elective (ECON 203 recommended)	3 GE

Spring Semester

PSAD 303	Ethics and Justice	3 M
PSAD 3__	Concentration #3	3 M
INDS 350	Interdisciplinary Research	3 GE
___ ___	Unrestricted elective	3 UE
___ ___	Unrestricted elective	3 UE

FOURTH YEAR

Fall Semester

PSAD 3__	Concentration #4	3 M
PSAD 491	Senior Thesis Preparation	3 M
PSAD 490	Internship	4 M
___ 3__	GE Principle Elective	3 GE
___ ___	Unrestricted Elective	3 UE

Spring Semester

PSAD 3__	Concentration #5	3 M
PSAD 492	Senior Thesis Execution	3 M
___ 3__	GE Breadth Elective	3 GE
___ ___	Unrestricted Elective	3 UE
___ ___	Unrestricted Elective	3 UE

PUBLIC SAFETY CONCENTRATIONS

Students must choose one of the following two concentrations by the beginning of their junior year: (1) law enforcement, or (2) community justice. Note: Concentrations # 1-5 above refer to classes taken in the chosen concentration.

LAW ENFORCEMENT

PSAD 311	Policing
PSAD 312	Terror and Cybersecurity
PSAD 313	Criminal Investigations
PSAD 314	Private Security
PSAD 315	Problems in Law Enforcement
PSAD 321	Criminal and Civil Law
PSAD 342	Evidence and Procedure
PSAD 343	Crime Scene Investigations

COMMUNITY JUSTICE

PSAD 324	Law and Society
PSAD 331	Community Service
PSAD 332	Domestic Violence
PSAD 333	Juvenile Justice
PSAD 334	Prevention and Probation
PSAD 335	Problems in Community Justice

ASSESSMENT PROCESS

The Public Safety Administration 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 the faculty and used to make adjustments and improvements to the program, its courses, and students' overall learning.

The PSAD curriculum has two major components—foundational and advanced concentrated coursework—and culminates in a capstone project (the Senior Thesis) that demonstrates summative student learning. In the first two years, PSAD students take courses on the building blocks of the discipline—specifically, critical writing, research methodology, and various foundational survey coursework. Introductory coursework 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 students to present ideas coherently in written work, but also demand an ability to orally articulate ideas to their peers and to the faculty. Students make individual choices based on their interests (e.g., law enforcement, legal studies, community service, or forensic science) and take advanced courses that will contribute to the production of their Senior Theses. In upper-division classes, students become familiar with the peer-review process and will produce several revisions of any given term paper. Thus, the 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 PSAD faculty members and simulates the professional conference experience where other scholars openly critique and evaluate scholarship. Finally, every PSAD student completes an internship relevant to his or her major and career goals. Departmental faculty and the student's 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 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 Public Safety Administration program is on improving students' analytical abilities, their knowledge of the world, and their awareness of their own values and ambitions. The emphasis is on how student learning is expressed in 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 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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Internship

To reinforce knowledge and skills acquired in the classroom, all students are required to complete a four-unit practical internship of 160 hours at a site of their choosing. Internship possibilities include law enforcement agencies, state and local political offices, non-profit organizations related to criminal and social justice, and various government offices, among others. The internship includes regular journaling, 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, and serving in one of more than two thousand internship sites in Congress, the White House, and numerous federal agencies.

Study Away

There are several options available for students interested in study away. During the winter break or the summer, the University sometimes 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 available opportunities 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 the student in developing a plan and exploring options.

COMPUTER LITERACY REQUIREMENTS

Public Safety Administration majors demonstrate the required computer skills suitable to their program through successful completion of the requirements for the degree, and the use of those skills in their capstone project. Basic skills in word processing, email communications, and internet research are required of all majors and accomplished through completion of the Academic Writing Program (WRIT 112, Academic Writing II). Spreadsheet skills are accomplished through the course in statistics (PSYC 221, Statistics for the Behavioral Sciences). All capstone projects must demonstrate fluency in 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 email capabilities. The department's recommended software package is Microsoft Office for either PC or Mac.

Course Descriptions

PSAD 101 INTRODUCTION TO PUBLIC SAFETY

3 UNITS

Survey of public safety systems with emphasis on intervention, public communication, policing, prosecution, corrections, and societal reaction to offenders and their communities. The course focuses on the process—from communities and families, to crime and police, to arrest and prosecution through the correctional system—and reintegration efforts. Lecture. Prerequisite: None.

PSAD 102 ENFORCEMENT AND CORRECTIONS
3 UNITS

Introduction to essential criminal procedures: laws of search and seizure, arrests, confessions, identification; and basic criminal investigations: crime scene search, interview of witnesses, interrogation of suspects, methods of surveillance; and fundamental corrections practice: sentencing, incarceration, parole, probation, and rehabilitation. Lecture. Prerequisite: PSAD 101, Introduction to Public Safety.

PSAD 201 COURTS AND THE LAW
3 UNITS

The scope, purpose, and definitions of substantive criminal law and trials: criminal liability, statutory and common law offenses (with some reference to the California Penal Code), and significant defenses. Lecture. Prerequisite: PSAD 102, Enforcement and Corrections.

PSAD 202 INTRODUCTION TO FORENSIC SCIENCE
3 UNITS

The fundamentals of forensic science and analysis. Topics include the recognition, identification, individualization, and evaluation of physical, chemical, and biological evidence. Lecture. Prerequisite: ENVT 220, Environmental Studies.

PSAD 203 INTRODUCTION TO COMMUNITY RELATIONS
3 UNITS

The basics of effective communication concerning public safety with various community constituencies: neighborhoods, businesses, places of worship, community groups, and families. Lecture. Prerequisites: PSAD 101, Introduction to Public Safety; and COMM 120, Public Speaking.

PSAD 204 PUBLIC POLICY
3 UNITS

An introduction to the interactions between local, regional, state, and federal legislation and administration and their effects on city management, police administration, and community services. Lecture. Prerequisite: PSAD 102, Enforcement and Corrections.

PSAD 301 CRIMINOLOGY AND FORENSIC PSYCHOLOGY
3 UNITS

An examination of principles and concepts of criminal behavior; criminological theory; the nature, extent, and distribution of crime; legal and societal reaction to crime; dynamics of violence and victimology; and eyewitness testimony. Seminar. Prerequisites: PSAD 102, Enforcement and Corrections; PSYC 200, Introduction to Psychology; 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.

PSAD 302 DATA ANALYSIS FOR PUBLIC SAFETY
3 UNITS

Application of statistical methods for examining large- and small-scale social phenomena related to public safety. Topics include poverty, employment, housing, crime, education, health services, public services, and policing. Seminar. Prerequisites: PSAD 101, Introduction to Public Safety; PSYC 221, Statistics for the Behavioral Sciences; 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.

PSAD 303 ETHICS AND JUSTICE
3 UNITS

An introduction to the fundamental theories of justice and their ethical applications to communities and individuals in both domestic and international contexts, including discrimination and victimization of special groups (e.g., women, homosexuals, and various ethnic and racial groups). Seminar. Prerequisites: PSAD 102, Enforcement and Corrections; PHIL 210, Ethical Systems; 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.

PSAD 311 POLICING
3 UNITS

The historical evolution of policing as an institution of social control with emphasis placed on the contemporary roles of police officers, including patrol strategies, training procedures, ethical standards, and discretion. Considers underrepresented groups in policing and corruption in police agencies. 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 in Architecture and Interior Architecture; PSAD 101, Introduction to Public Safety; and PSAD 102, Enforcement and Corrections.

PSAD 312 TERROR AND CYBERSECURITY
3 UNITS

Traces development of terrorism from origins to a modern mode of conflict. Presents national, regional,

and global perspectives. Additionally, vulnerabilities of computer networks and techniques for protecting networks and data are discussed. Basic elements of symmetric and asymmetric cryptography, and secure e-commerce involving secure transmission, authentication, digital signatures, and digital certificates are presented. 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 in Architecture and Interior Architecture; and PSAD 101, Introduction to Public Safety.

PSAD 313 CRIMINAL INVESTIGATIONS

3 UNITS

Study of basic principles of criminal investigation. Analysis of investigative techniques; patterns and modus operandi; interviewing and interrogation strategies; collection and management of evidence; surveillance; and crime scene investigation. Theories, philosophies, and concepts related to suppression of crime are covered. 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 in Architecture and Interior Architecture; PSAD 101, Introduction to Public Safety; and PSAD 301, Criminology and Forensic Psychology.

PSAD 314 PRIVATE SECURITY

3 UNITS

This course will provide students with an overview of the private investigation field, focusing on employment opportunities, history, evolution, methods and management of private investigations, sources of information, investigative technology, and ethical, public policy, and legal considerations related to investigations in the private sector. 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 in Architecture and Interior Architecture; and PSAD 101, Introduction to Public Safety.

PSAD 315 PROBLEMS IN LAW ENFORCEMENT

3 UNITS

This class will survey contemporary and timely issues that are current within law enforcement. These problems will likely vary from semester to semester. Students will think critically and attempt to provide solutions for the unique problem set. 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 in Architecture and Interior Architecture; PSAD 102, Enforcement and Corrections; and PSAD 311, Policing.

PSAD 321 CRIMINAL AND CIVIL LAW

3 UNITS

This course analyzes the elements of an offense used to classify offenses and identify possible defenses in criminal cases. Students will analyze the rights and obligations of citizens involving areas of civil law. Additionally, students will learn to recognize the responsibilities and limitations of citizens and police officers in light of the Charter of Rights and Freedoms, and develop legal research and analysis skills to locate, interpret, and apply statute and case law. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; and PSAD 201, Courts and the Law.

PSAD 324 LAW AND SOCIETY

3 UNITS

Explores the relationship between law and society. Discusses theoretical perspectives from several social science disciplines. Promotes a foundational understanding of the concept of law and the origins, development, and role of law in society, particularly outside of formal legal institutions. Topics covered may include legal mobilization, law and social change, social movements, law and inequality, and the law's relationship to social control. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; and PSAD 203, Introduction to Community Relations.

PSAD 331 COMMUNITY SERVICE

3 UNITS

Current and historical definitions of community, community service organizations, and the variety of public safety organizations that provide service within communities are examined. Emphasis is on interactions between neighborhood residents, civic organizations, law enforcement, and the courts in conflict resolution, crisis intervention, and remediation efforts. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; and PSAD 203, Introduction to Community Relations.

PSAD 332 DOMESTIC VIOLENCE
3 UNITS

This seminar provides an in-depth examination of domestic violence from a legal perspective. It explores a wide range of topics, including police and prosecutorial responses, expert witness testimony, battered women as criminal defendants, domestic violence and child custody, legal remedies for battered immigrants, and domestic violence as a human rights concern. Each subject area brings together doctrinal issues with those of practice and theory. 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 in Architecture and Interior Architecture; PSAD 203, Introduction to Community Relations; and PSAD 302, Data Analysis for Public Safety.

PSAD 333 JUVENILE JUSTICE
3 UNITS

Overview of delinquent behavior and juvenile justice system responses to delinquency. Considers current issues (e.g., gangs, police, and corrections) from perspectives of individuals, families, communities, and society. Explores history of juvenile justice in America, the nature of justice, punishment, rehabilitation, and the goals and effectiveness of our juvenile justice system. Includes a juvenile court experiential component. 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 in Architecture and Interior Architecture; PSAD 203, Introduction to Community Relations; PSAD 204, Public Policy; and PSAD 302, Data Analysis for Public Safety.

PSAD 334 PREVENTION AND PROBATION
3 UNITS

Students learn about basic duties of parole or probation officers who work for community-based correctional programs. Duties may include monitoring house arrest, day reporting, restitution enforcement, and community service details. Additional topics of instruction may include levels of offender supervision, various treatment needs, revocations processes, investigative reports writing, and sentencing structures. 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 in Architecture and Interior Architecture; PSAD 203, Introduction to Community Relations; PSAD 204, Public Policy; and PSAD 302, Data Analysis for Public Safety.

PSAD 335 PROBLEMS IN COMMUNITY JUSTICE
3 UNITS

The class will survey contemporary and timely issues associated with community justice. These problems will likely vary from semester to semester. Students will think critically and attempt to provide solutions for the unique problem set. 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 in Architecture and Interior Architecture; PSAD 203, Introduction to Community Relations; and PSAD 303, Ethics and Justice.

PSAD 342 EVIDENCE AND PROCEDURES
3 UNITS

This course covers rules of evidence in law enforcement procedures from investigations to courtroom hearings. It examines burden of proof, judicial notice, and admissibility of testimonial and documentary evidence, relevancy, materiality, and competency. The course analyzes state and federal court cases as well as trial techniques and presentation of evidence. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; PSAD 301, Criminal and Forensic Psychology; and PSAD 302, Data Analysis for Public Safety.

PSAD 343 CRIME SCENE INVESTIGATIONS
3 UNITS

A study of the methods and techniques of scientific crime scene investigation, documentation and recognition of physical evidence, collection, and crime scene reconstruction. Laboratory. Lecture. Prerequisites: WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice or LSCI 106, Information Sources in Architecture and Interior Architecture; PSAD 301, Criminology and Forensic Psychology and PSAD 302, Data Analysis for Public Safety.

PSAD 490 INTERNSHIP
4 UNITS

Application of classroom learning to an applied justice setting. Work experience is complemented by an academic requirement and periodic meetings with the student's on-campus internship advisor. Internship contract required by the registrar. Thirty hours per unit of credit. Prerequisites: Senior standing, Public Safety Administration majors only.

PSAD 491 SENIOR THESIS PREPARATION

3 UNITS

This course is a student-designed interdisciplinary research seminar that integrates the student's distinct Public Safety concentration with the major core courses and applies insights from one to the other and vice versa. The course serves as the penultimate course in the Public Safety Administration Studies major. Seminar. Prerequisite: PSAD 302, Data Analysis for Public Safety.

PSAD 492 SENIOR THESIS EXECUTION

3 UNITS

This course is the continuation of a student-designed interdisciplinary research seminar that integrates the student's distinct concentration with the major core courses and applies insights from one to the other and vice versa. The course serves as the final course in the Public Safety Administration major. Seminar. Prerequisite: PSAD 491, Senior Thesis Preparation.

CURRICULUM MAP

Public Safety Administration Degree

INTRODUCED	DEVELOPED		PRACTICED		MASTERED	
STRATEGIC PRINCIPLES	1 Design Thinking	2 Transdisciplinarity	3 Civic Engagement	4 Entrepreneurship		

Assuring Academic Quality in Public Safety Administration (PSAD) — REQUIRED COURSES / LEARNING OUTCOMES	Strategic Principles	PSAD 101 Intro to Public Safety	PSAD 102 Enforcement & Corrections	PSAD 202 Intro to Forensic Science	PSAD 203 Intro to Community Relations	PSAD 204 Public Policy	PSAD 301 Criminology & Forensic Psychology	PSAD 302 Data Analysis for Public Safety	PSAD 303 Ethics & Justice	PSAD 311 Policing	PSAD 312 Terror & Cybersecurity	PSAD 313 Criminal Investigations	PSAD 314 Private Security	PSAD 315 Problems in Law Enforcement	PSAD 321 Criminal/Civil Law	PSAD 324 Law and Society	PSAD 400 Internship	PSAD 401 Senior Thesis Preparation	PSAD 402 Senior Thesis Execution
Strategic Principles																			
Evaluate the merits of competing theoretical perspectives used to explain the nature of crime and demonstrate an ability to apply criminological theories to specific types of crime	2																		
Demonstrate an ability to apply ethical principles to criminal justice issues, policies, and practices and evaluate their implications	3																		
Explain the criminal justice process, the role of discretion among criminal justice actors, and evaluate best practices																			
Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning	1																		
Express a thorough knowledge of the Criminal Justice System including police, courts and corrections																			
Describe and relate the constitutional rights and responsibilities of citizens, offenders and victims as they apply to state, federal and procedural laws	3																		
Identify legal and moral responsibilities of criminal justice professionals as they relate to cultural diversity and establishing positive community relationships	2																		
Identify ways in which oppression, privilege, discrimination, and social and economic disadvantage contribute to inequalities and injustices within criminal justice systems																			
Evaluate the historical, political, and social contexts and empirical support for a particular criminal justice policy area																			
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	4																		

Sciences

Martin C. Tippens, EdD, **Chair**

Complex issues confront the modern world; dealing with them requires scientific learning and skills. Instructors and staff in the Department of Sciences 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. By embracing scientific perspectives, students become effective learners as well as good communicators. Our goal is to inspire students to continue their scientific learning long after they leave the laboratory or classroom.

In our lower-division biology and physics courses, we provide engaging, 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 closely linked. From a solid foundation in scientific method and practice, students then move beyond 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 Sciences Program 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:

- Recognize and explain scientific principles and their symbolic representations.
- Understand connections among scientific principles and concepts.
- Apply scientific concepts to explain real-life problems and issues.
- Distinguish between science and pseudoscience.
- Evaluate proposed approaches to complex or transdisciplinary problems through scientific methods.
- Collaborate with others to propose effective solutions to simple or complex issues.
- Demonstrate an awareness of social responsibility when applying science to civic or social issues.

MATH, SCIENCE, & SUBJECT TUTORING

Tutoring for math, science, and other subjects is available throughout the school year at the Math, Science, & Subject Tutoring Center. Tutoring assistance for all math and science courses may be found there, as well as for many other available courses in accounting, animation, architecture, interdisciplinary studies, and psychology (which change each semester). Make an appointment by visiting the Math, Science, & Subject Tutoring Center link under the Students menu on the Woodbury University home page.

Curriculum Summary

All Woodbury students are required to complete Environmental Studies (a 200-level lecture course) and a Sciences course with a lab.

Natural Sciences Course Without a Lab:

ENVT 220	Environmental Studies

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 243	Physics for Architects (laboratory)
PHYS 220	Science of Music and Color

SCIENCE ASSESSMENT PROCESS

Ongoing diagnostic, formative, and summative assessment methods are used to evaluate the results of student and faculty efforts. Reflections on the results of the assessment enable faculty to channel efforts toward more effective accomplishment of departmental goals. By reviewing the curriculum, instructional methods, and various assessment processes, faculty can see the development of 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 provides evidence of learning. The biological and physical science courses and their relevant outcomes are assessed by the department faculty in alternate years.

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 and help students connect with employers through internship postings, resume collections, on- and off-campus interview opportunities, alumni connections, and employer outreach in the U.S.

Internship

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 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 capital, serving in one of over two thousand internship sites in Congress, the White House, and numerous federal agencies.

Study Away

There are several options available for students interested in Study Away. 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 available opportunities 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 students 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, email 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 in 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 email capabilities. The department's recommended software package is Microsoft Office for either PC or Mac.

Course Descriptions

BIOL 230 BIOLOGY

3 UNITS

This course is a study of major concepts in biology. Topics include the chemistry of living things, the cell, heredity, molecular genetics, and evolution. Laboratory. Prerequisite: ENVT 220 Environmental Studies.

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: ENVT 220 Environmental Studies.

BIOL 232 BOTANY

3 UNITS

This course is an introduction to selected topics in plant biology. Topics include the chemistry of living things, the cell, evolution, 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: ENVT 220 Environmental Studies.

ENVT 220 ENVIRONMENTAL STUDIES

3 UNITS

This course provides an overview of topics including the scientific method, a basic review of chemistry and atomic theory, ecosystems and energy, ecosystems and the physical environments, sources of energy (fossil fuels and renewable energy), environmental

movements and philosophies, and other topics related to the environment. Lecture. Prerequisites: None.

PHYS 243 PHYSICS FOR ARCHITECTS

3 UNITS

An introductory course in physics covering topics in motion, statics, force, rotation, acoustics, thermodynamics, electricity, and optics. Studio with Lab. Prerequisites: ENVT 220 Environmental Studies, and MATH 251 Trigonometry with Descriptive Geometry.

PHYS 220 SCIENCE OF MUSIC AND COLOR

3 UNITS

This course provides an introduction to the science of music and color. Topics covered include the physics of waves, physical acoustics (the physical production of sound), musical acoustics (the human perception of sound), the human voice, musical acoustics (the physics of musical instruments), electroacoustics (electronics, loudspeakers, and recording), light, additive and subtractive color, the physiological perception of color, the vocabulary of color, color theory, screen displays, and printing. Prerequisite: ENVT 220 Environmental Studies.

Urban Studies (Minor)

Emily Bills, PhD, **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 the analysis of the social, political, economic, and environmental issues impacting the development of cities. Many URBS courses incorporate civic engagement projects and participation in partnerships with individuals and organizations in Urban Studies fields, such as public policy, environmental studies, public history, food justice and community development.

More specifically, the program helps students become actively engaged in the ethical issues shaping the development of environmentally sustainable, politically constructive, and socially just urban spaces. In the process, they develop critical learning skills that enable them to better understand the diverse forces shaping historical and contemporary urban circumstance and 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 key issues shaping their major area of study and their personal actions as inhabitants of urban spaces. Urban Studies faculty collaborates with 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 abilities, knowledge, and values that students can expect to gain from 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.

