Handbook and Guide to Learning

Catalog 2009-2010
Woodbury University
ACCREDITATION

Woodbury University is accredited by the Senior Commission of the Western Association of Schools and Colleges (WASC: 985 Atlantic Avenue, Suite 100; Alameda, CA 94501; 510-748-9001) and is approved by the Postsecondary Commission, California Department of Education. WASC granted Woodbury its original regional accreditation in 1961. In 1994 the National Architectural Accrediting Board (NAAB) accredited the Architecture program. The School of Business received its accreditation from the Association of Collegiate Business Schools and Programs (ACbsp) spring 1998. In 1991, FIDER (now known as the Council for Interior Design Accreditation) accredited the Interior Architecture Program. In 2008, the university's programs in Animation, Fashion Design, Graphic Design, and Interior Architecture received accreditation from the National Association of Schools of Art and Design (NASAD).

VETERAN’S ADMINISTRATION

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

NONDISCRIMINATION POLICY

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

DISCLAIMER STATEMENT

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

EFFECTIVE CATALOG DATES

This catalog is in effect from fall semester 2009 through summer session 2010.

CURRICULAR CHANGES

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

LOCATION

The main campus of Woodbury University is located at 7500 Glenoaks Boulevard in Burbank, California 91510, adjacent to the City of Los Angeles, about an 18-minute drive from downtown Los Angeles. The 22-acre campus is at the foot of the Verdugo Hills, just east of the Burbank Airport, with easy access from the Golden State Freeway (I-5) off the Buena Vista Street exit. Woodbury University also maintains a satellite campus at 2212 Main Street, San Diego, California, where it currently offers a five-year B.Arch. program to transfer students and the three-semester Master of Architecture in Real Estate Development program to individuals with a professional degree in Architecture. Additional off-campus sites are located in Hollywood, Glendale, and at the Los Angeles County Sheriff’s Headquarters.
President's Message

Woodbury University has one focus: preparing graduates to have a powerful impact in a wide range of exciting fields, such as architecture, business, media, and design. Woodbury does not offer every major, but what we commit to undertaking, we aim to achieve at the very highest level.

Woodbury is a nimble organization that seizes the present and envisions a future that is the target for learning. We have a 125-year-old tradition of success in educating articulate, ethical, lifelong learners from diverse backgrounds who are drawn together by a passion to learn and motivation to achieve.

A tremendous sense of optimism and excitement pervades Woodbury University. A "buzz" can be heard in all quarters — from a growing student body of remarkable achievers, from an expanding cadre of successful professionals who come here to teach, from an ever-strengthening group of supportive alumni, friends and foundations. Woodbury has a rapidly enlarging reputation as an exemplary place to think creatively and to accomplish more than one can imagine.

The book that is now on your screen or in your hands provides a guide and map to how Woodbury achieves its core purpose of making a difference in the lives of its students so that they can make a difference in the lives of others.

Welcome to the world of education at Woodbury!

Sincerely,
Kenneth R. Nielsen, Ed.D.
President
SECTION I: THE ACADEMIC JOURNEY
Preface: How to Use this Book

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

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

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

THE PURPOSE OF EDUCATION:
TO TRANSFORM

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

WOODBURY'S MISSION AND VALUES

OUR MISSION STATEMENT
Woodbury University is committed to providing the highest level of professional and liberal arts education. The integrated nature of our educational environment cultivates successful students with a strong and enduring sense of personal and social responsibility. We prepare innovative learners who are adept at communicating and willing to cross the boundaries of knowledge in a rapidly changing and complex world.

OUR VALUES
• Integrity and ethical behavior
• Diversity
• Empowering students to determine and manage their own destinies
• Academic rigor
• Liberal arts-based professional education that effectively prepares students for careers
• Student focus in all aspects of its operations

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

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

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

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

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

Social Responsibility
Social responsibility no longer is an option for the educated. At base, social responsibility implies a respect for the planet, a respect for its people and the environment. It asserts that all action has impact on the planet and that understanding that impact and accepting responsibility for one’s actions is the moral and ethical condition for the educated global citizen. Civic engagement has come to embrace principles of sustainability as well as social justice. Members of our community will be socially responsible.