URBAN STUDIES ASSESSMENT PROCESS

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, and 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, from the introductory course to 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 for the faculty member and the students to evaluate program effectiveness and identify 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.

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 331	Food and the City
URBS 322	The Global Metropolis
URBS 370	Topics in Urban Studies
INDS 325	L.A. Stories

Course Descriptions

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 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 in 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 public health. 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 in 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 the study of the local urban environment through a combination of readings, discussion, creative projects, and on-site examinations. 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one social science course (ECON 2xx, POHI 2xx, INDS1xx or 2xx, or PSYC 2xx).

URBS 312 THE INFRASTRUCTURAL CITY
3 UNITS

This course is an introduction to the ongoing role transportation and communications infrastructures play 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one 200-level 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. 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 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one 200-level 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, particularly in the Global South. Themes and cities vary from year to year, with a strong focus on urban development in Africa, Latin America, the Greater Middle East, and Asia. 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 in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one 200-level social science course (ECON, INDS, POHI, PSYC).

URBS 331 FOOD AND THE CITY
3 UNITS

This course explores the intersections between food and the urban environment, focusing on the ways food production, distribution, and consumption impact environmental concerns, public health, and policy. Through readings, guest speakers, site visits, hands-on projects, and volunteer work, students analyze how food is grown, harvested, packaged, shipped, and sold. The class is particularly concerned with current issues in food politics (labor, policy, immigration), food justice (underserved communities, food insecurity), trends in food movements (locavore, slow food, farmers' markets), and the impacts of industrial agribusiness on environ- mental concerns. Prerequisites: WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design; LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; COMM 120, Public Speaking; and one 200-level 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 in 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 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.

Writing

Professional Writing (BA)
FIRST-YEAR COMPOSITION AND RESEARCH WRITING

Reuben J. Ellis, PhD, **Department Chair**

In Experience and Education (1938), educator John Dewey explains that progressive education looks toward the future and values real-world experience. The Writing Department embraces Dewey's suggestion and commits to the idea that good writers conscientiously understand writing as both a formative process and as the creative making of completed texts addressing the needs of specific audiences in specific situational, disciplinary, and professional contexts. Writing, in other words, both produces knowledge through the act of writing itself and communicates knowledge when it is formulated. The Writing Department seeks to work with students as they understand writing in these two ways—and other ways of their own discovery.

OVERVIEW OF THE DEPARTMENT

The Writing Department integrates the following areas and programs:

The Professional Writing Program (BA)
The Professional Writing degree prepares students for successful work as writers in a variety of professional fields, including technical writing and consulting; corporate, financial, and non-profit sectors; publishing and journalism; government and law; and education and the arts. The Professional Writing degree emphasizes the principles of clarity, ethics, relevance, creativity, and global scope in the work of its students as it trains them to be effective writers, ready and interested in integrating all the diverse endeavors of professional writing while focusing on their own unique passions and creative goals.

The First-Year Composition and Research Writing Program
The First-Year Composition program is a component of Woodbury University's General Education program and is designed to develop students' written communication skills. The program seeks to prepare students for both academic writing during their university education and for their work after graduation. The First-Year Composition program understands student writing as a set of skills, critical thinking behaviors, and practices that must be reinforced across the curriculum. This program is part of the learning experience for almost all Woodbury students and seeks to develop, reinforce, and nurture their interest in writing.

The Writing Center
The Writing Center offers free peer-tutoring services at all stages of the writing process, including brainstorming, developing and refining thesis statements, synthesizing sources, using correct documentation formats, editing, and proofreading. Student tutors help with conventional papers, multimodal and digital projects, and presentations for classes as well as other professional writing documents such as resumes and application letters. Students may work one-on-one with a TWC tutor in-person or submit their projects online for a remote tutoring session. Since its beginning in 2006, the TWC has conducted over 18,000 tutorials for Woodbury students.

The Professional Writing Program (BA)

Overview
Professional writers make complex ideas, processes, or procedures understandable. The Professional Writing degree provides students with advanced study and practical experience in writing for print, digital, and multimodal occasions and formats. Based on a strong foundation in rhetorical and sociolinguistic theory and discourse analysis, the degree combines the values of a liberal education in which effective communication is an intrinsic feature with clear career orientation. The degree takes a transdisciplinary approach to the theory and practice of writing that adapts genre-specific skills to a variety of communication contexts. It bridges disciplinary considerations to create new forms of practical knowledge and builds a sequence of course experiences categorized as foundations, contexts, and explorations that culminate in a capstone thesis project. This learning process helps develop skills that incorporate articulate and audience-oriented writing processes for both analytical thinking and problem solving. It emphasizes the multimodal integration of writing and extends the function of design thinking inherent in writing processes to digital and multimedia applications. Its emphasis on applied and practical communication integrates writing with the public spheres of entrepreneurial innovation and community-oriented civic engagement.

Students complete their studies within the Professional Writing program prepared to be effective advocates for positive processes of cultural, institutional, and technological change. The Professional Writing degree fits with the University's mission, vision, strategy, resources, and existing programs by offering a degree that supports the commitment to providing a liberal arts education within the context of professional study.

MISSION

The Professional Writing Degree at Woodbury University prepares people to be imaginative, ethical, and highly professional writers ready to work individually and collaboratively in a variety of relevant environments and genres while integrating writing and evolving new media.

PROGRAM LEARNING OUTCOMES

A student completing the Professional Writing degree will:

- Acquire the ability to write professionally in various environments and genres.
- Cultivate skills in collaborative workplace writing.
- Integrate writing and new media according to rhetorical design principles.
- Demonstrate understanding of the marketability of writing.
- Apply rhetorical strategies as an imaginative and ethical writer.

Curriculum Summary

PROFESSIONAL WRITING MAJOR CURRICULUM

Leading to the Bachelor of Arts (BA) Degree

	Units
Major (M)	52
General Education (GE)	49
Unrestricted electives (UE)	19
Minimum semester hours required	**120**

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester

WRIT 111	Academic Writing I	3 GE
WRIT 121	Introduction to Professional Writing	3 M
COMM 120	Public Speaking	3 GE
MATH 149	Intermediate Algebra or Unrestricted Elective	3 UE
PPDV 100	Transition to College	1 UE

Spring Semester

ARTH 2__	Art History Course	3 GE
LSCI 105	Information Theory & Practice	1 GE
MATH 2__	Mathematics Course	3 GE
WRIT 112	Academic Writing II	3 GE
WRIT 122	Rhetorical Theory and Practice	3M
WRIT 200	Technical Writing	3 M

SECOND YEAR

Fall Semester

INDS 1__	Interdisciplinary Course	3 GE
PHIL 210	Ethical Systems	3 GE
WRIT 201	Digital Composition	3 M
WRIT 220/221	Legal and Policy or Proposal and Grant Writing	3 M
___ ___	Social Science Course	3 GE

Spring Semester

ENVT 220	Environmental Studies	3 GE
WRIT 230/231	Periodical Writing or Writing Health Sciences	3 M
WRIT 240/241	Writing and Civic Engagement or Professional Blogging and Social Media	3 M
___ ___	GE Breadth Elective**	3 GE
___ ___	Unrestricted Elective***	3 UE

THIRD YEAR

Fall Semester

INDS 3__	Transdisciplinary Seminar	3 GE
WRIT 300	Web Authoring: Theory and Practice	3 M
WRIT 320/321	Collaboration and Editing or Online Journalism	3 M
___ ___	Natural Science Course with lab	3 GE
___ ___	GE Breadth Elective**	3 GE

Spring Semester

WRIT 301	Writing Across Cultures	3 M
WRIT 310/311	Information and Interactive Design or Textuality and Intertextuality	3 M
___ 3__	GE Breadth Elective	3 GE
___ ___	Humanities Course	3 GE
___ 3__	GE Principle Excercise	3 GE

FOURTH YEAR

Fall Semester

WRIT 400	Digital Publication	3 M
WRIT 420	Topics in Writing	3 M
WRIT 490	Internship	4 M
WRIT 491	Senior Project I	3 M
___ ___	Unrestricted Elective	3 UE

Spring Semester

WRIT 401	Freelance Writing	3 M
WRIT 492	Senior Project II	3 M
___ ___	Unrestricted Elective	3 UE
___ ___	Unrestricted Elective	3 UE
___ ___	Unrestricted Elective	3 UE

**Recommended courses: COMM 100 Media Culture; COMM 203 Communication Theory; or COMM 212 Intercultural Communication

***Recommended courses: courses in graphic design

Minor in Professional Writing

The minor in Professional Writing is designed to complement all Woodbury University majors. It will enhance the effectiveness of all courses of study and add value to any Woodbury degree.

Required Courses (6 units):

WRIT 121 Introduction to Professional Writing (3 units)
WRIT 201 Digital Composition (3 units)

Select three from the following courses (9 units):

WRIT 122 Rhetorical Theory and Practice (3 units)
WRIT 200 Technical Writing (3 units)
WRIT 221 Proposal and Grant Writing (3 units)
WRIT 230 Periodical Writing (3 units)
WRIT 231 Writing in the Health Sciences (3 units)
WRIT 240 Writing and Civic Engagement (3 units)
WRIT 241 Professional Blogging and Social Media (3 units)
WRIT 300 Web Authoring: Theory and Practice (3 units)
WRIT 301 Writing Across Cultures (3 units)
WRIT 310 Information and Interactive Design (3 units)
WRIT 311 Textuality and Intertextuality (3 units)
WRIT 320 Collaboration and Editing (3 units)
COMM 314 Contemporary Journalism (3 units)
WRIT 321 Online Journalism (3 units)
WRIT 400 Digital Publication (3 units)
WRIT 401 Freelance Writing (3 units)
WRIT 420 Topics in Writing (3 units)

At least two courses (6 units) must be 300-level courses or higher.

Internship

Students are required to complete a four-unit internship of 160 hours through a business or organization they will select in consultation with their faculty advisor. The purpose of the internship is to reinforce knowledge and skills gained in the classroom and provide students with practical workplace experiences. Internship possibilities include media outlets, print and digital publishers, broadcasting outlets, advertising and public relations firms, health science organizations, government offices, non-profits, software developers, game developers, entertainment industry entities, university offices, and independent writers and artists. The internship may include self-reflective journal writing, supervisor evaluations, and a final self-archived reflection.

Senior Project

Students complete a two-course capstone Senior Project that consists of (1) a planning and research phase and (2) the production of an original monograph or monograph-equivalent work of creative and original professional writing. The Senior Project allows students an opportunity to synthesize knowledge and skills gained during their major in a focused and sustained format and to specialize in an area of interest to them. Senior Projects bridge students' academic work and their professional work after graduation and, in some cases, may serve as the initial foundation of a beginning career.

Assessment Process

The Writing Department faculty evaluates individual student learning for each assignment in every Professional Writing course based on established University grading guidelines. In addition to evaluating individual learning, the department electronically

archives student work for assessment purposes and uses a three-year assessment cycle to regularly review the collective work of students over time, as follows:

- Cornerstone: benchmark knowledge at the beginning of the course of study (1st year)
- Milestone 1: formative knowledge during the course of study (2nd year)
- Milestone 2: formative practiced knowledge during the course of study (3rd year)
- Capstone: summative knowledge at the end of the course of study (4th year)

Processes or competencies assessed consist of:

- Foundational rhetorical theories and practices (Cornerstone)
- Foundational technical writing genres (Cornerstone)
- Foundational digital theories and practices (Milestone 1)
- Purposes, genres, and audiences for legal and grant writing (Milestone 1)
- Theories, methods, and practices for creating documents (Milestone 2)
- Utilization of software and digital/technological platforms (Milestone 2)
- Theories and practices for writing for global and local audiences (Milestone 2)
- Utilization of digital platforms and strategies for civic engagement (Milestone 2)
- Design research methods and methodologies (Capstone)
- Using research and prior scholarship to self-initiate a writing research project (Capstone)
- Strategies and products that reflect ability to be a freelance writer (Capstone)
- Internship performance (Capstone)

The purpose of assessment is the improvement of course pedagogy and curriculum, and the enhancement of aligning courses with program learning outcomes, Core Competencies, and institutional principles.

RESULTS OF LEARNING

The work of the Professional Writing program is to help students grow as thinking, detail-oriented, ethical, and creative professional writers ready to work individually and collaboratively across genres and across cultures. The emphasis is on how students explore and develop their own values and goals in these contexts. Student learning is expressed in written work, but also in other forms of active engagement with learning environments—classroom settings, internships, and individual research and projects. The purpose of assessment in the Professional Writing program is to monitor the collective growth and achievement of students in the program.

CURRICULUM MAP

Bachelor of Arts in Professional Writing BA

	BEGINNING		INTERMEDIATE		ADVANCED
	Highest Importance		Highest Importance		Highest Importance
	Moderate Importance		Moderate Importance		Moderate Importance
	Low Importance		Low Importance		Low Importance
STRATEGIC PRINCIPALS	1 Design Thinking	2 Transdisciplinarity		3 Civic Engagement	4 Entrepreneurship

Assuring Academic Quality in Professional Writing (BA) — LEARNING OUTCOMES	Strategic Principals	WRIT 1702 Introduction to Professional Writing	WRIT 121 Rhetorical Theory and Practice	WRIT 200 Technical Writing	WRIT 201 Digital Composition	WRIT 220 Legal and Policy Writing	WRIT 221 Proposal and Grant Writing	WRIT 230 Periodical Writing	WRIT 231 Writing in the Health Sciences	WRIT 240 Writing and Civic Engagement	WRIT 241 Professional Blogging and Social	WRIT 300 Web Authoring	WRIT 301 Writing Across Cultures	WRIT 400 Digital Publication	WRIT 401 Freelance Writing	WRIT 310 Information and Interactive Design	WRIT 311 Textuality and Intertextuality	WRIT 320 Collaboration and Editing	WRIT 321 Online Journalism	WRIT 420 Topics in Writing	WRIT 490 Internship	WRIT 491/2 Senior Project (1 and 2)
Strategic Principals		13	123	123	123	123	ALL	13	123	123	ALL	ALL	123	134	ALL	ALL	12	123	134	ALL	ALL	ALL
Acquire the ability to write professionally in various environments and genres	123																					
Cultivate skills in collaborative workplace writing	123																					
Integrate writing and new media according to rhetorical design principles	12																					
Demonstrate understanding of the marketability of writing	134																					
Apply rhetorical strategies as imaginative and ethical writers	ALL																					

The First-Year Composition And Research Writing Program

Overview

Woodbury University believes strongly in the value and practice of effective written communication. Consequently, all Woodbury students are required to take two courses in writing as part of our General Education (GE) program: (1) a first-year composition course (WRIT 111 Academic Writing I) and (2) a research writing course (WRIT 112 Academic Writing II). This requirement emphasizes how important the University thinks writing is to the current and future success of its students. Writing as a form of communication is vital, but there is more to it than that: there is evidence that suggests that writing contributes in a fundamental way to the ability to engage in original thought. The Writing Department asks students to consider that as they take writing classes. Woodbury University is not alone in this, of course: nearly every university and college in the world places writing at the core of its commitment to liberal arts education and professional preparation.

The First-Year Composition and Research Writing program asks students to develop pre-professional or professional writing knowledge and skills as part of their process of securing academic literacy at the university level. The program measures students' knowledge and skills by evaluating and assessing end-of-semester portfolios. In the eighteenth-century, a portfolio—from the Italian, a *portafoglio*—meant "a case for carrying loose papers." These days, it means a way of representing who we are. A portfolio is required in all courses in the program.

MISSION

The First-Year Composition and Research Writing program aims to develop students' written communication abilities and skills so that their writing addresses diverse audiences, blends distinctive genres, crisscrosses disciplinary boundaries, and embodies productive academic and professional information and ideas.

PROGRAM LEARNING OUTCOMES

A student completing each First-Year Composition and Research Writing course will, at the appropriate level:

- Think critically and cultivate the ability to analyze a situation or text and make thoughtful decisions based on that analysis, through writing, reading, and research.
- Facilitate all social and technical aspects of writing processes when undertaking writing and research.
- Compose in multiple environments and use electronic technologies to enhance the graphic design elements of print, screen, or web pages. Level: Intermediate Pillar Alignment: Design Thinking.
- Demonstrate rhetorical knowledge by acting on understandings of audiences, purposes, and contexts when producing content.
- Acquire knowledge of genre conventions that define informal and formal texts in terms of applicability and appropriateness for specific rhetorical situations.

Curriculum Summary

First-Year Composition and Research Writing Curriculum (as part of General Education)

	Units
General Education (GE)	6
Minimum Units Required	**6**

*6 units of writing (WRIT 111 and WRIT 112) is the graduation requirement for Woodbury students. How many units will be taken at Woodbury is determined by (1) in the case of freshman students, the results of the writing placement process, and (2) in the case of transfer students, the awarding of transfer credit and, in some cases, (3) completion of a "WRIT 112 Transfer Portfolio."

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester

WRIT 111	Academic Writing I	3 GE

Spring Semester

WRIT 112	Academic Writing II	3 GE

Students are required to enroll in First-Year Composition and Research Writing courses in consecutive semesters until completing the entire sequence with a grade of "C" or better in each course. If a student enrolls in an equivalent 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 Department uses its First-Year Composition and Research Writing placement process to place students starting at Woodbury into the

appropriate first course in writing. That course begins the required writing sequence.

Freshman students whose placement results indicate they are not prepared to succeed in taking the required 6 units of GE writing instruction will be required to take an additional 3-unit course to prepare them for the 6-unit requirement.

PROCEEDING THROUGH THE FIRST-YEAR COMPOSITION AND RESEARCH WRITING CURRICULUM

Woodbury's writing requirements are simple. Students are required to take two courses: WRIT 111 Academic Writing I and WRIT 112 Academic Writing II. If the Writing Department faculty determines that a student is not ready to succeed in WRIT 111, the student will be required to take WRIT 100 Bridge to Academic Writing. This process is outlined in the document "Study Guide: English Placement Exams and Portfolios and Math Placement Exams." Students should receive the document and be instructed on how to proceed through the process before their Student Orientation, Advising, and Registration (SOAR) process when they first come to campus.

In summary, here are the options for fulfilling the writing requirement:

- If a student is not transferring in the equivalent of WRIT 111, the student should do one of these two things before SOAR:
  a. The student may take a timed-essay placement exam for possible placement in WRIT 100, WRIT 111, or WRIT 112.
  b. The student may submit a "Freshmen Placement Portfolio" or a "College Writing Portfolio" for possible exemption from WRIT 100, 111, or 112 (see the "Study Guide" for more information on this).
- If a student is transferring in the equivalent of WRIT 111:
  c. The student should enroll in WRIT 112.
- If a student is transferring in the equivalent of WRIT 111 and WRIT 112 from another institution:
  d. The student should submit a "WRIT 112 Transfer Portfolio" to document that the WRIT 112–equivalent transfer course provided the student with adequate competence in research writing. The student should receive a letter outlining the requirements for the "WRIT 112 Transfer Portfolio" from the Registrar. The portfolio is then evaluated by Writing Department faculty. If the portfolio is not submitted or is not evaluated as demonstrating research writing competence, the student will be required to take WRIT 112 and the course transferred in will count as general elective credit. Please note: the equivalent of WRIT 112 does not transfer from California community colleges.

ASSESSMENT PROCESS

The Writing Department faculty evaluates individual student learning for each assignment in every First-Year Composition and Research Writing course based on established University grading guidelines. In addition to evaluating individual learning, the department electronically archives student work for assessment purposes and regularly reviews the collective work of students over time, as follows:

General assessment: Every two years, the department samples collected student portfolios on a randomized basis and assesses them based on program learning outcomes. In addition, the Writing Department uses a variety of indirect methods to assess student work. For example, students are periodically asked to voluntarily complete surveys to indicate the effectiveness of teaching. The Writing Department uses such survey results to develop self-reflective assignments and course content. The department conducts both qualitative and quantitative institutional research to develop placement, portfolio evaluation, and faculty performance, and to continue to evolve best-teaching practices and curriculum.

ACADEMIC STANDARDS, CONSISTENCY, AND FACULTY DEVELOPMENT

First-Year Composition and Research Writing course learning outcomes are held in common across sections, and instructors are provided with a common syllabus template for learning outcomes, grading criteria, rubrics, and departmental policies. Assignments and calendars are unique to instructors. This process contributes to shared standards for both students and faculty. This is further reinforced by the C- Portfolio Workshop review process.

RESULTS OF LEARNING

Students in all courses in the First-Year Composition and Research Writing program demonstrate their learning by the creation of end-of-semester portfolios that collect and archive their work. These portfolios are assembled digitally and include components of self-reflection and creative self-archiving. These portfolios represent a measure and even a celebration of how well students achieve learning outcomes in their courses.