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

Our History
In the late 19th century, Los Angeles was a dusty rapidly growing town with a population of approximately 11,000. New business enterprises were being established and community leaders looked forward to expansion and growth driven by a real estate boom. In 1884, in response to the needs of the city’s growing business community, F. C. Woodbury, an
educational entrepreneur, arrived from San Francisco and founded Woodbury Business College, as it was initially named, in the center of the then local business community. From that historic storefront on North Main Street, the historic link between Woodbury and the economic infrastructure of Southern California was begun and has been maintained throughout the history of the University.

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

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

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

In 1994, the University formally organized its undergraduate and graduate programs into three schools: the School of Architecture and Design, the School of Arts and Sciences, and the School of Business and Management. That year, three majors in Arts and Sciences came into being: Psychology, Politics & History and Liberal Arts & Business. Additional undergraduate degree programs have been added in the areas of Marketing, Animation Arts, Communication, and Organizational Leadership. In 1998, the institution opened a satellite campus in San Diego where it offers the B.Arch. and M.Arch. degrees.

Today, Woodbury has embarked on an expansion of its campus facilities in Burbank and an enhancement of its academic programs to serve even more students as it approaches its 125th birthday in 2009.

OUR STUDENTS
Woodbury University is unique among private institutions with regard to its diversity. Woodbury University has an 125 year history of helping students diverse of gender, race, ethnicity, and economic class to achieve their dreams. Today, approximately 43% white, non-Hispanic students; 33% Hispanic students; 11% Asian students; 8% international students; and 5% African-American students. The white, non-Hispanic students comprise diverse populations as well, including a large and growing number of Armenian students.

The majority of Woodbury’s students are the first in their families to go to college and a far higher percentage than at other colleges come from families with limited economic means.

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

Academic Freedom
In conformity with practices in higher education throughout the United States, the Woodbury University faculty members have the right to express their understanding of the facts relating to the subject matter in a manner which the instructor deems educationally effective and professionally appropriate. Instructors are encouraged to keep abreast of developments in the field and to share this knowledge and understanding with their students.
It is expected that controversial matter will be treated with fairness and good taste. The instructors should bear in mind that theirs may be the only viewpoint on a particular subject to which the students are exposed, and they should avoid bias, aiming at presentations which are factually sound and subject to documentation.

Faculty have the opportunity to offer students a model of clear thinking and fair evaluation, and should bear in mind the responsibilities placed upon them by the fact that their approach may become the student’s approach to value judgments. In demeanor and appearance, it is hoped that the Woodbury University faculty will recognize that they are setting a standard for professionals in the field.
Courses of Study: The heart of your transformative experience
What you will learn, how you will learn it, and how you and others will know

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

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

School of Architecture
  Architecture
  Interior Architecture

School of Business
  Accounting
  Management
  Fashion Marketing
Marketing
Organizational Leadership

School of Media, Culture & Design
  Animation
  Communication
  Fashion Design
  Graphic Design
  Psychology

Institute of Transdisciplinary Studies
  Interdisciplinary Studies
  Politics & History

GRADUATE STUDIES
Information about the various graduate programs can be found in Woodbury's graduate bulletin.
THE CURRICULA: COURSES OF STUDY

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

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

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

To get to that destination, you will need a map. THE CURRICULUM MAP shows the route of your journey and the skills and knowledge that you will accumulate and develop at every step of the journey. The curriculum map is used by those who teach you to make sure that each course is focused on the journey and that you get what you need. In this book you will find curriculum maps that show where you will encounter and master the skills and knowledge needed to reach your goal.

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

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

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

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

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

The General Education Curriculum serves as a foundation and elaboration for all student learning at the university. It addresses the need for all students to be skilled, creative, well-informed, and socially responsible members of the community and of the world. This task requires the collaboration of all elements within the university. As such, all three Schools and the Institute of Transdisciplinary Studies have a role in providing and sustaining the General Education curriculum. The curriculum is also consistent with the Intersegmental General Education Transfer Curriculum (IGETC) in order to ease the transfer of credits from other accredited institutions.

Questions concerning General Education as a whole should be directed to the Director of the Institute of Transdisciplinary Studies; questions about particular aspects or programs should be directed to the appropriate chair or coordinator as listed below.

MISSION

To inspire students to develop the intellectual habits necessary to be involved, effective, and responsible citizens and to advance their understanding of themselves and the world in which they live.