CURRICULUM MAP

First Year Composition

	BEGINNING		INTERMEDIATE		DEVELOPED
	Highest Importance		Highest Importance		Highest Importance
	Moderate Importance		Moderate Importance		Moderate Importance
	Low Importance		Low Importance		Low Importance

STRATEGIC PRINCIPALS	1	Design Thinking	2	Transdisciplinarity	3	Civic Engagement	4	Entrepreneurship

Assuring Academic Quality in First Year Composition REQUIRED COURSES / LEARNING OUTCOMES	Strategic Principals	WRIT 100 Bridge to Academic Writing	WRIT 111 Academic Writing I	WRIT 112 Academic Writing II
Strategic Principals		123	123	123
Think critically and cultivate the ability to analyze a situation or text and make thoughtful decisions based on that analysis	3			
Facilitate all social and technical aspects of the writing processes when undertaking writing and research				
Compose in multiple environments and use electronic technologies to enhance the graphic design elements of print, screen, or web pages	1			
Demonstrate rhetorical knowledge by acting on understandings of audiences, purposes, and contexts when creating texts	2			
Acquire knowledge of genre conventions that define informal and formal texts in terms of applicability and appropriateness for specific rhetorical situations				

THE WRITING CENTER

The Writing Center has been a vital part of the Writing Department and the Woodbury University community since its founding in 2006. Since that time, it has completed more than 18,000 tutorials for both undergraduate and graduate students. The Writing Center offers free peer-tutoring services at all stages of the writing process, including brainstorming, developing and refining thesis statements, synthesizing sources, using correct documentation, editing, and proofreading. Student tutors help with conventional papers, multimodal and digital projects, and presentations for classes as well as other professional-writing documents such as resumes and application letters.

The Writing Center's motto, "Language, Thought, Synthesis," reflects its core philosophy, that writing is both a means to communicate knowledge and to produce knowledge through the act of writing itself. The Writing Center supports writing as a foundation for discourse and offers practical support to transform cultural and linguistic diversity into valuable expressive and communicative 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 technologies to prepare students for communication practices that define professional environments before and after graduation.

The Writing Center supports writing throughout the curriculum and is the foundation of the Writing Department's Writing Across the Curriculum and Writing in the Disciplines (WAC/WID) initiatives.

Writing Center student tutors help students meet writing standards set by faculty throughout the University's curriculum.

Besides tutoring services, the Writing Center conducts Writing Center orientations—in the Writing Center and in classrooms based on requests by faculty. Writing Center staff participates in new student orientation and a wide variety of on-campus co-curricular activities to promote student writing and Writing Center services. The Writing Center also offers students dedicated writing space in its Writers' Studio, where they may experience a creative and supportive writing environment close to where writing faculty members and tutors do their own work.

The Writing Center is also committed to the education of its student tutors. The Writing Center believes that its tutors are students first as well as student employees. It believes that it has a responsibility to contribute to their education and that their education will in turn have a compelling subsidiary impact on their work with the students they tutor. Through a rigorous referral and learning-oriented hiring process, beginning-of-semester training seminars, regularly conducted in-service training, and regularly conducted outreach and "ambassador" activities across the University, the Writing Center provides a carefully prepared "curriculum" for the development of its tutors. When tutors are not directly engaged in tutoring, they study scholarship and research data about professional academic tutoring and complete self-reflective investigations into their own tutoring practices. Student tutors go through an annual evaluation process. These practices "professionalize" peer tutors and contribute to the Writing Center curriculum.

Annual assessment of Writing Center work is conducted through a variety of direct and indirect means, including tutor training and evaluation, direct assessment of completed tutorials, data collection and analysis of Writing Center use, and a student satisfaction survey. The Writing Center's annual assessment becomes part of the Writing Department's annual report.

Course Descriptions

WRIT 100: BRIDGE TO ACADEMIC WRITING

3 UNITS

This is an intensive writing course designed to deepen students' experiences with writing (and reading) for academic purposes by providing basic lessons in academic writing. WRIT 100 students are introduced to writing as a process to complete grammar lessons, improve grammatical accuracy, and develop expository skills. WRIT 100 covers common academic rhetorical strategies, establishing proofs to support a thesis idea, and writing essays that are coherent and logical. Seminar. Prerequisites: Appropriate placement score.

WRIT 111: ACADEMIC WRITING I

3 UNITS

This is an intensive writing course that introduces students to university standards for academic writing and teaches students how to use writing 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 APA format. WRIT 111 also includes learning to coordinate first- and third-person narration, and critiquing readings for bias and other logical fallacies. Seminar. Prerequisites: WRIT 100 Bridge to Academic Writing, or appropriate placement score.

WRIT 112: ACADEMIC WRITING II

3 UNITS

This is an intensive writing course in the Writing Program where students develop their research and writing skills, practice 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 as well as 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, write, and analyze the relationships between language, knowledge, and power. Seminar. Prerequisites: WRIT 111 Academic Writing I, or appropriate placement score.

WRIT 120: CULTURAL VALUES AND IMAGES

3 UNITS

By examining visual media (images from films and other online sources) as well as written and multi-modal texts, students define and explore common social and educational concepts such as stereotypes, translation, body language, and safety as they arise in different cultural contexts and are used to express contrastive values. Students further explore these topics and modes of communication experientially by composing their own complex and contrastive texts. Seminar. Prerequisites: None.

WRIT 121: INTRODUCTION TO PROFESSIONAL WRITING

3 UNITS

An overview of the study of professional writing, its disciplinary bounds, and connections to other disciplines. Includes introductory focused experience in specific modes of professional writing: written, digital, and multimodal. Seminar. Prerequisites: None.

WRIT 122: RHETORICAL THEORY AND PRACTICE

3 UNITS

An introduction to the theory, practice, and social, intercultural, and ethical implications of rhetoric as an art and craft of persuasion and consensus building. Seminar. Prerequisites: LSCI 105 Information Theory and Practice, or LSCI 106 Information Sources in Architecture and Interior Architecture; WRIT 111 Academic Writing I; and WRIT 121 Introduction to Professional Writing.

WRIT 130: FOUNDATIONS OF CREATIVE WRITING

3 UNITS

An overview of the study and practice of creative writing, its fluid disciplinary bounds, and its connections to other areas of professional writing, this workshop-based course provides students with practical experience writing literature and introduces them to writing in various genres, including creative nonfiction, fiction, script writing, and poetry. Course activities will consist of interactive discussions of craft, in- and out-of-class writing exercises, discussions of extensive readings of works by contemporary writers, collaborative workshops of student work, and the production of a final portfolio of revised creative work. Prerequisites: None

WRIT 200: TECHNICAL WRITING

3 UNITS

An introduction to technical writing focused on the practice of communicating complex and specific information, including reports and documentation in workplace contexts. Seminar. Prerequisites: LSCI 105 Information Theory and Practice, or LSCI 106 Information Sources in Architecture and Interior Architecture; and WRIT 111 Academic Writing I.

WRIT 201: DIGITAL COMPOSITION

3 UNITS

An introduction to complex digital composition based on transdisciplinary theory, rhetorical analysis, and applied experience, exploring the relationship between orality, writing, and visual elements. Seminar. Prerequisites: LSCI 105 Information Theory and Practice, or LSCI 106 Information Sources in Architecture and Interior Architecture; WRIT 112 Academic Writing II, or WRIT 212 Rhetoric and Design; and WRIT 121 Introduction to Professional Writing.

WRIT 212: RHETORIC AND DESIGN
3 UNITS

WRIT 212 is a writing-intensive course designed for students who either need to complete the Academic Writing Requirement or 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 their defining writing styles and document designs, and create documents 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. Prerequisites: WRIT 112 Academic Writing II, or equivalent transfer credit.

WRIT 220: LEGAL AND POLICY WRITING
3 UNITS

An introduction to research and writing in the context of the law and government, including appropriate interpretive and rhetorical methodologies, and the associated, appropriate professional ethics. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 221: PROPOSAL AND GRANT WRITING
3 UNITS

An exploration of the theory of proposition in the specific context of the mechanics, audience-orientation, and research considerations of grant writing. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 230: PERIODICAL WRITING
3 UNITS

An introduction to popular periodical (magazine) writing, both short and long (feature) forms, based on rhetorical concerns such as purpose, audience, situation, arrangement, and delivery, exploring point of view and "objectivity." Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 231: WRITING IN THE HEALTH SCIENCES
3 UNITS

An introduction to technical writing skills in the field of health sciences that will examine different types of written communication, established patterns of communication, and ethical aspects of writing in health-related contexts. Audiences such as other professionals, patients and clients, and the public will be considered. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 240: WRITING AND CIVIC ENGAGEMENT
3 UNITS

An examination and practice in the application of writing to community-based initiatives, including not-for-profit ventures, advocacy, and activism. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture or Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 241: PROFESSIONAL BLOGGING AND SOCIAL MEDIA
3 UNITS

An exploration of the essentials of blogging and social media communication with a focus on different rhetorical purposes and audiences as well as practices of creating, managing, and distributing social content. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 300: WEB AUTHORING: THEORY AND PRACTICE
3 UNITS

An inquiry into the concept, theory, and position of web authorship, auteur theory, corporate authorship, and open access in technologically and otherwise dynamic contexts. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 301: WRITING ACROSS CULTURES
3 UNITS

An examination of how writing and ideas translate across cultures, with attention to the differences between ethnographic, auto-ethnographic, and autochthonous texts. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 310: INFORMATION AND INTERACTIVE DESIGN
3 UNITS

A collaborative, project-based approach to designing effective, integrated experiences for users built on conducting activity analysis of everyday practices, using object-oriented modeling techniques to represent and plan transformations to those practices, and doing UI prototyping to specify implementation plans. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 311: TEXTUALITY AND INTERTEXTUALITY
3 UNITS

An investigation of the notion and production of texts and their relationship to other texts, based on ideas of commentary, engagement, and dependence, providing composition practice to explore those relationships and bridge media. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

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 profession- and discipline-specific rhetoric. WRIT 312 students apply rhetorical theory—as it applies to the relationships between speaking, writing, and images—to improve their manipulation 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. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture, or LSCI 205, Information in the Disciplines; and WRIT 112, Academic Writing II, or WRIT 212, Rhetoric and Design.

WRIT 320: COLLABORATION AND EDITING
3 UNITS

A project-based exposure to text production and revision, improvement, restructuring, and fact-checking in a variety of mediated contexts bridging collaborative and unilateral models of revision, and involving multimodal and multimedia platforms and textual repurposing. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing, and WRIT 201, Digital Composition.

WRIT 321: ONLINE JOURNALISM
3 UNITS

This course is cognate to COMM 314, Contemporary Journalism. The Communications and Writing Departments alternate teaching these courses. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; and WRIT 112, Academic Writing II or WRIT, 212 Rhetoric and Design.

WRIT 400: DIGITAL PUBLICATION
3 UNITS

A practicum-based experience in online magazine publication that provides experience managing, editing, and producing a professional online periodical. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 401: FREELANCE WRITING

3 UNITS

A practical workshop in writing and repurposing research for multiple freelance markets and an examination of the evolving role of the writer in contemporary multimedia contexts. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture and Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 420: TOPICS IN WRITING

3 UNITS.

An advanced-level focused examination of specific issues and topics of contemporary or historical relevance to professional writing. Seminar. Prerequisites: LSCI 105, Information Theory and Practice, or LSCI 106, Information Sources in Architecture or Interior Architecture; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 121, Introduction to Professional Writing; and WRIT 201, Digital Composition.

WRIT 490: INTERNSHIP

4 UNITS

Practical workplace, career-oriented, and field-based experience applying writing theory and practice in practical and accountable contexts. Practicum. Prerequisites: LSCI 105 Information Theory and Practice, or LSCI 106 Information Sources in Architecture or Interior Architecture; WRIT 112 Academic Writing II, or WRIT 212 Rhetoric and Design; WRIT 121 Introduction to Professional Writing; WRIT 201 Digital Composition; WRIT 400 Digital Publication; WRIT 300 Web Authoring: Theory and Practice; and WRIT 301 Writing Across Cultures.

WRIT 491: SENIOR PROJECT I

3 UNITS

The planning and research phase of a capstone thesis project culminating the degree that results in an original monograph or monograph equivalent work of creative professional writing. Practicum. Prerequisites: LSCI 105 Information Theory and Practice; WRIT 112 Academic Writing II, or WRIT 212 Rhetoric and Design; WRIT 120 Introduction to Professional Writing; WRIT 201 Digital Composition; WRIT 400 Digital Publication; WRIT 300 Web Authoring: Theory and Practice; WRIT 301 Writing Across Cultures. project culminating the degree that results in an original monograph or monograph equivalent work of creative professional writing. Practicum. Prerequisites: LSCI 105, Information Theory and Practice; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 120, Introduction to Professional Writing; WRIT 201, Digital Composition; WRIT 400, Digital Publication; WRIT 300, Web Authoring: Theory and Practice; WRIT 301, Writing Across Cultures.

WRIT 492: SENIOR PROJECT II

3 UNITS

The writing phase of a capstone thesis project that results in an original monograph or monograph equivalent of creative professional writing and represents each student's vision of professional writing. Practicum. Prerequisites: LSCI 105, Information Theory and Practice; WRIT 112, Academic Writing II or WRIT 212, Rhetoric and Design; WRIT 120, Introduction to Professional Writing; WRIT 201, Digital Composition; WRIT 400, Digital Publication; WRIT 300, Web Authoring: Theory and Practice; WRIT 301, Writing Across Cultures; WRIT 491, Senior Project I.

Student *and* Campus Life:

COMMUNITY, CONTEXT AND PERSONAL DEVELOPMENT

The Los Angeles Times Library

L. Nedra Peterson, MA
University Librarian

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 the 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 its programs, services, and resources.

FACULTY

Karla Spence Bluestone, User Engagement Librarian
MLIS, San Jose State University

Jared Cowing, Systems Librarian
MLIS, University of Rhode Island

Barret Havens, Associate University Librarian
MLIS, University of Texas at Austin

L. Nedra Peterson, University Librarian
MA, University of Arizona

ADJUNCT FACULTY

Diane Zwemer, Instruction Coordinator
MLS, Syracuse University

Eric Garcia
MLIS, San Jose State University

Angela Langer-Jankovich
MLIS, Pratt Institute

ADJUNCT REFERENCE LIBRARIAN

David Davis
MLIS, San Jose State University

STAFF

Elsie Aromin, Library Technical Services Coordinator/ Acquisitions

Allison Chan, Library Public Services Specialist/ InterLibrary Loan and Serials Manager

Kathleen Glover, Library Public Services Coordinator/ Course Reserves, Student Employee Supervisor, and Stacks Manager

Brenda Hernandez, Library Public Services Specialist/ San Diego

Marti Pike, Cataloger

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 the browsing of new books, magazines, and newspapers. To accommodate diverse study needs and learning styles, there are spaces for individual quiet study as well as group study areas available. 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.

COLLECTIONS AND SERVICES

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 collection includes approximately 120,000 print and e-books, 4,000 video recordings, 200 current print journal subscriptions, and access to 50 research databases.

Scholars locate and identify materials via the library's online 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. These include electronic journals and magazines, e-books, streaming videos, and reference sources. Access to the library's online catalog, e-resources, and research databases is available any time, night or day.

Research assistance from quick answers to simple questions to advanced research consultations with librarians, is readily available. Simply ask at any of the service desks or via the library's website. A chat reference service and an email-based service provide assistance during the library's open hours.

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, developing skills that have lifelong value in our information-rich environment. The library offers several 1-unit courses designed to help students satisfy the University's information literacy requirement (see Library and Information Science courses in the College of Liberal Arts). Additional instruction services include specialized sessions for specific classes at the request of instructors, and workshops and training in library research and resources.

The library utilizes wide-ranging borrowing agreements to provide quick access to materials held by other institutions. Materials not owned by Woodbury's library may be requested through InterLibrary Loan at no charge to students, faculty, or staff, thus making the scholarly resources of the world available to the campus community.

The Woodbury identification card is available through the library and serves as both 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. Borrowers may access their library accounts through the online catalog to renew items or place items on hold, as well as to view outstanding materials. Entrance to the library is available only to members of the Woodbury community; valid Woodbury ID is required.

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 available by calling (818) 252-5200.

A small library focused on the study of architecture, urbanism, and development is maintained at the San Diego campus. Regardless of location, all Woodbury students, faculty, and staff have the same access to the library's electronic databases and catalog.

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 the 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 needs, and personnel committed to continued professional growth.

International Opportunities For Study

Study-away experiences are opportunities for students to learn in areas of extreme environmental, cultural, and social difference over an extended period of time, in order to gain a better understanding of themselves and of their own culture. In doing so, students develop the ability to evaluate elements of their own culture from positions of unbiased interaction with cultural and individual difference. This encourages a stronger understanding of fluid intersubjectivities, aiding in the assertion of more open-minded and inclusive global citizens. These study-away opportunities take many forms at the University.

STUDY-AWAY OPPORTUNITIES

No educational experience has a greater impact in producing lifelong learners than a travel-abroad experience during which students apply what they have learned on campus in the context of a different society and culture. Woodbury students continually mention their encounters abroad as transformational. Each year, the faculty offers students a variety of short-term and summer-long international study programs in their disciplines of architecture, design, business, and the liberal arts.

SUMMER EXPERIENCES

Woodbury offers a number of opportunities to travel and study, both within the United States and overseas, ranging from short trips to summer terms abroad. The School of Architecture hosts such a summer program for architecture students to study in locations such as Tokyo, Paris, Berlin, China, or Barcelona. Summer architecture studios have also traveled to Brazil, Mexico, Tahiti, and Costa Rica for site investigations. Programs differ each year depending on the interest of students and faculty members. Students should talk to their department chairs to learn about opportunities offered each academic year.

OTHER OPPORTUNITIES

The Woodbury chapter of the AIAS (American Institute of Architecture Students) also has organized national and international student trips. Information on this program may be obtained from the School of Architecture.

Junior Fellows Program

Will McConnell
Chair Interdisciplinary Studies, College of Liberal Arts

The College of Liberal Arts sponsors a junior fellowship program for all undergraduates. Up to fifteen students are selected in either the fall or spring semester on the Burbank campus to participate in a special transdisciplinary research studio. Students enter the seminar with a specific focus or theme: poverty or social equity issues in Los Angeles; global environmental and/or financial sustainability; communication and privacy in postmodernity, etc. The seminar facilitates students' explorations of transdisciplinary methodologies—such as research approaches drawn across multiple disciplines—culminating in the mastery of communication and representation strategies that meet the needs of inter- and transdisciplinary audiences.

Students are instrumental in designing the research approaches, syllabus, and assignments of the seminar. Students work to hone a focus on their problem or issue in the contemporary world, contribute to the development of course readings, design a proposal to address the chosen problem, and present their findings and recommendations to the campus community. This course can serve as an upper-level general education requirement, the transdisciplinary seminar requirement, or an unrestricted elective.

Participation requires the student to find a faculty member to serve as a sponsor; similarly, members of the faculty can nominate a particular student with that student's consent. All students who apply or are nominated must have a minimum overall GPA of 3.3. Students must have completed no fewer than sixty units and no more than one hundred units by the beginning of the subsequent fall semester. As part of the application process, a student is also required to submit a five hundred-word essay expressing her or his interest in a significant and pressing problem in the world today. Students applying to register for the course also must submit a letter of support from the sponsoring or nominating member of the faculty.

The Institute for Excellence in Teaching and Learning

VISION

The Institute for Excellence in Teaching and Learning (IETL) is a partner in advancing and sustaining the teaching and learning processes at Woodbury University. IETL creates 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 full-time and adjunct faculty and instructional staff through services, programs, and resources dedicated to fostering more significant learning experiences for Woodbury University students.

GOALS

- Increase faculty understanding of current pedagogical knowledge and practice regarding teaching and learning.
- Assist new faculty members 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.
- Maintain a culture of assessment, especially with regard to the assessment of student learning.
- Provide scholarly and practical resources to enhance the teaching skills of the faculty.
- Promote community service initiatives for Woodbury University students.
- Encourage the Scholarship of Teaching and Learning.
- Promote Woodbury University nationally as an example of an effective teaching institution.

PROGRAMMING

Mid-Career Faculty Learning Community
This program brings together mid-career faculty members via an established transdisciplinary learning community that provides structure and collegiality for educators seeking reflection and support while exploring new methods of teaching in their disciplines.

Classroom Observations and Consultations
Classroom Observations/Consultations 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)
SFC provides important feedback to faculty members from students in their classes early in the semester. This feedback allows the faculty an opportunity to reshape course content or formats, if necessary.

Access to Teaching and Learning Resources
Our web-based resource center displays scholarly as well as practical resources for the improvement of classroom teaching and effectiveness.

Office of University Advancement

Erik Greeny
Vice President, University Advancement

"Philanthropy allows for the discovery of shared values"

University Advancement is comprised of three areas: Marketing and Communications, Development, and Alumni Relations. Our mission is to help foster a philanthropic spirit among the University's various constituencies. Woodbury University relies on several sources of income in addition to tuition, fees, and government contracts. We must enlist sustaining financial support from parents, alumni, foundations, and corporations to ensure the achievement of the highest priorities of the University. The Office of University Advancement staff works to strengthen the relationships between the University and the members of its extended family. Through its efforts, Woodbury will remain a vital, innovative, and creative institution for learning and development, career preparation and enhancement, and the enabling of its graduates to become productive citizens who think and act philanthropically.

STUDENT AND PARENT GIVING

By embarking on a personal tradition of giving back to your school while still enrolled, you and your family can broaden the scope of your Woodbury education. Your family contributions will help provide expanded learning and networking opportunities for existing students as well as for future generations who will be inspired by your example.

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 Office of Advancement work together to provide that access to current students, helping them obtain internships, work experiences, full- and part-time jobs, and other career opportunities through our alumni network. By assisting current students in their job search–or through activities like job shadowing and mentoring–alumni are able to become more involved with Woodbury in truly meaningful ways.

The Career Development Office provides a variety of services for alumni seeking career assistance. For more information, please contact the Career Development Office at (818) 252-5207 or visit their website: https://woodbury.edu/student-life/student-support-services/about-career-services/

Woodbury University has educated more than seventy-seven 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 alumni have found rewarding work in the Los Angeles area, where they have built large and small businesses , founded magazines, established accounting firms, designed and built architectural structures, become noted fashion designers for movies and television, won design competitions, held public office, led non-profit organizations, and much more. Therefore, alumni giving is central to the University's ability to prosper and grow.

THE WOODBURY FUND

The Woodbury Fund provides support for the highest needs of Woodbury University. Tax-deductible gifts to this fund are distributed to all areas of the campus.

Gifts to The Woodbury Fund 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 faculty members who are leaders in their respective fields of study, industries, or specialties;
- Maintain and beautify campus buildings and grounds.

This fund allows alumni, parents, and friends an opportunity each year 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 the Woodbury Fund, you help provide critical resources for faculty and students to spark the innovations that will elevate Woodbury to the next level in higher education.

To make a gift to the Woodbury Fund, please contact Damon Griffin, Director, Alumni Relations and Annual Giving, by telephone at (818) 252-5289, or via email at damon.griffin@woodbury.edu. You can always make a gift online by going to www.woodbury.edu/giving.

Traditional Giving Methods for Friends and Family of Woodbury University

Scholarships — As with most private, not-for-profit institutions, this is one of the most important needs at Woodbury. Named scholarship opportunities are available, and annual scholarships may be established for a minimum of $2,500. Endowed scholarship funds are established with gifts starting at $50,000.

Planned Giving — 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 his 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's legacy by leaving gifts from their estates, whether through a will or other estate-planning vehicles, to Woodbury University. Planned giving donors are recognized as members of the "Pop" Whitten Heritage Society.

If you have any questions regarding scholarship gifts, planned gifts, or the "Pop" Whitten Heritage Society, please contact Erik Greeny, Vice President, University Advancement at (818) 252-5213 or via email at erik.greeny@woodbury.edu.

Campus Life

Student Affairs

Dustin Brentlinger
Interim Dean of Students

In collaboration with students, faculty, staff, and families, Student Affairs facilitates students' transformation and enriches their educational experience by embracing their goals. We offer opportunities for engagement in educationally purposeful activities, challenge students to develop academically and personally, provide the support services necessary for them to do so, and advocate for their needs.

STUDENT SUPPORT:

Ryan Burtanog, Counseling Intern, San Diego Campus

Jeff Franco, Career Counselor

Lupe Garza, Administrative Assistant

Evelyn Guzman, Academic Affairs Counselor

Wynn Helms, Counselor

Stevon Lewis, Director, Counseling Services

Shadi Louizadeh, Campus Nurse

Michelle Resnick, Coordinator, Disabilities and Accessibility Services

Kelli Ross, Senior Coordinator, Student Support

Shannon Savage, Interim Associate Dean of Students

Lauren Seo, Senior International Student Advisor/DSO

Michelle Sidney, Administrative Coordinator

Nvard Termendzhyan, Campus Nurse

Risa Williams, Healthy Living Program Coordinator

Welcome To Woodbury

The Welcome to Woodbury program is offered to all students at the beginning of each semester. Welcome to Woodbury is designed to help new and continuing 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 is provided.

STUDENT LIFE: BUILDING COMMUNITY, BUILDING PERSONAL SUCCESS

The Student Affairs staff facilitates a variety of co-curricular opportunities for students. These include advising and supporting student organizations such as the Associated Students of Woodbury University (ASWU), the Campus Activity Board (CAB), Greek Life, and other professional, cultural, and social groups. The Student Affairs 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.

STUDENT LEADERSHIP

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)
- Campus Activity Board (CAB)
- SOAR Peer Advisors (SPA)
- Resident Advisors (RA)
- Residence Hall Association (RHA)
- International Peer Advisors (IPA)
- Academic Peer Mentors (APM)
- Tutors

STUDENT ORGANIZATIONS

The educational experience at Woodbury extends far 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 the Student Affairs staff to start new organizations.

Academic/Professional Organizations

American Institute of Architecture Students (AIAS)
American Institute of Graphic Arts (AIGA)
Business Professional Women of Woodbury (BPWOW)
Collegiate Entrepreneurs' Organization (CEO)
Communication Club
Council of Latin American Students of Architecture (CLEA)
International Interior Design Association (IIDA)
Moria Literary Magazine
Politics and History Club
Psychology Student Association
Rotaract Club
Silver Screen
Student Veterans Association
Zone V

Cultural Organizations

Armenian Student Association (ASA)
Black Student Association (BSA)
Chinese Cultural Community (CCC)
La Voz Unida (LVU)
Russian Student Association (RSA)
Saudi Student Association (SSA)
Thrive Fellowship
Unity

Governing Organizations

Associated Students of Woodbury University (ASWU)
Campus Activity Board (CAB)
Master of Business Administration Association (MBAA)

Fraternities and Sororities

Beta Lambda Chi
Delta Sigma Phi
Phi Sigma Sigma
Sigma Gamma Rho
Sigma Omega Nu

STUDENT CODE OF CONDUCT

The Woodbury University community is committed to fostering a campus environment that is conducive to academic inquiry, a productive campus life, and thoughtful study and discourse. The student conduct program within the Office of Student Conduct is committed to an educational and developmental process that balances the interests of individual students with the interests of the University community.

A community exists on the basis of shared values and principles. At Woodbury University, student members of the community are expected to uphold and abide by certain standards of conduct that form the basis of the Student Code of Conduct. These standards are embodied within a set of core values that include integrity, social justice, respect, community, and responsibility.

Each member of the University community bears responsibility for their conduct and assumes reasonable responsibility for the behavior of others. When members of the community fail to exemplify these five values by engaging in violation of the rules below, campus conduct proceedings are used to assert and uphold the Student Code of Conduct.

The student conduct process at the University is not intended to punish students; rather, it exists to protect the interests of the community and to challenge those whose behavior is not in accordance with our policies. Sanctions are intended to challenge students' moral and ethical decision-making and to help them bring their behavior into accord with our community expectations. When a student is unable to conform their behavior to community expectations, the student conduct process may determine that the student should no longer share in the privilege of participating in this community.

Students should be aware that the student conduct process is quite different from criminal and civil court proceedings. Procedures and rights in student conduct procedures are conducted with fairness to all, but do not include the same protections of due process afforded by the courts. Due process, as defined within these procedures, assures written notice and a hearing before an objective decision-maker. No student will be found in violation of University policy without information showing that it is more likely than not that a policy violation has occurred and any sanctions will be proportionate to the severity of the violation and to the cumulative conduct history of the student.

The Student Code of Conduct is outlined in its entirety on the portal located here: http://my.woodbury.edu/Students/Conduct/SitePages/Home.aspx

STUDENT ACADEMIC HONESTY

Because the integrity of the academic enterprise of any institution of higher education requires honesty in scholarship and research, academic integrity is mandatory at Woodbury University and will be enforced. 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 Code of Academic Integrity reflects the commitment of our community to the ideals of learning, research, and scholarship. The Academic Honesty Policy is outlined in its entirety in the *Academic Standards, Policies and Procedures* section of this handbook and in the Student Handbook.

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 that is free of any form of discrimination or 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.

SEXUAL MISCONDUCT POLICY (TITLE IX)

Woodbury University is committed to providing a non-discriminatory and harassment-free educational, living, and working environment for all members of our community, including students, faculty, staff, and guests. All members of the campus community are expected to conduct themselves in a manner that does not infringe upon the rights of others. This policy prohibits all forms of sexual misconduct, including sexual harassment, sexual assault, stalking, intimate-partner violence, and sexual exploitation. Misconduct of this nature is contrary to Woodbury's institutional values and prohibited by state and federal law.

Woodbury University encourages the prompt reporting of any incident of sexual misconduct. Upon receipt of a report, the University will take prompt and effective action to end the misconduct, remedy the effects, and prevent its recurrence. This policy has been developed to reaffirm these principles, define community expectations, provide recourse for those individuals whose rights have been violated, and provide fair and equitable procedures for determining when this policy has been violated.

If you believe you have experienced or witnessed sexual misconduct at Woodbury University, contact Woodbury's Title IX Coordinator:

Natalie Avalos
Vice President, Administrative Services
Hensel Hall
(818) 252-5107
natalie.avalos@woodbury.edu

The University's *Sexual Misconduct/Title IX* policy can be found in its entirety in the Student Handbook.

Student Success Programs

Housed in the Whitten Student Center on the Burbank campus, the office of Student Affairs provides student support programs free of charge to all Woodbury Students. Collaborating with both faculty members and student leaders, the Office of Student Affairs strives to provide comprehensive services to assist students in reaching their academic goals.

ACADEMIC PEER MENTORS

Academic Peer Mentors (APMs)—Upper classmen referred by faculty to provide guidance 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 into life as Woodbury University students. 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 and workshops. Every new international student at Woodbury is assigned an International Peer Advisor for their first academic year.

SOAR PEER ADVISORS

Each freshman student will be assigned a SOAR Peer Advisor who will also act as a co-instructor in the PPDV 100, Transition to College course. During the first semester, SOAR Peer Advisors contact freshman students on a weekly basis and meet with students as needed to assist them in reaching their academic and personal goals. During the school year, SOAR Peer Advisors are also available for general walk-in advising and to conduct campus tours, as needed.

POLICY AND PROCEDURES FOR ACCOMMODATING STUDENTS AND APPLICANTS WITH DISABILITIES

Woodbury University is committed to providing students of all abilities access to all University programs, services, and activities as required by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA). To make this possible, Woodbury grants reasonable accommodations to qualified students with disabilities.

Although U.S. law does not require students to report disabilities, individuals must disclose and document disabilities to the University's Coordinator of Disabilities and Accessibility Services in order to receive disability-based accommodations.

Procedures for Registering for Reasonable Accommodations

At least two weeks before the beginning of each semester, students seeking accommodations for a disability should schedule an appointment with the Coordinator of Disabilities and Accessibility Services. Appointments can be scheduled by calling Student Affairs at (818) 394-3345 or by visiting our office in the Whitten Student Center.

During the appointment, the student will complete an Accommodation Request Form and will provide supporting documentation, as discussed below. This will ensure adequate time to determine if the documentation is sufficient, and to make any necessary arrangements. If documentation or requests for accommodation are received after the start of classes, the provision of accommodations might be delayed.

To prepare for your meeting, complete the Accommodation Request Form beforehand. This form is available in the Whitten Student Center and can be downloaded from the portal site at www.my.woodbury.edu. You should also begin the process of obtaining appropriate documentation as outlined below, because many doctors and practitioners require several weeks to provide written reports.

It is the student's responsibility to identify the need for an accommodation, provide appropriate documentation for all requests, and keep appointments related to the provision of accommodations.

Accommodations will be discussed after a student has met with the Coordinator of Disabilities and Accessibility Services to formally document his or her disability. Evaluation of documentation and the possible granting of accommodations will be completed within 5 to 10 business days after this meeting.

If additional documentation is needed, the Coordinator of Disabilities and Accessibility Services can grant temporary accommodations for up to 60 days or until the end of the semester, whichever comes first. Students will be given written information regarding documentation requirements to share with

their practitioners. If temporary accommodations are granted and appropriate documentation is not submitted, the temporary accommodations will expire at the end of the grace period.

Provision of approved accommodations will be documented with a completed Notification of Academic Accommodation Plan (NAAP) form provided by the Coordinator of Disabilities and Accessibility Services.

The NAAP serves to notify instructors about specified reasonable accommodations. It is the student's responsibility to pick up copies of the NAAP from the Coordinator, deliver them to their instructors, and clarify his or her needs with each individual instructor. The student is also responsible for obtaining instructors' signatures on the Proof of Receipt of NAAP forms, which should be returned to Student Affairs in the Whitten Student Center. The Coordinator of Disabilities and Accessibility Services can help facilitate this process, upon request.

Accommodations are not retroactive.
This means that a student who is not registered with the Coordinator of Disabilities and Accessibility Services will not be granted retakes of past exams and/or assignments based on newly-reported disabilities.

General Documentation Guidelines
Students who wish to be considered for reasonable accommodations must submit current documentation such as medical, educational, and/or diagnostic reports from a professional who is appropriately licensed by the state to diagnose medical, psychological, and/or learning disabilities. Additional information might also be required on a case-by-case basis. Documentation will only be accepted from practitioners who are licensed in the United States. Documentation from practitioners who are only licensed outside the U.S. will not be accepted.

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 documentation should clearly state the name, title, and professional credentials of the evaluator, including information about licensure or certification, areas of specialization, employment, and the state in which the individual practices.
- All diagnosticians must hold a state license to diagnose medical, psychological, and/or learning disabilities.
- Licensure originating in countries other than the United States will not be accepted.
- Documentation from student interns and clinicians under supervision will be accepted as long as the supervisor is qualified and licensed, co-signs the report, and includes a valid license number.

Current Documentation
The University requires that documentation should be no more than three years old. However, the University may accept older documentation of conditions that are permanent or non-varying. Changing conditions may warrant more frequent updates to provide determination of current impact. Therefore, the University reserves the right to request additional information in order to determine eligibility.

Comprehensive Documentation
Documentation for Learning Disabilities should:
1. Provide educational, developmental, and medical history.
2. Include the administration of a measure of intellectual ability, such as the Wechsler Adult Intelligence Scale (3rd Edition) or the equivalent, and a measure of academic achievement, such as the Woodcock-Johnson Tests of Achievement (3rd Edition) or equivalent.
3. Include test results with subtest scores scaled for adults and classification ranges associated with the scores, such as below average, average, above-average, etc.
4. Describe functional limitations and explain how the disability impacts the student's daily functioning and abilities.
5. Recommend accommodations appropriate for higher education.
6. 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 University may require additional documentation. The cost of obtaining documentation will be borne by the student.

Please consult with Student Affairs for specific documentation guidelines related to particular disabilities.

An Individualized Education Plan (IEP) or a 504 Plan is not sufficient documentation of a disability.

Documentation for Psychological Disabilities should:

1. State the specific disability and relate the disability to the applicable professional standards such as DSM-V.
2. Describe the evaluation method(s) used to establish the diagnosis. This can include clinical interview, psychological assessment battery, etc.
3. Include test scores from any standardized diagnostic tests, if administered.
4. Discuss current symptoms and the degree of their impact on activities of daily living in an educational environment.
5. Recommend accommodations appropriate for higher education.
6. 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 University may require additional documentation. The cost of obtaining documentation will be borne by the student.

Because the impact of many psychological conditions can change over time, annual evaluations may be required.

Documentation for Physical/Medical disabilities should:

1. Indicate a diagnosis of a physical or medical condition consistent with established clinical criteria.
2. Describe the functional impact of the disability or condition on activities of daily living in an educational setting.
3. Recommend accommodations appropriate for higher education.
4. Discuss the nature and progression of the disability, for example: if the condition is chronic, intermittent, etc.
5. Include information related to the need for the frequency of re-evaluation.

International students requesting accommodations will be required to have their documentation reviewed and approved by a Designated School Official (DSO).

Reasonable Accommodations

An accommodation is a modification that allows equal opportunity for academic or physical accessibility. The Coordinator of Disabilities and Accessibility Services will determine which accommodations are appropriate on a case-by-case basis by reviewing the documentation provided. 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.

Accommodations granted by Woodbury University might include:

1. Readers
2. Interpreters
3. Note-takers
4. Alternative textbook formats
5. Recording of lectures
6. Course load modifications
7. Excused medical absences
8. Extended time for exams
9. Alternative settings for exams. Students who have been approved for this accommodation must follow these steps for each exam:
   a. Speak with the instructor to confirm that the exam will be taken at the Whitten Student Center or other mutually agreed-upon location.
   b. Agree on a date and time to take the exam.
   c. Remind the instructor to send exam and its instructions to the Coordinator of Disabilities and Accessibility Services before the agreed-upon test time.
   d. Submit a completed Exam Proctor Request Form to the Coordinator of Disabilities and Accessibility Services **at least one week in advance**.

e. **Testing arrangements must be made at least one week in advance, with no exceptions!**

Temporary Accommodations

Although it is not required by law, Woodbury University will consider granting temporary accommodations on a case-by-case basis. Students seeking temporary accommodations will be required to provide clinical documentation of any condition that requires accommodation. The documentation should adhere to the same standards noted above and should also include expected duration and severity.

Non-Academic Accommodations
Non-academic accommodations are modifications that allow students equal access to all University services, programs, activities and facilities. These accommodations can include:

1. Accessible parking
2. Accessible classrooms and labs
3. Assistive Technology
   a. Students are strongly encouraged to work with the Department of Rehabilitation to obtain any necessary assistive technology. In lieu of that, the Coordinator of Disabilities and Accessibility Services can determine reasonable accommodations to meet student needs.
4. Housing Placement
   a. Decisions regarding special housing requests will be made on a case-by-case basis.
   b. Requests will only be considered for students with an appropriately documented physical, medical, or psychological issue.
   c. Single rooms are not granted as an accommodation for ADD/ADHD.
   d. Housing requests based on disabilities cannot be used to void Housing Agreements.

Animal Policy

SERVICE ANIMALS

Under the ADA, a service animal is defined as "any dog that is individually trained to do work or perform tasks for an individual with a disability including a physical, sensory, psychiatric, intellectual, or other mental disability." The task performed by the dog must be directly related to the person's disability.

1. Service animals are permitted in all areas of Woodbury's facilities, including anywhere students, members of the public, and other participants in services, programs, or activities are allowed to go.
2. Documentation, such as proof that the animal has been certified, trained, or licensed as a service animal, is not required.
3. Students who are accompanied by a service animal on campus but who do not need any disability-related accommodations are not required to register the animal with the Coordinator of Disabilities and Accessibilities Services.
4. Woodbury staff and faculty members cannot ask about the nature or extent of a person's disability to determine whether a person's animal qualifies as a service animal. However, when it is not readily apparent that a dog is a service animal, personnel may make two inquiries to determine whether the dog qualifies as a service animal. These two inquiries are:
   a. Is the dog required because of a disability?
   b. What work or task has the dog been trained to perform?

The ADA requires individuals with service animals to be responsible for the care and supervision of that animal. This includes feeding, grooming, and toileting. A service animal must be housebroken (i.e., trained so that it controls its waste elimination, except for illness or accident) and must be kept under control by a "harness, leash, or other tether. In cases where either the handler is unable to hold a tether because of a disability or its use would interfere with the service animal's safe, effective performance of work or tasks, the service animal must be under the handler's control by some other means, such as voice control."

EMOTIONAL SUPPORT ANIMALS

Emotional support animals (ESAs) provide comfort but are not trained to perform specific tasks to assist individuals with a disability. In general, ESAs are not allowed to accompany individuals in public areas of Woodbury University. However, they can be approved for on-campus housing. In some circumstances, the animal may be permitted elsewhere, but only with prior written permission from the Coordinator of Disabilities and Accessibility Services.

Before a student can bring an ESA into on-campus housing, he or she must register for reasonable accommodations with the Coordinator of Disabilities and Accessibility Services and provide applicable documentation. Specifically, the documentation must adhere to the guidelines outlined above and include specific information regarding the necessity of the ESA to afford the person with a disability an equal opportunity to use and enjoy campus housing. For example, the animal would provide emotional support or other assistance that would ameliorate one or more symptoms or effects of a disability.

Once this process is complete, a student requesting approval of an ESA will be required to meet with the Coordinator of Disabilities and Accessibility Services and the Associate Dean of Students to discuss the ESA policy and process in more detail.