GOALS

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

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

GENERAL EDUCATION REQUIREMENTS

Lower-Division (100- and 200-level) requirements:
Category 1: English Communication (100-level; 4 courses, 10 units). Complete all of the following courses in communication and academic writing:

COMM 120  Public Speaking
WRIT 111  Academic Writing I
LSCI 105  Information Theory and Practice
WRIT 112  Academic Writing II

Note: Students must take LSCI 105, Information Theory and Practice, while they take WRIT 112, Academic Writing II. Students taking WRIT 100, Bridge to Academic Writing, are not eligible to take LSCI 105 until they are in WRIT 112, Academic Writing II. If a student has already taken the equivalent of Information Theory and Practice with a "C" or higher, the student is exempt from LSCI 105. The burden of proof is on the student, who must provide the official transcript by the end of the student's second semester in residence at Woodbury.

Category 2: Mathematical Concepts & Quantitative Reasoning (200-level; 1 course, 3 units). Complete one (1) of the following courses from behavioral science or mathematics:

MATH 220  Business Mathematics
MATH 221  Statistics
MATH 226  Business Statistics
MATH 249  College Algebra
MATH 251  Trigonometry with Descriptive Geometry
MATH 270  Topics in Mathematics
PSYC 221  Statistics for the Social Sciences (4 units)

Category 3: Art History and Humanities (100- or 200-level; 3 courses, 9 units). Complete one course from art history, one course from humanities, and one course from either art history or humanities.

A. Art History Courses (Fine Arts, Applied Arts [Animation, Fashion Design, Graphic Design, or Interior Architecture], or Music). Complete one (1) of the following:

ANIM 240  History of Animation
ARCH 267  World Architecture I
ARCH 268  World Architecture II
COMM 222  Introduction to Film Studies
COMM 223  Film History
FDES 160  History of Fashion I
FDES 161  History of Fashion II
ARTH 202  History of Ancient Art
ARTH 204  History of Modern Art
ARTH 205  History of Contemporary Art
ARTH 211  History of Latin American Art
ARTH 270  Topics in Fine Arts
GDES 260  History of Graphic Design
INAR 164  Interior Architecture History I
INAR 265  Interior Architecture History 2

B. Humanities Courses (Academic Writing, Communication, Foreign Language, History, Interdisciplinary Studies, Literature, or Philosophy). Complete one (1) of the following:

WRIT 212  Rhetoric and Design
COMM 203  Communication Theory
CO MM210  Interpersonal Communication
COMM 220  Media Culture
COMM 231  Oral Interpretation of Literature
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

C. Complete also one (1) of the art history or humanities courses cited immediately above.

Category 4: Social and Behavioral Sciences (100- or 200-level; 3 courses, 9 units). Complete three (3) of the following courses, with no more than two (2) courses from the same discipline (Anthropology Economics, Interdisciplinary Studies, Politics and History, or Sociology):

SOC 210  Introduction to Sociology
ANTH 220  Cultural Anthropology
ANTH 270  Topics in Behavioral Science
ECON 200  Elementary Economics
ECON 203  Macroeconomics
ECON 204  Microeconomics
INDS 101  Journeys
INDS 102  Natures
INDS 103  Conflicts
INDS 104  Knowledges
PSYC 200  Introduction to Psychology
PSYC 270  Topics in Psychology
Category 5: Physical and Biological Sciences (200-level; 2 courses, 6 units) Complete one (1) physical and one (1) biological science course; one of these courses must be a studio-lab course:

A. Physical Science. Complete one (1) of the following:
   - PHYS 200  Physical Science
   - PHYS 202  Astronomy
   - ENVT220  Environmental Studies
   - PHYS 240  Physics I (studio-lab course)
   - PHYS 241  Physics II (studio-lab course)
   - PHYS 2720  Topics in Physical Science

B. Biological Science. Complete one (1) of the following:
   - BIOL 201  Life Science
   - ENVT 220  Environmental Studies
   - BIOL 230  Biology (studio-lab course)
   - BIOL 231  Human Biology (studio-lab course)
   - BIOL 232  Botany (studio-lab course)
   - BIOL 2720  Topics in Biological Science

Note: Students in the School of Architecture complete a second physics studio-lab course in place of a biological science course; students matriculated in the weekend or accelerated programs are exempt from the studio-lab requirement, but still must complete one course from each science area.

Category 6: Elective Course: Complete one (1) additional course from those listed in Categories 2 through 5.