As with a service animal, the care and supervision of the Emotional Support Animal is the responsibility of the individual who benefits from the ESA. The Handler is required to:

- Maintain control of the animal at all times.
- Keep the Emotional Support Animal on a leash when outside the Handler's residential hall room.
- Be responsible for ensuring the clean-up of the animal's waste and, when appropriate, must toilet the animal in areas designated by Woodbury University consistent with the reasonable capacity of the owner. Waste must be placed in a sturdy disposable container and secured for disposal in outside trash bins or dumpsters.
- Ensure the ESA does not disrupt classroom learning, social events, or other activities that are the right of all Woodbury University students.
- Ensure the ESA is up-to-date on all vaccines and is in good health.
- Maintain licensure.

Field Trips and Off-Site Class Activities

All field trips and any off- or on-site class activities scheduled outside of the regular classroom, laboratory, or studio will be as accessible as possible. When planning these trips and activities, the procedure below will be followed:

1. Instructors are required to uphold all policies, procedures, and practices for field trips and off-site activities to ensure that locations are accessible.
2. If an instructor cannot ensure accessibility, and he or she can demonstrate that modifying the location would fundamentally alter the nature of the programs and services offered as a part of the course, the instructor must provide written notice to students and provide them with substitute materials or events to compensate for the inaccessible field trip or special event.
3. The Hollywood Gallery may not be used for any student classes, student presentations, or student events.

PUBLIC EVENTS

Public events held on campus to which the general public and student population are invited will be held in accessible locations. 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, students will be provided written notice and substitute materials or events to compensate for the inaccessible special event.

DISABILITY GRIEVANCE PROCEDURE

The University has an internal grievance procedure for resolution of complaints alleging violations of disability policy. Students may also use this grievance procedure to appeal the University's decisions related to requests for accommodation. To file a grievance, students should contact the Associate Dean of Students located in the Whitten Student Center.

Students with concerns about potential disability-based discrimination may also contact the United States Department of Education, Office of Civil Rights, 50 United Nations Plaza, San Francisco, California 94102, (415) 486-5555, or by email at OCR.SanFrancisco@ed.gov.

As you embark upon your college career, it's important to understand how the role of an institution of higher learning differs from the role of high school in assisting students with disabilities.

In High School	In College
The school identifies students with disabilities.	The school protects a student's right to privacy and confidentiality.
The school district is responsible for evaluating and documenting the student's learning disability.	The student is responsible for providing current documentation of the disability to the college.
The school automatically incorporates accommodations into the student's daily schedule once a disability is documented.	The student must request accommodations each time they are needed.
The school modifies the educational programs.	The college makes reasonable adjustments in instructional programs which do not alter the essential content or requirements of a course or program.
Parents are advocates for their children	Students are their own advocates.
Special classes and placement must be available for students.	Colleges are not required to provide special classes or programs for students with disabilities.
Parents are notified and must give permission for any decisions regarding their son or daughter.	Parents are not notified of services their son or daughter requests unless the student grants permission for that information to be released.
An IEP meeting is held to determine placement and appropriate services.	Students work with college professionals and instructors to determine if and what services are appropriate.
The school provides assessment of disabilities.	The school provides access to testing services for all students. For students with a verified disability, reasonable accommodations will be granted.

* The above table is shared with permission from Concordia University Irvine's Disability and Learning Resource Center (DLRC).

Career Development

Career guidance and development activities provided by the Career Development Office, a unit of the office of Student Affairs 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 in order to ensure a smooth transition from college into 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 explore a wide range of career choices, identify their professional goals, connect with potential employers, and improve/refine their job/internship-search skills.

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 Management (CSM Symplicity Network); Internship Assistance; and Professional and Graduate School Advisement.

CAREER COUNSELING

- Career counseling and guidance to help undergraduates, graduate students, and alumni find answers to career and educational questions.
- Assist students with career exploration and planning.
- Individual assistance on issues such as choosing or changing a major, and career change/transition.
- Support and guidance for students seeking to explore, define, and pursue specific career goals.

CAREER INFORMATION, PREPARATION, AND PROGRAMMING

- Résumé, cover letter, and LinkedIn profile-writing assistance and critique/review.
- Interview preparation guidance and tips, as well as practice/mock interviews.
- Information about full-time jobs, employers, trends, salary, and other labor market information.
- Workshops on a wide range of topics including job search techniques, résumé writing, interviewing, networking, and the importance of a professional online presence for personal branding.

- Extensive library of handouts documenting the most up-to-date information, tools, and tips to assist with all aspects of conducting an effective job/internship search.
- Guidance in the use of apps, websites, and other online resources to assist with internship and job searches.

CAREER SERVICES MANAGER (CSM) SYMPLICITY JOB BOARD

CSM Symplicity, provided by NACElink Network, is the University's web-based student and alumni job board, which lists the following opportunities:

- On- and off-campus employment opportunities;
- Part-time, full-time, and internship opportunities;
- Local and national post-degree career opportunities;
- Students register at no cost and are able to identify potential opportunities for which they may apply. Students can upload their résumés and work samples (i.e. writing samples, cover letters, portfolios, etc.). Employers can review student résumés and work samples and contact students for follow-up information. CSM is located at http://woodbury-csm.symplicity.com/students and is free to access. Login requires a 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 critical career-development steps for graduates. In addition to connecting with employers locally and nationally to develop new internship opportunities, the staff also collaborates with faculty members to support academic internship experiences:

- Individual meetings with a career counselor for guidance and internship listings;
- Employer connections and company referrals.

PROFESSIONAL AND GRADUATE SCHOOL ADVISEMENT:

- Support for students interested in pursuing professional or graduate programs;
- Research resources dealing with professional school directories and graduate school exams;
- Graduate school personal statement assistance.

CONTACT INFO:

Career Development
Whitten Student Center
Monday-Friday: 9:00am - 5:00pm
Phone: (818) 252.5266
Email: careers@woodbury.edu

How to Make an Appointment

Walk-in hours are available for students who need to get quick questions answered: call the Whitten front desk for the current schedule. The best way to ensure that your in-depth career guidance needs are met is to make an appointment. Half-hour appointments can be made by calling (818) 252.5266, or by visiting the Whitten front desk and speaking with an administrative staff assistant. All materials to be reviewed in an appointment (résumé, cover letter, portfolio and/or LinkedIn profile) must be received by Career Services at least 2 school days before the appointment, or the appointment will need to be rescheduled.

Career Development Office Staff

Jeff Franco, Career Counselor, Whitten Student Center

Catherine Roussel, Career and Outreach Coordinator, School of Architecture (Isaacs Faculty Center)

Counseling Services

Sound emotional health is conducive to academic and personal success. Woodbury's counseling services seek to foster the well-being of all students. There are times when the stresses of personal, familial, or social situations affect a student's ability to function well in academic work and/or life in general. Students commonly experience depression, anxiety, low self-confidence, eating and body-image concerns, or problems with drugs and/or alcohol. Reaching out to learn about resources and coping strategies can be very empowering and make a significant difference. Any Woodbury student is eligible for free counseling services. Confidentiality is strictly honored.

DESCRIPTION OF SERVICES

- Individual, couple, and/or family assessment and short-term counseling;
- Workshops and presentations on a variety of topics emphasizing health and wellness;

- Support groups (organized around student interest);
- Consultation with Woodbury faculty, staff, students, and parents concerned about the emotional or mental health of a specific student;
- Referrals to psychiatric and specialized mental-health or community services.

Reasons Students Seek Counseling

- Time Management
- Relationship Help
- Family Concerns
- Depression/Anxiety
- Body Image Concerns
- Sexuality
- Sexual Orientation
- Self-Esteem Issues
- Test Anxiety
- Concerns About Mental Health of Friends/Family
- Drugs and/or Alcohol
- Simply Want to Talk
- It's Objective and Non-judgmental
- It's Private and Confidential
- It's Free!

When and How to Make a Counseling Referral

1. You perceive that a student's needs go beyond your help and expertise. You may begin to feel pressure, burden, and/or helplessness.
2. Making a referral can be very challenging. You'll learn quickly if a student is open or resistant.
3. Educate about counseling as a personal growth process, i.e., anyone at some point could use some extra support. Clarify that it is in addition to, not instead of, the relationship they have formed with you (they may feel that you don't care and are trying to pass them on to someone else).
4. A basis for trust often needs to be established before you can make a referral and it may take a while.
5. You may need to take an active role in arranging the referral (potentially including making the first contact with the Counseling Center or possibly accompanying the student to the first session).
6. There may be times when you have to break the person's confidence about their disclosure to you if the matter is serious (for example, if they are suicidal). You can talk to them about this or seek consultation on how to handle it.
7. If you need support and would like to talk through a situation with one of our counselors, feel free to call the Counseling Center at (818) 252-5237.
8. Be aware of your limitations. If the situation is escalating and immediate help is needed, call/page Woodbury professional staff or 911 in a true emergency.

Contact Us

Location: Whitten Student Center
Hours: Monday-Friday, 9am – 5pm
Director: Stevon Lewis, M.S., LMFT | Ph: (818) 252-5237 | E-mail: Stevon.Lewis@woodbury.edu
Counselor: Wynn Helms, M.A., LMFT | Ph: (818) 394-3356 | E-mail: Wynn.Helms@woodbury.edu
Intern (San Diego Campus): Ryan Burtanog, M.A., MFT Intern | E-mail: Ryan.Burtanog@woodbury.edu

The Healthy Living Program

Woodbury's Healthy Living Program provides free classes and events to all students, staff, and faculty members to inspire a healthy social community on campus. Weekly classes include yoga, meditation, and exercise classes. Our events happen throughout each semester and include: Museum Scavenger Hunts, Art Nights, Games Night, Improv Comedy Workshops and more. To find out more and to see a current schedule, please visit my.woodbury.edu/students/healthy living or contact risa.williams@woodbury.edu.

Student Health Insurance

All mandatory eligible students are required to have health insurance in order to reduce financial risk to the student and to ensure that, in the case of an accident or illness, the student receives quality medical care. Woodbury University requires the following groups of students to show proof of current health insurance coverage at the start of each semester:

- All traditional undergraduate students
- All students residing in University-operated housing (including graduate students)
- All International students on an F-1 or J-1 visa (including those who reside off campus)
- All mandatory eligible students are billed for Woodbury's Student Accident & Sickness Insurance Plan on a per-semester basis unless an approved waiver and proof of comparable insurance coverage are provided by the established deadline dates each semester. Alternate comparable coverage must be for the entire academic semester. Students who do not have comparable coverage must purchase the University-sponsored Student Accident & Sickness Insurance Plan. Only those students who will graduate in December may

purchase just the Fall semester health insurance plan. International students can use insurance from their home country if it has comparable insurance coverage and has an office in the U.S. Woodbury University requires that all mandatory eligible students participate in the Student Health Insurance Plan unless proof of comparable coverage is submitted via an online waiver application available online at www.4studenthealth.com/woodbury by Friday of the third week of the semester. Students who have an approved waiver for Fall will be carried over into the Spring/Summer semester. Students entering in Spring must submit a waiver for Spring/Summer and then again in the Fall. No waivers will be accepted after the deadline. Contact the Business Office at (818) 252-5243 and Ascension Insurance at (800) 537-1777 for all questions pertaining to the waiver application.

Student Accident & Sickness Insurance Plan charges are billed to the student's account on a per-semester basis. Your payment for the Fall semester provides coverage from August 20 to January 4. Your payment for the Spring semester covers both the Spring and Summer semesters and coverage is from January 5 to August 19.

FIRST AID STATION

- In an event of an emergency DIAL 911 or 9-911 on a campus phone.
- Notify the following personnel: Woodbury University Security, (818) 252-5208 or extension 208

The First Aid Station provides basic first aid services. It is located in the Whitten Student Center.

Campus Facilities

ANNEX

The annex is home to a variety of classrooms and activities, mostly in the design and media areas, including Woodbury's stop motion lab, Filmmaking editing suite, radio station, and studios.

ARCHITECTURE COMPLEX

The Architecture Complex is a center of dedicated studio spaces for Architecture students. Students can access studios twenty-four hours a day, seven days a week throughout the year. Also included in the Complex are the Wedge Gallery, Physics Lab, classrooms, the Julius Shulman Institute, and the Ahmanson Main Space.

Making Complex

Students have access to the Wood 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.

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, faculty, and administrative staff. The building also contains seminar rooms, electronic classrooms, the Bowman Conference Room, a Mother's Room (for lactation needs), and the Fletcher Jones Foundation Auditorium.

CABRINI HALL

Part of the original Villa Cabrini, Cabrini Hall houses the Fashion Design Department, the Judith Tamkin Fashion Center, the Nan Rae Gallery, Woody's Café, and the dining hall. Design studios and the dining hall are accessible twenty-four hours a day, seven days a week. In addition, there are some faculty offices on the first floor.

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 and 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 resource 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).

DESIGN CENTER

The Design Center is dedicated to art and design and

houses the Animation, Gilbert Psychology, Lighting, Screenprinting, and Photography Labs, plus 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. Many of the design studios in the Design Center are accessible twenty-four hours a day, seven days a week.

Digital Resource Center (DRC)
The DRC is a support center, not a teaching lab, which offers expanded computer services designed to support students in Animation, Graphic Design, and Interior Architecture. It is equipped with four computer stations with Cintiq pen tablets and space for setting up laptops. Large printers, plotters, and a large-format scanner enable students to print assignments. A small render farm supports the Architecture students in rendering large-scale, high-resolution prints for presentation. Single licenses of specific Animation software are installed in this room. Students and faculty are able to use the DRC as a meeting space to discuss digital assignments without interfering with ongoing classes in the teaching labs.

Graphic Design Photography and Screenprinting Labs
The photography facilities include a dry-mount room and an 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.

Material Library and Lighting Lab
This lab, located on the first floor of the Design Center, is primarily for the use of Interior Architecture students. It houses state of the art lighting fixtures and controls and accompanying software used to create multiple lighting scenarios for interior environments. In addition there are resources for interior material and furnishings.

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.

GALLERIES

Nan Rae Gallery
The Nan Rae Gallery is the University's main gallery. It is a modern, open-plan facility in the basement of Cabrini Hall and hosts exhibitions of student work, along with the work of visiting artists.

Powell Gallery
This is an open, two-story gallery on the first floor of the Design Center. It is most often used for departmental studio reviews, which can be viewed in-progress by faculty members and students from all programs. This gallery is outfitted for multi-media projection and is available for exhibitions and lectures.

Judith Tamkin Fashion Center
Located in Cabrini Hall, the Judith Tamkin Fashion Center houses rotating exhibitions of items from the Fashion Study Collection, as well as student work. The Woodbury University Fashion Study Collection, consisting of more than 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.

Wedge Gallery
The Wedge Gallery in the Architecture Complex offers exhibits of student and faculty work.

HENSEL HALL

Hensel Hall is the main administration building. It houses the offices of the Senior Administration, including University Advancement/Marketing, Human Resources, Academic Affairs, and the Office of the President.

ISAACS FACULTY CENTER

The Isaacs Faculty Center houses most of the full-time faculty from three of the University's four schools as well as the offices of the deans, associate deans, chairs and administrative staff of the School of Architecture, the School of Media, Culture and Design, and the College of Liberal Arts. It has two conference rooms: the large Kirkendall Conference Room and the smaller Nielsen Conference Room. It also houses the Biology Lab.

LIBRARY

The library's physical spaces provide access to collections that include print and digital media. 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 Enkeboll Courtyard is an outdoor meeting space located within the library.

MILLER HALL

Miller Hall houses the Consolidated Student Service Center which includes the Business Affairs Office, Registrar's Office, Financial Aid Office, Admissions Office, and Reception. The building also houses Information Technology (IT) computer labs, and smart classrooms (Game Lab, M101; Broadcast Studio, M111).

PHYSICAL PLANT OPERATIONS

The Physical Plant Operations building houses the Maintenance Department. The Maintenance Department oversees the maintenance of campus buildings and grounds. It also provides services required for safety and other regulatory compliance issues, special event support services, and cleaning services.

SECURITY AND PARKING OPERATIONS

The Security and Parking Operations Department's priority is the safety and security of all students and personnel on campus. Security officers are certified in First Aid and CPR and they serve as first-responding units for any emergency on campus. The security kiosk, located at the main entrance of the University at the front gate (intersection of Glenoaks & Cohasset), is staffed by security officers twenty-four hours a day, seven days a week throughout the year. The University's Security Coordinator has an office in the Whitten Student Center.

Listed below are important contact phone numbers for the Security and Parking Operations Department:
(818) 252-5208 24/7 Security Patrol
(818) 252-5250 Security Coordinator

RESIDENCE HALLS/AMENITIES

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 San Fernando Valley. Centrally located is South Hall, which houses the Associated Students of Woodbury University (ASWU) Fitness Center and the University Bookstore. South Hall is also adjacent to the ASWU pool house.

WHITTEN STUDENT CENTER

The Whitten Student Center, named after beloved former Woodbury president R.H. "Pop" Whitten, houses the Office of Student Affairs (academic support and student life), the Writing Department, the Writing Center, International Student Services, and the Institute for Excellence in Teaching and Learning (IETL). Central Services, the Security Office, and the First Aid Station are also housed in the Whitten Center. The lounge, computer stations, tutoring areas, seminar room, and meeting spaces serve as popular gathering spots for students.

Operation Manual

ADMISSIONS

Sabrina Taylor, Associate Vice President, Admissions
Ani Khukoyan Boniadi, Director of Admissions

UNDERGRADUATE ADMISSION POLICY

Woodbury University welcomes and encourages candidates for admission who are focused on studying in an environment emphasizing professional careers. The admissions 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. Upon enrollment, Woodbury requires that each student has graduated from a regionally accredited secondary school. If the state does not require regional accreditation for public schools, we will accept state accreditation as sufficient. This does not apply to private schools or home schools. 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 online for admission to the Fall or Spring semesters by visiting www.woodbury.edu.

Priority Application Deadlines:

Spring Semester	November 1st
Fall Semester	March 1st

Woodbury University has a rolling admission deadline policy and prospective students may apply at any time, however, after the priority application deadline, the enrollment term is not guaranteed.

REQUIREMENTS FOR FRESHMAN ADMISSION

Students who are currently attending high school or who have never attended a college or University are considered freshman applicants. Before enrollment, candidates must submit all required final official documents.

REQUIREMENTS FOR TRANSFER ADMISSION

Students who are currently attending or who have previously attended a college or University are considered transfer applicants. A minimum of twenty-four semester units or forty transferable quarter units are required to be considered a transfer student. Before enrollment, candidates must submit all required final documents. Applicants are expected to be in good academic standing at all previous institutions attended. Students must submit official transcripts from all colleges previously attended.

Transfer students applying for a major in animation, architecture, or graphic design must submit portfolios online at https://woodburyUniversity.slideroom.com.

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, general education, and/or elective requirements for the Woodbury University degree. Credit is not granted for coursework completed at an institution that does not have regional accreditation or specialized accreditation. An official notice of transfer credit will be issued by the Registrar's Office. The VA will be notified of all transfer credit awarded to students receiving veterans' benefits.

TRANSFER CREDIT FOR VOCATIONAL COURSES AND FROM INSTITUTIONS WITH SPECIALIZED ACCREDITATION

A maximum of thirteen semester units of vocational courses from a regionally accredited institution may be accepted for transfer and applied toward a Woodbury degree. General Education 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 transfers for credit from specialized institutions that hold accreditation status with their specialized accrediting agency, specifically the 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. General Education courses will not be transferred from specialized institutions.

Final decisions on the awarding of transfer credit are made by the Registrar's Office.

GENERAL EDUCATION TRANSFER POLICY FOR STUDENTS WITH ASSOCIATE OF ARTS, ASSOCIATE OF SCIENCE, OR BACHELOR'S 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 the U.S., or a degree from an international academic institution with English as the language of instruction that is equivalent to a U.S. degree, have met most of Woodbury University's lower-division general education requirements. Students still must satisfy all Academic Writing requirements and all requirements in the major program, including lower-division general education courses that serve both major and general education requirements. In addition, students must satisfy all upper-division general education requirements and meet all other admissions and graduation requirements and competencies of the University.

Degrees/credits earned more than eight years before admission or readmission will be accepted to meet general education and 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 general education core requirements except Academic Writing. Additional specific general education courses may be required to support the student's selected academic major. Specific requirements for general education 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 general education and University graduation requirements, as well as major requirements, at the discretion of the University

ARTICULATION AGREEMENTS AND MEMORANDUMS OF UNDERSTANDING

Woodbury University has articulation agreements and memorandums of understanding with many community colleges in order to transfer specific course credit. To view the agreements:

1. Visit https://woodbury.edu/admissions/undergraduate-admission/transfer/
2. Click on your major;
3. Select your community college.

CREDIT BY EXAMINATION

Woodbury offers credit when the examination is administered and sponsored by these recognized agencies within American higher education:

- Advanced Placement Examinations by the College Board (see subsequent section).
- International Baccalaureate Higher Level Examinations (scores of 5 or higher).
- Courses evaluated and listed by the American Council on Education.
- Excelsior College Exams or Regents 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.

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, general education, and/or elective requirements within undergraduate degree programs. Credit is applied as follows:

AP Examination	Applicable to	Units
Art History	Two Art History Courses	6
Art, Studio: Drawing	Two General Education Electives	6
Art, Studio: General	Two General Education Electives	6
Biology	Two Natural Science Courses	6
Chemistry	Two Natural Science Courses	6
Chinese Language and Culture	Two General Education Electives	6
Computer Science, A	Elective	3
Computer Science, AB	Elective	6
English, Language & Composition	WRIT 111, Academic Writing I	3
English, Literature & Composition	One General Education Elective	3
Environmental Science	ENVT 220, Environmental Studies	3
French, Language	Two General Education Electives	6
German, Language	Two General Education Electives	6
Government & Politics, U.S.	One General Education Elective	3
Government & Politics, Comparative	One General Education Elective	3
History, U.S.	Two History Courses	6
History, European	Two History Courses	6
Human Geography	One General Education Elective	3
Italian Language and Culture	Two General Education Electives	6
Japanese Language and Culture	Two General Education Electives	6
Latin, Virgil	One Literature Course	3
Macroeconomics	ECON 203, Macroeconomics	3
Mathematics, Calculus AB	Two Mathematics Courses	6
Mathematics, Calculus BC	Two Mathematics Courses	6
Microeconomics	ECON 204, Microeconomics	3
Music Theory	Unrestricted Elective	3
Physics B	PHYS 243, Physics for Architects	3
Physics C, Mechanics	One Natural Science Course	3
Physics C, Electricity & Magnetism	One Natural Science Course (no lab)	3
Psychology	PSYC 200, Introduction to Psychology	3
Spanish, Language	Two General Education Electives	6
Spanish, Literature	Two Literature Courses	6
Statistics	MATH 226, Business Statistics	3

PLACEMENT EXAMINATIONS

Information about placement exams can be found under "The Woodbury Academic Journal" in the section entitled "Academic Proficiencies and Placement."

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. Recommendations by credentials evaluation services will be regarded as advisory only. Official evaluations are accepted from a NACES-approved organization. The Registrar's Office of Woodbury University will make all final decisions on the awarding of credit.

ADMISSION OF PERMANENT RESIDENTS

The admission policies and requirements for persons who are permanent residents of the United States are the same as those for United States citizens.

ADMISSION OF NON-MATRICULATED STUDENTS

Students who wish to enroll in a course or courses without seeking a Woodbury University degree are considered non-matriculated applicants. A non-matriculated applicant is required to show proof that prerequisite coursework and other academic requirements have been fulfilled.

ADMISSION TO BRIDGE PROGRAM

Applicants with a non-weighted cumulative GPA between 2.25 and 2.49 will be considered for admissions into our Bridge Program. This GPA range indicates that students can benefit from additional academic support and, in order for admission to be complete, students must accept the following conditions:

- Enrollment in Bridge course
- Meeting with Associate VP of Academic Affairs (AVPAA) or a Learning Specialist
- Academic Peer Mentor assignment
- Required to work with the Writing Center and the ePortfolio coordinator to create a self-reflective journal documenting meetings with mentors and advisors and what has been learned from these experiences
- Meet with library liaison once during first semester
- Enroll in PPDV 100 or 200 Transition to College Course

ADMISSION TO TRANSITION TRACK

Applicants with a non-weighted cumulative GPA between 2.5 and 2.74 will be considered for admission into our Transition Track. This GPA range indicates that students can benefit from additional academic support and in order for admission to be complete, students must accept the following conditions:

- Meeting with Associate VP of Academic Affairs (AVPAA) or Woodbury University Learning Specialist
- Academic Peer Mentor assignment
- Required to work with the Writing Center and the ePortfolio coordinator to create a self-reflective journal documenting meetings with mentors and advisors and what has been learned from these experiences
- Meet with library liaison once during first semester
- Enroll in PPDV 100 or 200 Transition to College Course

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 notification in writing 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.

READMISSION AFTER ABSENCE FROM THE UNIVERSITY

Students who are absent from degree studies remain in active status for three semesters (excluding summer). If not enrolled by the fourth semester, a student must reapply for admission to the University to reestablish degree status. Official transcripts of all college or University work must be submitted for evaluation upon reapplying. Transcripts will be assessed based on the catalog prerequisites and degree requirements in effect at the time of readmission and matriculation.

TRADITIONAL UNDERGRADUATE ADMISSION APPLICATION REQUIREMENTS

FRESHMAN APPLICATION REQUIREMENTS

Common Application or Woodbury University's Online Application

- When submitting an online application, there is a $75 (non-refundable) application fee must be paid or an approved fee waiver must be applied.
- School of Architecture applicants may apply online for the Burbank or San Diego campus.

Freshman GPA Requirement

A non-weighted cumulative GPA of at least a 2.5 is required.

* Applicants with GPAs between 2.25 and 2.49 will be considered for Woodbury University's Bridge Program.

Official High School Transcripts

Official high school transcripts that include 11th grade records are required for all applicants who have not yet graduated at the time of application. Upon acceptance, and prior to enrollment, a final official transcript verifying graduation must be submitted.

Electronic Submission of Transcripts

Woodbury Application: Upload unofficial transcripts to the Woodbury Application or submit official transcripts via eScrip-Safe.

Common Application: Official high school transcripts can be submitted through the Common Application process.

Submission of Transcripts by Mail

Official transcripts submitted by mail must include an original signature of the school official(s) and be sealed in an unopened envelope. Transcripts should be mailed to:

Woodbury University
Office of Admissions
7500 N. Glenoaks Blvd.
Burbank, CA 91504-7846

SAT I or ACT Test Scores

Woodbury University is test optional. Freshman applicants are not required to submit SAT I or ACT scores, but may submit them in order to help strengthen their applications.

Woodbury University Codes:
SAT I: 4955
ACT: 0481

SAT I or ACT scores must be sent officially from the testing centers. Below you will find contact information for the centers to assist in having your scores submitted:

SAT (866) 756-7346
ACT (319) 337-1313

Academic Recommendation

Recommendations are optional.

- If applying using the Common Application, submitted Academic Letters of Recommendation are considered sufficient.
- If applying using Woodbury University's Online Application, an Academic Letter of Recommendation can be uploaded to the online application or a hard copy can be mailed to the following address:

Woodbury University
Office of Admissions
7500 N. Glenoaks Blvd.
Burbank, CA 91504-7846

Personal Essay

Personal essays are optional; prompts can be found within the Common Application or the Woodbury University Online Application.

Portfolio

For freshman applicants, portfolios are recommended for animation and graphic design majors.
Portfolios should be submitted online at https://woodburyUniversity.slideroom.com.

TRANSFER APPLICATION REQUIREMENTS

Common Application or Woodbury University's Online Application

- When submitting your online application, there is a $75 (non-refundable) application fee must be paid or an approved fee waiver must be applied.
- School of Architecture applicants may apply online for the Burbank or San Diego campus.

Transfer GPA Requirement

A non-weighted cumulative GPA of at least a 2.5 is required.

* Applicants with GPAs between 2.25 and 2.49 will be considered for Woodbury University's Bridge Program.

Official Transcripts

- Official high school transcripts are required for all transfer students who have not completed an Associate's Degree.

- Official transcripts are required from all colleges/universities attended by transfer students.

Electronic Submission of Transcripts
Woodbury Application: Upload unofficial transcripts to the Woodbury Application or submit official transcripts via eScrip-Safe.

Common Application: Official high school transcripts can be submitted through the Common Application process.

Submission of Transcripts by Mail
Official transcripts submitted via mail must include an original signature of the school official(s) and be sealed in an unopened envelope. Transcripts should be mailed to:

Woodbury University
Office of Admissions
7500 N. Glenoaks Blvd.
Burbank, CA 91504-7846

Academic Recommendation
Recommendations are optional.

- If applying using the Common Application, submitted Academic Letter of Recommendations are considered sufficient.

- If applying using Woodbury University's Online Application, an Academic Letter of Recommendation can be uploaded to the online application or a hard copy can be mailed to the following address:

Woodbury University
Office of Admissions
7500 N. Glenoaks Blvd.
Burbank, CA 91504-7846

Personal Essay
Personal essays are optional; prompts can be found within the Common Application or the Woodbury University Online Application.

Portfolio
A portfolio of design work is required for transfer animation, architecture, and graphic design applicants. Portfolios should be submitted online at https://woodburyUniversity.slideroom.com.

UNDERGRADUATE INTERNATIONAL APPLICATION REQUIREMENTS

(In addition to the above-mentioned Freshman and Transfer requirements)

Evaluation of Transcripts
Submit certified English translations of all non-English documents along with official transcripts. Woodbury University will complete a course-by-course foreign credential evaluation from a NACES-approved organization.

Proof of English Proficiency
Provide proof of English proficiency by submitting one of the following test scores received within two years of the date of application:

- Minimum TOEFL of 61 (iBT)
- Minimum IELTS of 6.5
- Minimum iTEP of 4.0

OR

- Completion of a transferable English composition course (non-ESL) with a grade of C or higher, from an accredited U.S. college or University;
- Completion of an accredited English-language program with the highest proficiency level from the Commission on English Language Program Accreditation (CEA), or the American Council for Continuing Education and Training (ACCET).

I-20 Checklist
A Form I-20 is generated after an applicant has accepted an offer of admission by submitting a nonrefundable commitment deposit along with the following documentation:

- Passport: Submit a copy of applicant's passport, along with that of any dependents who will apply for an F-2 visa.
- Financial Guarantee: Submit proof of financial support in the form of a bank statement dated within the last six months. Financial support must be sufficient to cover student expenses for one full academic year. Bank statements must be original and on letterhead from a checking, savings, or time deposit account. Brokerage (stock funds), real estate, or any other non-liquid assets are not acceptable. All bank statements must be in English and in U.S. dollar currency or its foreign equivalent. An *Affidavit of Support* is required for any document which is not in the name of the applicant.
- Transfer I-20 Form: The Transfer I-20 Form is only required for applicants who are currently in the United States on an F-1 visa granted by another institution.

Submission of falsified documentation will result in denial of admission or termination after enrollment.

GRADUATE ADMISSION POLICY

Our graduate programs are designed for scholars looking for advancement in their professional careers and growth within their disciplines. Applicants seeking admission into a graduate program are expected to have completed a bachelor's degree from a regionally accredited institution prior to application submission.

Term	Program	Priority Deadline
Spring Semester	Master of Business Administration	November 1st
Fall Semester	Master of Architecture	January 15th
	Master of Business Administration	July 1st
	Master of Interior Architecture	January 15th
	Master of Landscape Architecture	January 15th
	Master of Science in Architecture	January 15th
	Master of Science in Architecture, Real Estate Development	January 15th

GRADUATE ADMISSION REQUIREMENTS

Each program may have additional unique requirements. Please see program sections for more information.

Woodbury University's Online Application
When submitting your online application, a (non-refundable) $75 application fee must be paid or an approved fee waiver must be applied.

School of Architecture applicants may apply online for the Burbank or the San Diego campus.

Official Academic Transcripts
Official transcripts from all colleges/universities attended are required, regardless of credit received or courses completed. These records must confirm that a bachelor's degree has been granted from a regionally accredited institution

Electronic Submission of Transcripts
For review purposes only, unofficial college transcripts may be uploaded through the Woodbury Application. Official transcripts must be subsequently submitted via eScrip-Safe.

Submission of Transcripts by Mail
Official transcripts submitted by mail must include an original signature of the school official(s) and be sealed in an unopened envelope. Transcripts should be mailed to:

Woodbury University
Office of Admissions
7500 N. Glenoaks Blvd.
Burbank, CA 91504-7846

Letters of Recommendation
Submit three professional and/or academic letters of recommendation.

Electronic Submission of Recommendation Letters
Request letters of recommendation from your selected references directly through the Woodbury Application.

Entrance Examinations
The GMAT/GRE is not a requirement for admission to any Woodbury University graduate programs.

Personal Statement

Woodbury School Of Architecture (SoA)
Submit a one- to two-page essay that describes your educational and/or professional background and your reasons for pursuing a graduate architecture education at the Woodbury School of Architecture.

Woodbury School of Business (SoB)
Submit a two- to three-page essay describing your qualifications for acceptance into the MBA program. Address your leadership potential, motivational aptitude, and career goals. Discuss how a Woodbury MBA will assist you in accomplishing your goals.

Professional Resumé
Applicants are required to submit a professional resume or curriculum vitae. This information should list your academic research, professional experience, and/or published works.

Portfolio
Graduate School of Architecture applicants are required to submit a portfolio of creative work conveying a range of design accomplishments. The work can be both educational and professional, but individual contributions to group/team efforts should be clearly noted. Applicants who do not already hold a pre-professional degree in architecture (BS/BA) can include a range of creative work that may not always include architecture. It is recommended that those with previous architectural education submit a maximum of 3-5 examples of quality (over quantity of) work for the review stage. Additional details can be found at https://woodburyUniversity.slideroom.com.

Prior Degree Requirements

MArch: An accredited pre-professional architecture degree is required for admission to the two-year program. Individuals holding a pre-professional degree in architectural studies from an NAAB-accredited 4+2 program are eligible to apply. Individuals holding other pre-professional design degrees in architectural studies are evaluated based upon a careful review of transcripts and portfolios for equivalency. Individuals holding a baccalaureate degree in fields other than architecture are eligible to apply for the three-year program.

MIA: Individuals holding baccalaureate degrees in any discipline can apply to the Master of Interior Architecture three-year track, while individuals holding baccalaureate degrees in Interior Architecture, Interior Design, Environmental Arts, or Architecture are eligible to apply to the two-year track.

MS Arch and M RED: Individuals holding an accredited professional architecture degree (BArch, MArch, DArch, or international equivalent) are eligible for the program.

MBA: Bachelor's degree from a regionally accredited four-year institution in any discipline.

GRADUATE INTERNATIONAL STUDENT REQUIREMENTS
(In addition to the above-mentioned program requirements)

Transcript Evaluation
Submit certified English translations of all non-English documents along with official transcripts. Woodbury University will complete a course-by-course foreign credential evaluation from a NACES-approved organization.

English Proficiency
Provide proof of English proficiency by submitting one of the following test scores received within two years of the date of application:

- Minimum TOEFL of 80 (iBT)
- Minimum IELTS of 6.5

OR

- Completion of a transferable English composition course (non-ESL) with a grade of C or higher, from an accredited U.S. college or University
- Completion of an accredited English-language program with the highest proficiency level, from the Commission on English Language Program Accreditation (CEA), or the American Council for Continuing Education and Training (ACCET).

I-20 Checklist
A Form I-20 is generated after the applicant has accepted an offer of admission by submitting a nonrefundable commitment deposit along with the following documentation:

- Passport: Submit a copy of the applicant's passport, along with that of any dependents who will apply for an F-2 visa.
- Financial Guarantee: Submit proof of financial support in the form of a bank statement dated within the last six months. Financial support must be sufficient to cover student expenses for one full academic year. Bank statements must be original and on letterhead from a checking, savings, or time deposit account. Brokerage (stock funds), real estate, or any other non-liquid assets are not acceptable. All bank statements must be in English and in U.S. dollar currency or its foreign equivalent. An Affidavit of Support is required for any document which is not in the name of the applicant.
- Transfer I-20 Form: The Transfer I-20 Form is only required for applicants who are currently in the United States on an F-1 visa granted by another institution.

Submission of falsified documentation will result in denial of admission or termination after enrollment.

READMISSION AFTER ABSENCE FROM THE UNIVERSITY
Students who are absent from degree studies remain in active status for three semesters (excluding summer). If not enrolled by the fourth semester, a

student must reapply for admission to the University to reestablish degree status. Official transcripts of all college or University work must be submitted for evaluation upon reapplying. Transcripts will be assessed based on the catalog prerequisites and degree requirements in effect at the time of readmission and matriculation.

WOODBURY UNIVERSITY'S DISCIPLINE AND SCHOOL INTERRUPTION POLICY

Any applicant who is interested in attending Woodbury University and has indicated a Discipline and/or School Interruption may be subject to review by the Discipline and School Interruption Review Committee (DASRC). DASRC reserves the right to request all information related to the Discipline and/or School Interruption including but not limited to court records, parole officer/office information, and/or disciplinary records from any other educational institution(s).

Regardless of intent, an applicant or matriculated student who fails to disclose in a timely manner any relevant information regarding Discipline and/or School Interruption matters will be subject to immediate expulsion. The DASRC may be comprised of, but is not limited to, the following staff:

- Dean of Students
- Vice President, Administration and Human Resources
- Senior Vice President, Academic Affairs
- Associate Vice President, Admissions
- Director of Admissions
- Associate Dean of Students
- Coordinator of Campus Security
- Members of the Behavioral Intervention Team
- Legal counsel

Any DASRC decision is final and is not subject to appeal.

Disclosure of Education Records Concerning Registered Sex Offenders
https://www2.ed.gov/policy/gen/guid/fpco/hottopics/ht10-24-02.html

Financial Information

FINANCIAL AID

Oscar Jones, Assistant Director of Financial Aid

Students beginning the process of selecting a college soon 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. Scholarships are 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 for admission.

HOW TO APPLY FOR FINANCIAL AID

Applying for need-based financial aid at Woodbury University is an annual process. Every interested student must submit the proper applications, forms, and financial documents by the posted deadlines to receive full consideration for federal, state, and institutional grant and loan aid. Students who wish to be considered for assistance from Woodbury University are required to complete a Woodbury University Financial Aid Information Request Form.

Incoming students who want to be considered for Woodbury University need-based institutional aid and federal and state grant and loan assistance must complete the Free Application for Federal Student Aid (FAFSA). New students must be accepted for admission to Woodbury before an offer of financial assistance is given.

Current students who are renewing their aid application or applying for the first time and are interested in receiving low interest federal loans and/or state and federal grants are also required to complete the Free Application for Federal Student Aid (FAFSA). To complete a FAFSA, go to FAFSA on the web at www.fafsa.gov.

Students receiving only merit scholarships are not required to apply for financial aid each year. Assuming all requirements for maintaining the scholarship(s) are met, these scholarships will be renewed automatically by the Office of Financial Aid. The terms of your merit scholarship are stated in your letter of admission and scholarship notification.

California residents will meet the Cal Grant program deadline by submitting 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 also 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 during the preceding semester about the availability of aid.

Financial aid is not automatically renewed each year. Students must remember to reapply each year by completing 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. a permanent resident of the United States;
  - B. provide evidence from the U.S. Citizenship and Immigration Services (USCIS), which is part of the Department of Homeland Security, 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. 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. a graduate of an accredited U.S. high school, or 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 Direct Loans, Federal Perkins Loans (formerly called NDSL),

Federal Stafford 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 the parent nor the student may be in default or owe an overpayment to any federal 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 a summary of resources available to our students:

GRANTS

Grants are based upon need and do not require repayment:

Pell Grants are funds made available from the federal government and are designed to help disadvantaged undergraduate students meet educational costs. These grants are based on demonstrated need as determined by the federal government. Awards currently range from $593 to $5920 per award year.

The 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 funded by the State of California; these awards provide 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 granting these awards.

Cal Grant B, also funded by the State of California, is designated 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 also 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:

The Federal Perkins Loan Program was one of the oldest federally funded loan programs that made low-interest loans available to needy students enrolled at least half-time. The Perkins Loan program has been currently phased out.

William D. Ford Federal Direct Educational Loan Programs
- Federal Direct Stafford Loans (Subsidized and Unsubsidized)
- Federal Direct Grad Plus Loans (graduate students only)
- Federal Direct PLUS Loans (Parent Loans)

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's website 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 Award Letter 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 (Direct Loan). 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. 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: https://studentaid.ed.gov/sa/
- 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 estimator at https://studentaid.ed.gov/sa/repay-loans.

- **The Federal Direct Loan Program (Direct Loan)**: Student loans are either subsidized or unsubsidized. Subsidized loans are awarded on the basis of financial need. Unsubsidized loans are not awarded on the basis of need; they are available to students who do not qualify for subsidized loan funds. Subsidized and unsubsidized loans for undergraduates first disbursed after July 1, 2017 will be subject to an annual interest rate of 4.45% as determined by the Department of Education. For unsubsidized loans for graduate students, the interest rate is 6.00%. Maximum amounts that may be borrowed during an academic year as well as aggregate maximum amounts are outlined in the following chart.

- **Federal Direct PLUS Loans (Parent Loans for Undergraduate Students):**

The PLUS program is for parents who need to borrow to help meet their dependent student's educational costs. Eligibility is based on the parent 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, 2017 will have an annual fixed interest rate of 7.00%. New PLUS borrowers begin repayment of principal and interest within sixty days of the disbursement of the new loan.

The amount of a Federal Direct Grad PLUS loan may not exceed the cost of education, minus any other financial aid received by the student. The annual fixed interest rate for new borrowers is currently capped at 7.00%. New Grad PLUS borrowers begin repayment of principal and interest within sixty days of the full disbursement of the new loan.