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

Upper-Division (300- and 400-level) requirements:
In order to develop the goals of the general education curriculum at a higher level of complexity and skill, students are required to complete two advanced courses. These courses are preferably based on active learning practices and a combination of short lectures (to clarify information) and seminar discussion (for critical analysis of the information). They often include group projects, oral presentations, and written assignments (essay exams, book reviews, research papers, etc.). In these courses, so-called objective exams (multiple choice, true-false, and fill-in-the-blank) are used only sparingly, if at all. A minimum of three separate measures of student performance are required, but at this level, at least two of them must be written assignments involving critical thinking and at least one opportunity to revise a written assignment must be provided. Class sizes are limited to 20 students. WRIT 112 Academic Writing II is a pre-requisite for all upper division–300- and 400-level courses—to help students achieve the goals of the General Education Curriculum. Additionally, students must have completed at least one (1) other course in or related to the discipline of the upper-division course.

Complete two (2) courses of at least six (6) total units from the following:
<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tr>
<td>WRIT 312</td>
<td>Rhetoric and Electronic Environments</td>
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<td>ANTH 370</td>
<td>Topics in Anthropology</td>
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<td>SOCI 370</td>
<td>Topics in Sociology</td>
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<td>COMM 314</td>
<td>Journalism</td>
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<td>COMM 315</td>
<td>Story Structure</td>
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<td>COMM 329</td>
<td>Visual Communication</td>
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<td>COMM 328</td>
<td>Family Communication</td>
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<td>COMM 310</td>
<td>Argumentation and Debate</td>
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<td>COMM 307</td>
<td>Rhetorical Theory</td>
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<td>COMM 326</td>
<td>Crisis Communication</td>
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<td>COMM 305</td>
<td>Ideology and Propaganda</td>
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<td>COMM 312</td>
<td>Communication and Culture</td>
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<td>COMM 327</td>
<td>Communication and the Sexes</td>
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<td>COMM 340</td>
<td>Independent Film</td>
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<td>CO MM341</td>
<td>Anime</td>
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<td>COMM 342</td>
<td>Film Noir</td>
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<td>COMM 370</td>
<td>Special Topics</td>
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<td>ARTH 331</td>
<td>History of Modern Painting</td>
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<td>ARTH 332</td>
<td>History of Photography</td>
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<td>ARTH 370</td>
<td>Topics in Fine Arts</td>
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<td>ARTH 375</td>
<td>Field Experience</td>
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<td>INDS 322</td>
<td>Music and Literature</td>
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<td>INDS 327</td>
<td>Film and Literature</td>
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<td>INDS 370</td>
<td>Topics in Interdisciplinary Studies</td>
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<td>LITR 328</td>
<td>American Experiences</td>
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<td>LITR 330</td>
<td>Autobiography</td>
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<td>MATH 301</td>
<td>Applied Advanced Statistics</td>
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<td>MATH 370</td>
<td>Topics in Mathematics</td>
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<td>PHIL 310</td>
<td>Aesthetics</td>
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<td>PHIL 311</td>
<td>Moral Philosophy</td>
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<td>PHIL 312</td>
<td>Philosophy of Religion</td>
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<td>PHIL 314</td>
<td>Existentialism</td>
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<td>PHIL 370</td>
<td>Topics in Philosophy</td>
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<td>POHI 321</td>
<td>International Wars</td>
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<td>POHI 322</td>
<td>Civil Wars</td>
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<td>POHI 323</td>
<td>Genocides</td>
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<td>POHI 324</td>
<td>AIDS and Epidemics</td>
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<td>POHI 325</td>
<td>Modern Revolutions</td>
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<tr>
<td>POHI 326</td>
<td>Terrorism</td>
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For those elements of the General Education program that are part of degree-granting departments (Communication in Categories 1 and 3, Animation, Architecture, Fashion Design, Graphic Design, Interdisciplinary Studies and Interior Architecture in Category 3, and History, Interdisciplinary Studies, Politics and Psychology in Category 4) see the relevant department’s pages. For all other elements of the General Education program, see below. The descriptions below also include minors offered in Art History, Literature and Philosophy.

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

PERSONAL DEVELOPMENT
PPDV 100 Orientation 1 unit
A seminar designed to orient the new student to University life. Classes cover such topics as study skills, test-taking techniques and time management. Includes general discussions concerning adjustments to college. Prerequisite: none

Personal Development courses are offered through the Office of Student Development.