The Federal Direct Loan Program (Direct Loan): Direct loans for graduate students are unsubsidized only. Unsubsidized loans are not awarded on the basis of need, but rather on the cost of attendance of your program. For loans first disbursed after July 1, 2017, the annual fixed interest rate is currently capped at 6.00%. Maximum amounts that may be borrowed during an academic year as well as aggregate maximum amounts are outlined in the following chart.

FEDERAL DIRECT LOAN BORROWER LIMITS

Academic Level	A. 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/$2,000 (two semesters) $1,750/$1,000 (one semester)	$4,000 (two semesters) $2,000 (one semester)
SECOND YEAR		
Sophomore (30-59 semester units)	$4,500/$2,000 (two semesters) $2,250/$1,000 (one semester)	$4,000 (two semesters) $2,000 (one semester)
THIRD YEAR AND BEYOND		
Junior to completion of degree (60 or more semester units)	$5,500/$2,000 (two semesters) $2,750/$1,000 (one semester)	$5,000 (two semesters) $2,500 (one semester)
GRADUATE/PROFESSIONAL		$20,500 (two semesters) $10,250 (one semester)
AGGREGATE LOAN LIMITS Undergraduate study:	$31,000 ($23,000 subsidized & $8,000 unsubsidized	$34,500 (additional unsubsidized loans)

Independent Students & Dependents whose parents cannot get a PLUS	$57,500 ($23,000 subsidized + $34,500 unsubsidized)	
Combined undergrad and graduate study:	$65,500	$73,000 (additional unsubsidized loans)

Note: The "Additional Unsubsidized Direct 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 (Direct Loan). Should you not qualify for assistance under the Direct Loan Program, 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. The Woodbury grant is prorated if less than full-time. These awards are distributed during the fall and spring semesters and are applied toward tuition only. Recipients must meet the standards for satisfactory academic progress and maintain a cumulative grade point average of 2.0 or higher.

The Woodbury University Academic Scholarship is awarded to entering freshmen on the basis of academic standing and personal qualifications. The awards range from $8,000 to $18,000 a year for tuition only. These awards are renewable for up to four years or five years if enrolled in the Architecture program starting with your Freshman year. Criteria for renewal include full-time status and maintenance of the required cumulative grade point average.

The Woodbury University Transfer Scholarship is awarded to entering transfer students on the basis of academic criteria and personal qualifications. The award ranges from $8,000 to $14,000 a year for tuition only. The award is renewable for up to three or four additional years depending on the student's academic program and class standing at admission. 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 counselors 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 higher.

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 higher.

Donor-Sponsored Scholarships: 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. Students not currently receiving aid are subject to these same policies should they apply for aid at a later date.

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 higher, graduate students must earn a cumulative GPA of 3.0 or higher. 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. Recipients of financial aid who fail to maintain the prerequisite GPA run the risk of financial aid disqualification and becoming ineligible for financial aid.

Graduate students in the School of Architecture are evaluated within a system of Credit, Credit with Distinction, Conditional Credit, and No Credit. Students are required to pass all courses with CR, CR+, or CC; the grade of NC requires the student to retake the course in order to receive credit and remain in good academic standing. For financial aid purposes, students must receive credit in all classes attempted in a semester. Failure to receive credit in all classes in a semester will constitute unsatisfactory academic progress and disqualify the student from receiving 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 disqualify themselves from financial aid and may become ineligible for future financial aid.

Satisfactory Academic Progress Requirements
Satisfactory Academic Progress for all undergraduate students is defined in the following chart that indicates the minimum number of semester units that 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 for the average unit completion needed per academic year to accomplish this goal.

ACADEMIC LOAD

Example Of Minimum Satisfactory Academic Progress Standards Within The Time Restriction For Full- And Part-Time Students

	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

(A maximum of six years to complete a BS, BA, BBA, or BFA Degree; minimum units 126)

Year #7	12	168

(A maximum of seven years to complete the BArch Degree; minimum units 160)

*Full-time Enrollment Status: Students are expected to pass a minimum of twenty-four semester-hour units each academic year, an average of twelve units each semester, fall and spring.

	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 twenty-six 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.

**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- or part-time enrollment.

COMPLETION TIME LIMITS FOR UNDERGRADUATE STUDENTS

Full-Time Enrollment Status
Undergraduate: Full-time undergraduates enroll in twelve to eighteen units per semester, fall and spring semesters. Summer session enrollments, full- or part-time, may be used to accelerate a study program or remediate academic progress.

- Full-time Bachelor of Science, Bachelor of Arts, Bachelor of Business Administration, 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. Financial aid is reduced when transferable units are applied upon matriculation. Eligibility for financial aid ceases six years after matriculation or earlier when the time limit for completion is reduced.
- Full-time Bachelor of Architecture degree candidates who entered with freshman status and without transferable credit must complete their degree requirements within seven-and-a-half 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 higher. 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 their second academic year at Woodbury, all undergraduate students must achieve a cumulative GPA of 2.0 or higher in order to avoid financial aid disqualification and possible loss of eligibility for financial aid.

Part-Time Enrollment Status
Undergraduate: Part-time undergraduates enroll in less than twelve units per academic semester during the fall and spring semesters. During each semester with part-time enrollment, students are expected to complete all units attempted. Summer session enrollments, full- or part-time, may be used to accelerate a study program or remediate academic progress.

- Part-time Bachelor of Science, Bachelor of Arts, Bachelor of Business Administration, and Bachelor of Fine Arts 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 higher. 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 higher in order to qualify for financial aid during a third year of study.

COMPLETION TIME LIMITS FOR GRADUATE STUDENTS

Full-Time Graduate Enrollment Status

For the purpose of evaluating satisfactory academic progress, full-time graduate students enroll in six or more units per semester. Summer session enrollments, on a full- or part-time basis, may be used to accelerate a study program or remediate progress.
- Full-time graduate degree candidates who entered without transferable credit must complete their degree requirements within three years after matriculation. For transfer students, the time limits for completion of the degree and continued eligibility for financial aid are 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 three years after matriculation or earlier when the time limit for completion is reduced.
- When enrolled full-time, graduate students must complete a minimum of six units per semester, twelve units per academic year (fall and spring semesters) and maintain a GPA of 3.0 or higher. Graduate students in Architecture are graded credit/no credit and must receive credit (which includes Conditional Credit) in all classes attempted in a semester to be considered as making satisfactory academic progress. Failure to meet these quantitative and qualitative standards each academic term will result in disqualification from financial aid.

Part-Time Graduate Enrollment Status
- During each semester of part-time enrollment, students are expected to complete all units attempted.
- Part-time graduate students enroll in less than six units in fall and spring semesters. Summer session enrollments, full- or part-time, may be used to accelerate a study program or remediate academic progress.

Completion time limits
- Part-time graduate degree candidates who entered without transferable credit must complete their degree requirements within six years after matriculation. For transfer students, the time limits for completion of the degree and for continued eligibility for financial aid are reduced when transferable units are applied upon matriculation or when the enrollment status varies from part-time to full-time. Eligibility for financial aid ceases three years after matriculation or earlier when the time limit for completion is reduced.
- When enrolled part-time, graduate students must complete all units attempted per semester and maintain a GPA of 3.0 or higher. Graduate students in Architecture must complete all units attempted per semester with credit or better. Conditional Credit will count as credit or better. Failure to meet these quantitative and qualitative standards each academic term will result in disqualification from financial aid.

DEFINITIONS AND CLARIFICATIONS APPLICABLE TO REQUIREMENTS FOR SATISFACTORY ACADEMIC PROGRESS (SAP)

Satisfactory academic progress is 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 or No Credit Grades: Courses for which a grade of "F" or "NP" or "NC" are recorded cannot be applied as units completed toward SAP requirements.
- Withdrawal: Courses for which grades of "W," "WU," or "WW" are recorded cannot be applied as units completed toward SAP requirements.
- Audit Courses: Audit course units do not apply as units of progress during an academic semester, and units graded "AU" are not applied as units completed toward SAP requirements.
- Incomplete: Courses for which a grade of "I" is recorded cannot be applied as units toward SAP requirements. When the final grade is recorded, 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 cannot be applied as units completed toward the requirement until the course is completed and a final grade is recorded.
- Repeated Courses: Students may remediate a course for the purpose of improving their grade. The final grade of the repeated course applies to the cumulative GPA. 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/or quantitative standards outlined under the policy on Satisfactory Academic Progress (SAP) disqualify themselves for financial aid. 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 coursework, 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 higher, 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 successful appeals of loss of eligibility for financial aid. During semesters with approved financial aid probation status, students remain eligible for financial aid and must meet the conditions of their probation to continue their eligibility during future semesters. The conditions of an approved financial aid probation status are defined based upon the deficiencies of the student and must be met within the specified time frames. When probation status is not removed within the specified time limit, students lose their eligibility 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 documented in writing and are final.

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 Appeals Committee's 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 carefully follow 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, for the entering student, prior to coming to the University. 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 (adds and/or drops), are the responsibility of the student and must be initiated by the student.

Tuition and fees, less financial aid administered by the University, are due upon assessment of charges following registration, but no later than the first day of classes. The Business Office generally assesses charges as follows:

Semester	Charge Assessment
Fall	Weekly from first week of July
Spring	Weekly from first week of November
Summer	Weekly from Mid-March

Students are encouraged to apply for financial aid programs through the University's financial aid department as early as is practical. Students are strongly encouraged to complete any financial aid applications and settle their tuition and fees as soon as practical after registration charges are assessed. Students with account balances outstanding on the first day of classes may be subject to Administrative Withdrawal for failure to pay tuition and fees.

REGISTRATION

School of Architecture, School of Business, School of Media, Culture & Design, and the College of Liberal Arts:

- Course Selection Period (See Academic Calendar): Students select and reserve their classes in advance of the General Registration period. Students 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 the day before the start of the semester. Registration for summer and the subsequent academic year's fall semester generally occurs toward the end of March. During this period, students register and pay tuition and all other charges for the semester.
- Late Registration (See Academic Calendar): Late registrations begins with the start of the semester and ends on the last day to add/drop for the semester. A late registration fee of $75 is assessed during this period. Students follow the same steps as those during General Registration.
- Registration is complete when all financial obligations are satisfied.

Returning students who register after the regular registration period will be assessed a late registration fee of $75.

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 with an outstanding account balance in excess of $1000 (One Thousand Dollars) will not be eligible to register until their balance is settled in full.

Tuition, Fees, and Charges (2018–2019)

TUITION AND FEES

UNDERGRADUATE TUITION

Tuition per semester
- 12-18 units ..... $19,185.00 per semester
- 11 units or less ..... $1,249.00 per unit
- Over 18 units (overload) ..... $1,249.00 per unit

BA in Leadership ..... $399.00 per unit
SOBER College ..... $350.00 per unit
Summer Super Session ..... $299.00 per unit

GRADUATE TUITION

Master of Interior Architecture (MIA) ..... $1,249.00 per unit
Master of Business Administration (MBA) ..... $1,249.00 per unit
Master of Architecture (MArch) ..... $1,249.00 per unit
MS Architecture ..... $1,249.00 per unit

DEPOSITS

Deposits are nonrefundable but can be applied towards tuition and fees.

Commitment Deposit for 2018-19 ..... $500.00
Housing Deposit for 2018-19 ..... $500.00

FEES

Application Fee $75.00
Technology Fee
- Traditional Undergraduate students..... $410.00 per semester
- Graduate and Non-traditional undergraduate students (MBA, MA and BA in Leadership) .....$30.00 per unit

Campus Life Fee..... $200.00 per semester
SOAR
- Undergraduate $225.00
- Graduate..... $115.00

Housing Application Fee..... $50.00
August 11th Move-in Fee..... $525.00
Graduation Application Fee..... $175.00
Parking: Los Angeles/Burbank
- Campus.....$150.00 per semesterr

ASWU Undergraduate
- Students..... $125.00 per semester

MBA Association Fee
- (mandatory) ..... $100.00 per semester

Graduate Architecture Student Fee
- (mandatory) $100.00

Late Registration Fee (see academic calendar
- for applicable dates)..... $75.00

Returned Check fee $100.00
Deferred Payment Contract Processing Fee... $100.00
Late Payment Fee $50.00
Transcript Fee (per copy)
- Online—electronic..... $ 5.00
- Online—paper..... $10.00
- Paper (at counter)..... $15.00
- Rush/Expedited (additional ea.) $10.00
- See website for shipping charges/options

Identification Card Replacement Fee $5.00
Course Audit Fee $59.00

OTHER CHARGES (Insurance, Room and Board)

Health Insurance

- Fall Semester Only..... $763.00
- Spring and Summer Semester..... $1249.00
- Summer Semester Only..... $540.00

** Health Insurance is required for all registered students; students must provide proof of existing health insurance to be exempt from the University sponsored Health Insurance Program.*

Residential Housing

South Hall
- Quad per semester..... $3,255.00
- Quad per year $6,510.00
- Single per semester..... $4,860.00
- Single per year $9,720.00

North Hall
- Triple per semester..... $3,255.00
- Triple per year..... $6,510.00
- Double per semester $3,575.00
- Double per year..... $7,150.00
- Single per semester..... $4,860.00
- Single per year..... $9,720.00

Meal Plan*

Plan A 14 meals per week plus
- $150 flex dollars ..... $2,385.00 per semester

Plan B 12 Meals per week plus
- $200 flex dollars ..... $2,385.00 per semester

Plan C 10 meals per week plus
- $150 flex dollars ..... $2,200.00 per semester

Plan D 8 meals per week plus
- $200 flex dollars ..... $2,200.00 per semester

Plan E** 5 meals per week plus
- $75 flex dollars ..... $970.00 per semester

*Meal plans are mandatory for residential students
**Plan E is available to commuter students only

COURSE FEES

ANIM 100 Animation Principles..... $20
ANIM 203 Sophomore Studio I: Animation $30
ANIM 204 Sophomore Studio II: Layout..... $15
ANIM 210 Design Symposia $30
ANIM 211 Storyboarding..... $15
ANIM 221 Character Design..... $15
ANIM 231 Painting: Traditional and Digital Explorations $15
ANIM 263 Introduction to Stop Motion..... $40
ANIM 305 Junior Studio I..... $25
ANIM 306 Junior Studio II..... $25
ANIM 330 Animal Drawing $15
ANIM 340 Visual Development..... $15

ANIM 366 Puppet Building for Stop Motion $50
ANIM 485 Senior Studio I $35
ANIM 486 Senior Studio II $35
ANIM 495 Animation Portfolio $15
ARCH 182 Studio One $25
ARCH 183 Studio Two $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 487 Design Studio 4A $25
ARCH 489 Design Studio 4B $25
ARCH 491 Design Studio 5A $25
ARCH 492 Degree Project $25
ARCH 4930 4th Yr Open Studio $25
ARCH 4931 4th Yr Open Studio $25
ARCH 4932 4th Yr Open Studio $25
ARCH 544 Building 1 ..... $50
ARCH 545 Building 2 ..... $50
ARCH 546 Building 3 ..... $50
ARCH 547 Building 4 ..... $50
ARCH 562 Visualization 1 ..... $50
ARCH 563 Visualization 2 ..... $50
ARCH 564 Visualization 3 ..... $50
ARCH 565 Visualization 4 ..... $50
ARCH 575 Fieldwork $50
ARCH 5750-5759 Fieldwork $50
ARCH 583 Graduate Studio 1 ..... $50
ARCH 584 Graduate Studio 2 ..... $50
ARCH 585 Thesis Project Research $50
ARCH 587 Graduate Studio 3 ..... $50
ARCH 589 Graduate Studio 4 ..... $50
ARCH 590 Thesis Project Development Studio $50
ARCH 6741 Groundwork: Studio Culture $50
ARCH 6742 Groundwork: Visualization $50
ARCH 6743 Groundwork: Fabrication $50
ARCH 691 Graduate Studio 5 ..... $50
ARCH 692 Graduate Thesis Studio $50
ARIA 114 Design Communication 1 ..... $25
ARIA 115 Design Communication 2 ..... $25
ARIA 211 Design Communication 3 ..... $25
FDES 100 Sewing Machine Technology $15
FDES 130 Materials $30
FDES 125 Technical Studio 1 ..... $45
FDES 126 Technical Studio 2 ..... $45
FDES 226 Advanced Technical Studio $45
FDES 232 Knitwear and Swimwear $45
FDES 330 Textile Art $40
FDES 280 Experimental Draping $45
FDES 331 Advanced Draping and Tailoring $45
FDES 332 Junior Collections $45
FDES 336 Leather Goods $40
FDES 401 Shoe Design $40
FDES 431 Senior Collection 1 ..... $45
FDES 432 Senior Collection 2 ..... $45
FDES 455 Costuming for Motion Picture/Television $45
FMRK 375 Field Experience $25
FOUN 101 Beginning Drawing $15
FOUN 102 Design and Composition $15
FOUN 104 Drawing Concepts and Composition $15
FOUN 105 Introduction to Figure Drawing $15
FOUN 106 Color Theory and Interaction $20
FILM 103 Stage Grip and Lighting $40
FILM 110 Film Production 1 ..... $40
FILM 115 Cinematography $75
FILM 140 Sound for Film $50
FILM 210 Film Production 2 ..... $75
FILM 310 Documentary Film Production $50
FILM 480 Thesis Production $50
FILM 481 Thesis Post-Production $75
GAME 101 Game Design Fundamentals $25
GAME 302 Game Capstone Research Seminar $30
GAME 332 Experimental Technology for Games $40
GAME 432 Game Capstone Studio II $60
GDES 106 Graphic Design 1 ..... $25
GDES 107 Digital Practice $15
GDES 207 Digital Media $15
GDES 116 Typography 1 ..... $25
GDES 216 Typography 2 ..... $25
GDES 417 Typography 3 ..... $25
GDES 240 Photography 1 ..... $50
GDES 250 Screen Printing 1 ..... $30
GDES 256 Interaction Design 1 ..... $15
GDES 288 Graphic Design 2 ..... $30
GDES 310 Information Design $25
GDES 315 Package Design $25
GDES 340 Photography 2: Photographic Practice $50
GDES 342 Photographic Studio & Alternative Practice $50
GDES 285 Logo & Identity Design $25
GDES 356 Interaction Design 2 ..... $15
GDES 360 Screen Printing 2 ..... $30
GDES 388 Graphic Design 3 ..... $50
GDES 391 Design Symposia 1 ..... $15
GDES 414 Environmental Graphics $25
GDES 430 Advertising Design $25
GDES 432 Publication Design $25
GDES 446 Entertainment Design $25
GDES 447 Motion Design $15
GDES 485 Portfolio Presentation $50

GDES 492 Degree Project..... $50
INAR 105 Design Studio 1 ..... $25
INAR 106 Design Studio 2 ..... $25
INAR 207 Design Studio 3 ..... $25
INAR 282 Design Studio 4 ..... $25
INAR 363 Design Studio 5 ..... $25
INAR 382 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
INAR 610 Studio 1..... $50
INAR 620 Studio 2..... $50
INAR 6703 Studio 3..... $50
INAR 6711 Studio 4..... $50
INAR 650 Studio 5..... $50
INAR 660 Studio 6..... $50
INAR 600 Visualization 1 ..... $50
INAR 605 Visualization 2 ..... $50
INAR 6716 Visualization 3 ..... $50
BIOL 230 Biology $50
BIOL 231 Human Biology..... $50
BIOL 232 Botany $50
PHYS 243 Physics for Architects $50
BIOL 27X.X Special Topics $25
TECH 112 Introduction to Physical Computing $75
TECH 221 Human/Computer Interaction..... $50
TECH 301 Programming for Visual Media $50
TECH 321 Programming for Mobile I $50
TECH 332 Media Environments $50

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.

HEALTH INSURANCE

Woodbury University requires that all Undergraduate and International students have health insurance. The Student Accident & Sickness Insurance Plan charges are billed to the student's account on a per semester basis and must be paid on a per semester basis. Your payment for the fall semester provides coverage from the first day of classes to the start of the spring semester. Your payment for the spring semester provides coverage from the first day of clas-ses to the start of the summer semester. Your payment for the summer semester provides coverage from the first day of classes and ends with the start of the fall semester. Payments for the Student Health Insurance Plan are man-datory for all students for each semester of attendance unless proof of alternative coverage is completed, submitted and approved via the online waiver application portal for each semester.

In the event of illness or injury, the University is authorized to contract emergency care on behalf of and at the ex-pense of the student. Students may not take part in an off-campus activity if they have not purchased insurance or filed proof of insurance. Students wishing to opt-out of the Student Health Insurance Plan must submit a completed waiver form and show proof of coverage each fall and spring semester via the online waiver application. For detailed information on the Woodbury University sponsored Student Health Insurance Plan, refer to the portal site: https://clients.garnett-powers.com/univ/woodbury/. Please contact the Health Services Office if you have questions about insurance.