ACADEMIC PROFICIENCIES AND PLACEMENT
Students are required to demonstrate the following proficiencies or undertake course work to achieve the proficiency:

WRITING PROFICIENCY AND PLACEMENT
The English placement test is either a timed-essay exam or a portfolio review. The timed-essay exam may place a student into WRIT 100 or WRIT 111. A student can not take the timed-essay exam twice. In addition, if a student places into WRIT 100 then to graduate, a student must complete WRIT 100, 111, and 112. If a student places into WRIT 111, then to graduate, a student must complete WRIT 111 and 112. The portfolio review, which is an alternative to the timed-essay exam, may place a student into WRIT 100, WRIT 111, or WRIT 112. Only the portfolio review may exempt a student from WRIT 111. In other words, with an exceptional portfolio, a student may be required to only complete WRIT 112 or be exempt from taking any of the Academic Writing courses.

Students complete the English placement test in order to begin fulfilling the Academic Writing Requirement. This requirement means that, according to a placement score, each student is required to enroll in an Academic Writing course in consecutive semesters, beginning with the student’s first semester until completing the entire Academic Writing sequence with a grade of C or better in each Academic Writing course. If a student enrolls in the equivalent of Academic Writing courses off campus, then the student still must complete the courses in consecutive semesters and with a grade of C or better in each course. For all students who complete WRIT 112 on campus with the appropriate grade, WRIT 112 is the last course in the sequence of writing courses required for graduation. However, beginning in the Fall of 2008, students who transfer in the equivalent of WRIT 112 will be require to submit a portfolio of their writing. If the student’s portfolio does not pass review, then the student is required to take WRIT 212 to fulfill the Academic Writing Requirement. For details, regarding the WRIT 112 Transfer and Portfolio Program, please review the information about it in the Writing Program section of this catalog. Only students in the Organizational Leadership Programs are exempt from the Academic Writing Requirement. For complete information about the English Placement Program and the Academic Writing Requirement contact Richard Matzen, Director of the Writing Center and Writing Programs.

More details about Writing can be found in this guide under The Institute of Transdisciplinary Students.

COMPUTER LITERACY
Students must demonstrate basic mastery of widely used practical computer applications that are appropriate to their disciplines. Each major program creates both the curriculum and assessment that assures students’ proficiency. Details are available in this guide under each major.

MATHEMATICS PLACEMENT
All students must successfully complete one or more college-level mathematics classes. These are Statistics, College Algebra, Business Math, Business Statistics and Trigonometry with Descriptive Geometry. Placement in these classes, or in their prerequisites (Elementary Algebra and Intermediate Algebra), is determined by the Math Placement Test, which is given during Student Orientation, Advising and Registration each semester. Students must take the placement examination within one semester of matriculation. Elementary Algebra corresponds to high school Algebra I; Intermediate Algebra corresponds to Algebra II. The placement test examines a student’s ability in both of these areas. Students are advised to study their high school mathematics texts prior to taking the placement examination. There are no re-tests. Passing the Intermediate Algebra portion of the placement test or passing Intermediate Algebra with a grade of “C” (2.0) or higher is required to enroll in college-level mathematics courses.
More details about Mathematics can be found in this guide under The Institute of Transdisciplinary Students.
With facilities located in Burbank/Los Angeles, Hollywood and San Diego, the School of Architecture offers a five-year, NAAB-accredited, professional Bachelor of Architecture degree, a four-year CIDA- and NASAD-accredited Bachelor of Fine Arts degree in Interior Architecture, a two- and three-year professional Master of Architecture degree, a one-year post-professional Master of Architecture degree in Burbank/Los Angeles, and a one-year post-professional Master of Architecture in Real Estate Development in San Diego. The School of Architecture, surrounded by the Southern California region on the Pacific Rim and a megalopolis that stretches from Los Angeles through San Diego to Tijuana, thrives in a diverse and vital context within which we examine architecture, urbanism, culture, social space, and the natural environment. The school sees its student population, which reflects the region’s vitality and diversity, as its greatest asset.