PAYMENT OPTIONS

Tuition and fees, less financial aid administered by the University, are due upon assessment of charges following registration, but no later than the first day of classes. The Business Office generally assesses charges as follows:

Semester	Charge Assessment
Fall	Weekly from first week of July
Spring	Weekly from first week of November
Summer	Weekly from Mid-March

Financial arrangements are the responsibility of the student. Students may view their current outstanding balance at any time through Self Service. Accordingly, the Business Office does not print or mail out paper statements, but sends out email notifications upon assessment of charges and periodically throughout the academic year. Students are required to use their Woodbury University email account (woodbury.edu) for all official communication with the University, including financial account notices. Students can go onto Self Service to view and pay their bills. 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 the due date.

The University offers the following payment options for students to pay their tuition, fees, and room and board charges.

Option 1: Advanced Payment
The balance of the student's account, less financial aid administered by the University, is due in full upon assessment of charges, but no later than the first day of classes. Students are encouraged to apply for financial aid programs through the University's financial aid department as early as is practical. Financial aid not administered by the University will not be applied toward the student's account, and thus will be part of the student's outstanding balance. Tardy or incomplete financial aid applications as of the first day of classes, leading to late awards of financial aid, will not be applied toward the student's account, and thus will be part of the student's outstanding balance. Students with account balances outstanding on the first day of classes may be subject to Administrative Withdrawal for failure to pay tuition and fees.

Option 2: Semester 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 no later than the first day of classes. A $100 non-refundable fee will be charged for this service.

Students in good financial standing have consistently met their financial obligation to the University in a timely manner.

Intensive Degree Program students are not eligible for a Semester Deferred Payment Plan.

Payment dates for the Semester Deferred Payment Plan follow.

Fall Semester 2018	If signed before July 27	If signed after July 27
July 27, 2018	25%	N/A
August 24, 2018	25%	50%
September 21, 2018	25%	25%
October 19, 2018	25%	25%

Spring Semester 2019	If signed before December 14	If signed after December 14
December 14, 2018	25%	N/A
January 18, 2019	25%	50%
February 15, 2019	25%	25%
March 15, 2019	25%	25%

Summer Semester 2019	If signed before April 12	If signed after April 12
April 12, 2019	33%	N/A
May 10, 2019	33%	66%
June 7, 2019	34%	34%

Failure to pay the amount due on the designated payment date will be considered default on the Semester Deferred Payment Plan. Late fees of $50 will be charged to the students account. Students who have defaulted (i.e., missed payments) may not be eligible to enter into future Semester Deferred Payment Plans.

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 assessment of charges but no later than Friday of the first week of each enrolled session.

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, upon assessment of charges, but no later than the first day of classes. The remaining student balance is due in full by the fourth week after the end of the respective semester, generally to allow for proof of grades/completion to employers. 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. In the event the employer's commitment is not honored, the student will be held responsible for any unpaid balances.

Option 4: Tuition Guarantee/Sponsor
Students with a tuition or financial guarantee need to either present, or have delivered directly to the Business Office, a letter from the student's guarantor (on the guarantor's letterhead) specifying the conditions under which the guarantor will pay for the student's tuition charges. In the event the tuition guarantee is not fully honored, the student will be held responsible for any unpaid balances.

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.

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 who 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 the 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 any possible refund will be based on the schedule below.

Accelerated or intensive programs have an accelerated add/drop schedule discussed below

Withdrawals from all classes will result in the following financial consequences based on the following schedules:

TUITION

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

Intensive Degree Program (six-week summer session; aka 'summer super session'):

Complete drop before the first
week of classes start .....100% refund, no grade

Complete drop during the first
week of classes .....no refund, no grade

Withdraw after the first week
of classes .....no refund, no grade

The complete policy for the 6 week (Summer Super Session) is located on the Self-Service Homepage.

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 prorated 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 the student 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 and Meals

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 prorated cost as outlined in the Housing License Agreement in the case of a termination.

Prior to entering into the university Housing License Agreement, a $500 housing deposit will be due. This housing de-posit is refundable if it is not used to offset community or individual damages including 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. The housing deposit will also be forfeited for early cancellation of this agreement and/or improper checkout. Please refer to your housing contract for the complete policy and procedures for cancelling your housing and meal plans.

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 (e.g., failure to pay tuition and fees).

NOTE: Students who are administratively withdrawn from class(es) for any one of the above circumstances may not be rein-stated 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 their Anticipated Financial Aid, if financial aid is administered by the University and the financial aid application process is completed by the first day of classes. Credit at the University Bookstore is 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- 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 eighteen 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, 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) or Bachelor of Science (BS) degrees. A minimum of 120 semester units of degree credit is required for Bachelor of Business Administration (BBA) degrees. A minimum of 123–128 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 coursework 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 expected so that the student's presence is not disruptive to the progress of the class. An audit registration may not be changed to a credit registration after the first week of the semester. The policy on academic load will prevail for matriculated students who enroll in courses for audit.

A credit registration may not be changed to an audit registration after the first week of the semester.

Occasionally, members of the public may want to audit courses. The University particularly welcomes alumni, who may wish to update their skills and knowledge, and senior citizens who want to enhance their learning. Admission to classes is dependent upon space availability once the needs of matriculated students have been met. The audit charge is 50% of the regular tuition plus a course audit fee.

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 the school 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 100 and 200 level that do not have prerequisites. 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
- Obtain required approval of the instructor-of-record

The Office of Admissions at Woodbury University will handle admissions procedures.

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 online. 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 or six-week summer session 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 and in the Academic Calendar published in this catalog.

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.

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.)

Faculty-generated withdrawal of students from courses

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.

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 prorated refunds of room and board, without any penalty charges, in those circumstances in which course credit is not awarded. For full refund policy see pages **349-350** in this catalog.

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.

Intensive Degree Program six-week summer session:

- Complete drop before the first week of classes start, 100% refund, no grade
- Complete drop during the first week of classes, no refund, no grade
- Withdraw after the first week of classes, 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
The faculty reserves 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 such action is taken, 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 or 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. Students should meet with a representative from the Financial Aid Office prior to filing for a leave of absence.

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 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. A student planning a leave of absence has the responsibility for making all arrangements with 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 performed 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 Dean of Students 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

Please refer to the Woodbury University Student Handbook for more information about this policy.

TRANSFER CREDITS, CREDIT BY EXAMINATION, AND CONCURRENT REGISTRATION

Transfer credits are accepted when applicable toward major, minor, general education, and elective requirements for the Woodbury University degree.

Petitions for registration at another institution concurrent with Woodbury enrollment are available at the Registrar's Office. Petitions for concurrent enrollment are evaluated by the registrar or a 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. See also the section titled "Credit by Examination" under "Admission Requirements."

OWNERSHIP OF DESIGN PROJECTS

Woodbury University reserves the right to 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 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- and 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 approximately 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. 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, email, or other activities.
- **Online 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, email, 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.
- **Six-Week Courses**: One unit of credit is awarded

for a minimum of four hours in class per week for six weeks and two-and one-half hours of preparation per day for six weeks.

CHANGE IN COURSE UNIT VALUE

Woodbury University 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 in the schedule of classes. The specific final examination schedule is published by the Office of Academic Affairs 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	0 quality points
W	Withdraw (Awarded only when student officially withdraws from a course)	0 quality points
WM	Military Withdrawal (Issued when a student is called to active duty and cannot complete the course)	0 quality points
WW	Administrative Withdrawal (Issued when the University withdraws the student from a course)	0 quality points
I	Incomplete (See policy on Incomplete Grades)	0 quality points
P	Passing Grade (equivalent to a grade of "C" or better)	0 quality points
NP	Not Passing Grade	0 quality points
IP	In Progress Grade	0 quality points
NG	No Grade	0 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)	0 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 in Architecture and Interior Architecture; LSCI 205, Information in the Disciplines, is "C" or better.

"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, 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.

"WU" ("Unofficial Withdrawal") is assigned to students who 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 study.

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. A minimum cumulative grade point average of 3.0 is required for graduation from the graduate programs offered in the School of Business or College of Liberal Arts.

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 aver- age 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 available 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 coursework 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 a 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.
- Registration for a course by independent study is authorized only after the independent study contract has been approved.

Final Evaluation and Grading
A final letter grade is to be issued at the end of the semester of the registration. The final grade is based on the faculty sponsor's assessment of the student learning as outlined in the independent study contract under the instructional objectives, learning outcomes, and evaluation criteria section. A passing grade may not be earned when there is an absence of the final written paper or written project summary.

DIRECTED STUDY

Definition
Directed study is available only to students who, due to extenuating circumstances, cannot enroll in a regularly scheduled course. Directed study allows students to do the 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 Policy 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 general education, restricted design elective, or unrestricted elective requirements.

TIME RESTRICTION ON DEGREE COMPLETION

Full-time students pursuing 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 students must complete all requirements within seven years from matriculation. Part-time students pursuing 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 when they maintain minimum semester and cumulative grade point averages (GPAs) of 2.0 (undergraduates) or 3.0 (graduates) on all attempted Woodbury University coursework. Cumulative GPA requirements includes all work numbered 050 or higher.

Financial aid recipients are required to meet additional requirements for satisfactory academic standing. Refer to the Financial Aid section for more details.

Students who have documentation of a disability or a serious injury or illness should schedule an appointment to discuss that documentation with the Disabilities and Accessibility Office by calling (818) 394-3345 or emailing OSAspecialneeds@woodbury.edu.

Academic Warning

Students who fail to meet the minimum term grade point average (GPA) for satisfactory academic standing but earn/maintain a cumulative grade point average above the minimum satisfactory GPA will be placed formally on Academic Warning. A notification will be sent from the Office of Academic Affairs to the student at the mailing address officially listed by the student with the University and to the student's official Woodbury University email address. The student will be required to consult with the faculty advisor in the student's major. The student must meet all conditions included in the Academic Warning notification.

Academic Probation

After one semester (fall, spring, or summer), students who fail to meet the minimum cumulative grade point average (GPA) for satisfactory academic standing (2.0 for undergraduate students; 3.0 for graduate students) will be placed formally on Academic Probation. A notification will be sent from the Office of Academic Affairs to the student at the mailing address officially listed by the student with the University and to the student's official Woodbury University email address. This notification will stipulate the conditions for continued enrollment. The student will be required to:

1. Schedule an appointment with the faculty advisor in his/her major.
2. Consult Academic Affairs Counselor, Evelyn Guzman, and complete a request form for an Academic Peer Mentor (APM), available at the Whitten reception desk or via email request to evelyn.guzman@woodbury.edu
3. Utilize the free support services available to students and found in the Whitten Student Center Burbank campus or via your facility (San Diego & Burbank)
   a. Tutoring Center https://wu.mywconline.com/index.php?msgLOG=YES
   b. Writing Center https://woodbury.mywconline.com/

International students must also satisfy minimum academic progress standards for international students and should consult with a Designated School Official (international student advisor) in Student Affairs.

The student must meet all conditions included in the Academic Probation notification. Failure to do so will result in future holds on course registrations. Students who fail to meet the cumulative grade point average of 2.0 (undergraduate) or 3.0 (graduate) will be placed on academic probation.

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 VA benefits.

Subject to Dismissal and Provisional Probation

After two semesters (including fall, spring, or summer), students who fail to raise their cumulative grade point average to the minimum satisfactory level (2.0 for undergraduate students; 3.0 for graduate students) will be considered Subject to Dismissal.

Students who are subject to dismissal but have shown significant academic progress as indicated below may be allowed to continue at Woodbury for one additional semester on Provisional Probation. Significant academic progress is defined as follows:

- Freshman (0-29 total units): Earned a term GPA of at least 2.00 and the cumulative GPA is no lower than 1.60;
- Sophomore (30-59 total units): Earned a term GPA of at least 2.00 and the cumulative GPA is no lower than 1.70;

- Junior (60-89 total units): Earned a term GPA of at least 2.00 and the cumulative GPA is no lower than 1.80;
- Senior (90 or more total units): Earned a term GPA of at least 2.00 and the cumulative GPA is no lower than 1.90;
- Graduate student: Earned a term GPA of at least 3.0 and the cumulative GPA is no lower than 2.90.

Students who are allowed to continue on Provisional Probation will be sent a notification from the Associate Vice President of Academic Affairs to the mailing address officially listed by the student with the University and to the student's official Woodbury University email address. This notification will stipulate the conditions for continued enrollment. The student will be required to:

1. Schedule an appointment with the faculty advisor in his/her major.
2. Schedule an appointment to meet with the Associate Vice President of Academic Affairs, Raida Gatten raida.gatten@woodbury.edu.
3. Complete a request form for an Academic Peer Mentor (APM), available at the Whitten reception desk or via email request to evelyn.guzman@woodbury.edu
4. Utilize the free support services available to students and found in the Whitten Student Center Burbank campus or via your facility (San Diego & Burbank)
    a. Tutoring Center https://wu.mywconline.com/index.php?msgLOG=YES
    b. Writing Center https://woodbury.mywconline.com/

International students must also satisfy minimum academic progress standards for international students and should consult with a Designated School Official (international student advisor) in Student Affairs.

The student must meet all conditions included in the Provisional Probation notification. Failure to do so will result in future holds on course registrations and may result in the administrative withdrawal of the student from all his/her enrolled courses.

Academic Dismissal

After two consecutive semesters (including fall, spring, or summer), students who fail to raise their cumulative grade point average and who do not qualify for Provisional Probation will be academically dismissed from the University. A notification will be sent from the Associate Vice President of Academic Affairs to the mailing address officially listed by the student with the University and to the student's official Woodbury University email address. This notification will stipulate the conditions necessary for the student to apply for reinstatement to Woodbury University. A hold will be placed on future course registrations and the dismissal will be recorded on the student's transcript.

Procedures for Appealing Policies on Satisfactory Academic Standing

Students failing to meet Satisfactory Academic Standing who believe they have extenuating circumstances that have impacted their ability to participate/perform academically have the right to appeal the decision. Students must provide, in writing, a letter of explanation and documentation to the designated person, office, or committee stated below within this policy and by the published deadline. If the deadline falls on a holiday or non-business day, the appeal packet will be due by the following business day.

Appeal Documentation Guidelines

Students who wish to appeal must submit documentation (i.e. medical, legal) from a qualified evaluator as described below, as well as any applicable historical records and materials. These materials must be applicable to the dates of enrollment under appeal and within three years old. The University utilizes common sense and discretion in accepting older documentation of conditions that are permanent or non-varying, though some conditions and/or changes 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.

Appealing based on emergent medication conditions affecting a semester's performance:

Evaluator Qualifications

- The professional conducting the assessments and rendering diagnoses must have comprehensive training with regard to the specific issue (disability or serious injury or illness) being addressed.
- All evaluators/diagnosticians must be impartial individuals who are not family members, employers, employees, or otherwise personally affiliated with the student or the student's family.
- The name, title, and professional credentials of the evaluator, including information about licensure or certification, area of specialization, employment,

and state in which the individual practices should be clearly stated in the documentation.

Comprehensive documentation

1. State the specific condition which impacted the student's ability to perform or participate academically.
2. Include relevant educational, developmental, and medical history.
3. If medical, 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.
4. Describe the functional limitations resulting from the condition(s). Explain how the condition(s) impacted the student's academic functioning and abilities.
5. NOTE:

a) An Individualized Education Plan (IEP) or a 504 Plan is not sufficient documentation of a disability.

b) The University may require additional documentation if it is determined that the existing documentation is incomplete or inadequate to ascertain the extent of the condition or its impact on the student's ability to academically participate or perform. The cost of obtaining documentation is borne by the student.

Questions about this policy should be addressed to the Office of Academic Affairs.

School of Architecture Graduate Academic Progress/Probation Policy

Satisfactory Academic Progress

The School of Architecture expects all graduate students to maintain good academic standing and make satisfactory academic progress throughout their graduate studies. A School of Architecture graduate student maintains good standing and makes satisfactory progress by achieving grades of CR (credit) or CR+ (credit with distinction) in all courses each semester.

Probation

A graduate student is placed on academic probation when 1) s/he earns NC (no credit) in a course, or 2) s/he earns CC (conditional credit) in two courses taken concurrently or in consecutive semesters. To return to good academic standing, the student must, at the earliest possible opportunity, retake any course in which NC was awarded, and earn grades of CR or CR+ in all courses in semesters subsequent to having been placed on probation. In the case of CC probation, the student must achieve CR or CR+ in all courses the following semester.

Dismissal

A graduate student who remains on academic probation for a full year is subject to academic dismissal.

Completion Time Limits

Part-time graduate students may receive an additional two years to complete their degree objective. The graduate academic progress and grading policy is administered by the department and the Registrar's Office with Office of Student Development support.

Questions about this policy should be addressed to the School of Architecture.

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 student handbook of their admission year, including major, general education, 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 student 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), general education, 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 program, 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 general education 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 departmental review.
- The second major is certified through the transcript of record. No additional diploma will be issued nor will an invitation to the graduation 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 department, 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 three semesters in advance of the anticipated semester of graduation. Students will be assessed a $175 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 Graduation
A student may participate in only one graduation ceremony per degree. Students wishing to participate in graduation must be in good academic standing with the University.

A petition is available to undergraduate students who will be deficient six major, restricted design, or unrestricted elective units and graduate students who will be deficient three major or elective units at the end of the spring semester. Students must have filed their application for graduation and been evaluated. Students must have completed all general education unit requirements to participate in the ceremony. Honors at the graduation 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
Departmental Honors are awarded to the graduate in each of the undergraduate majors who has achieved the highest scholastic record in his/her department. Those students who are deficient in units or other degree requirements are not eligible.

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(s) indicated;
- listing sources in a bibliography that were 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 acknowledgment of the original source;

- using another person's idea, opinion, or theory—even if it is completely paraphrased in one's own words—without acknowledgment of the source;
- borrowing facts, statistics, or other illustrative materials that are not clearly common knowledge without acknowledgment 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.

Outsourcing

For the purpose of this policy, outsourcing is defined as obtaining created work or acquiring outside services to produce created works in any aspect of course-assigned project development and/or production. This includes work or services that are paid for and work or services that are not. It includes work or services from any individual including fellow students and outside professionals.

Outsourcing is different from collaboration. Collaboration is seeking from another student, tutor, professor, or colleague critique and review while maintaining control and authorship over the work as an individual or a group. Collaboration is a fundamental skill where students learn from one another and work together to achieve a common goal. Follow your instructor's guidelines with respect to what kind of collaboration is permissible for any given assignment, and request clarification when you need it.

Outsourcing of project production elements is prohibited unless specifically stated in your course syllabus and/or guidelines. Outsourced elements must be acknowledged through complete, accurate, and specific references. The intellectual authorship of the project must belong to the submitting student(s).

Outsourcing will not be permitted under following circumstances:

- If a program or course learning outcome is designed to assess skills or techniques and the outsourcing involves these skills or techniques.
- If a program or course learning outcome is designed to assess the production of physical or digital components and outsourcing involves these components.
- If the effect of outsourcing changes or impacts the student's original design, or creative vision, or process at any stage of the project from development to final production or installation.

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 any recorded grade, including but not limited to: on a test, or on any work for which a grade is given;
- changing, altering, or being an accessory to the changing and/or altering of any recorded grade including but not limited to: 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.

Decisions rendered as a result of the appeal process are 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, also make them extremely vulnerable to theft. There are a few basic rules that should be followed to minimize the risk 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 subject to disciplinary action, up to and including immediate dismissal from Woodbury University.

STORING COMPUTER WORK

Computer projects may be developed on computers whether University- or personally owned. Students are responsible for the offline storage and maintenance of all personal computer programs and projects. No student programs or project data are to be stored permanently on the hard disks of any University computers.

DISCLAIMER REGARDING ACADEMIC ADVISING

The University publishes academic policies and programs, including required courses for graduation, and honors those published requirements. The student is responsible for his/her program, including meeting the published requirements. The University assists the student in making prudent decisions by providing academic advising. However, the decisions made in the academic advising process are those of the student.

Student Rights

PETITIONS TO THE FACULTY ACADEMIC POLICY APPEALS COMMITTEE

Petitions for exceptions to academic policy are filed at the Registrar's Office. Subsequently, the petitions are forwarded to the Faculty Academic Policy Appeals Committee for consideration and action. The committee evaluates each student petition individually and considers the specific 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 matters of dispute with the person(s) against whom they have grievances, 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

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.
- The person against whom the grievance is filed has an opportunity to review and respond to the written allegations.
- The dean of faculty and a human resource officer will begin an investigation within twenty-four hours of receipt of the written grievance.
- The dean of faculty and a human resource officer will convene a panel which will consist of the following:
  - for grievances against faculty members: another faculty member from the same school, one faculty member 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 member, 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 are 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.
  - o 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 office that administers FERPA may be contacted here:

  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, email 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 information disclosed under any circumstances, he or she must notify the Registrar's Office in writing of the specific information not to be released.

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