Woodbury University’s School of Architecture investigates and extends the social, urban, economic, environmental, technological, and formal dimensions of architecture. We are an intensely urban school that at the same time recognizes and explores its deep embeddedness in the surrounding landscapes. We provide students with a strong skill base, rich interdisciplinary dialogue, and generous support resources. We integrate into the design curriculum recent innovations in digital design and fabrication, multi-media, and advanced technologies. Because we have assembled a diverse faculty of fulltime and adjunct professionals and teaching scholars, and because our student body, both graduate and undergraduate, reflects the cultural and socio-economic pluralism that southern California has long welcomed, we have a multivalent understanding of and approach to architecture and design education. We embrace critical thinking through thoughtful writing – yet not all of our faculty, students and alumni become scholarly writers. We take pride in the standards of our profession and the rigors and rewards of achieving the highest level of legislated recognition – yet not all of our faculty, students and alumni seek to be registered or certified. We vigorously defend the position that architecture and design should be intelligent, effective and beautiful – yet we do not agree, and would not want to, on where or how to draw the boundaries of intelligence, effectiveness and beauty. We emphasize, analyze, and continuously debate the role of the architect/designer/citizen as cultural builder and translator, responsive to societal and environmental challenges.
Architecture (B. Arch.)
Ingalill Wahlroos-Ritter, M. Arch., Chair (Burbank)
Catherine Herbst, M. Arch., Chair (San Diego)

The five-year, nationally accredited, professional Bachelor of Architecture program responds to the energy and variety emerging from the collusions of intense inhabitation practices and radical cartographies of the Southern California region. Through both its living and material resources, the B.Arch. program is committed to investigating and extending the environmental, economic, formal, social, technological, and urban dimensions of architecture. The program analyzes and debates the role of building and digital technologies, communication and representation, history and theory, and design inquiry as it develops architect/citizens who are cultural builders and facilitators responsive to contemporary challenges.

The extraordinary contributions of a dedicated and rigorous learning and teaching community provide a wealth of opportunities to students. The faculty navigates a range of issues from the advanced and appropriate utilization of manufacturing processes and materials to the active and responsible organization of the built ecology. In addition to the core program, the faculty-based initiatives of the Center for Community Research and Design, the Arid Lands Institute, the Julius Shulman Institute, and an extensive international study network in Asia, Europe, and Latin America expand the academic and professional possibilities of students and faculty alike.

Educated to be articulate critical thinkers and highly capable practitioners, our students regularly distinguish themselves in design competitions and scholarship awards, are valued as leaders in the workplace, and go on to elite graduate schools.

BURBANK/LOS ANGELES FACILITY
7500 Glenoaks Boulevard, Burbank/Los Angeles, CA 91510  818.252.5121
Situated on the Burbank/Los Angeles line, the school continually draws from and responds to the urgent and conflicting demands of the region. The Burbank/LA facility takes full advantage of the university’s academic offerings, student support services, comprehensive library, and residential campus life. At the same time, it offers specialized facilities including a wood/metal shop, a materials resource library, laser lab, computing facilities, render farm, and 24-hour access to studios, including a new 15,000-square foot architecture building.

SAN DIEGO FACILITY
2212 Main Street, San Diego, CA 92113 619.235.2900
The social, political and environmental issues of the San Diego area affect architectural context at a trans-national level. Housed in a newly renovated former hardware store, the B.Arch. program in San Diego takes full advantage of the opportunities present in this rapidly growing, complex and diverse region. The school draws from and responds to the urgent and conflicting demands of the locale. The San Diego facility houses an architecture-only curriculum in an intimate complex composed of design studios with 24-hour access, a library focused on architecture, urbanism and development, lecture hall and gallery space, classrooms, a wood/metal shop, CAD/CAM milling table, and computing facilities. The San Diego Architecture program was founded in 1998 in collaboration with San Diego Mesa College.

HOLLYWOOD STUDIO
6520 Hollywood Blvd., Los Angeles, CA 90028
Woodbury University’s Hollywood studio is located on Hollywood Boulevard in a storefront at the core of the historic redevelopment district. The Hollywood studio is a public resource, providing exhibition and event space to community organizations such as the Los Angeles Forum for Architecture and Urban Design and Architecture for Humanity. It also serves as studio space for upper division topic studios and seminars.
CENTER FOR COMMUNITY RESEARCH AND DESIGN
The School of Architecture's Center for Community Research and Design (CCRD) embraces its mission to engage and sustain the diverse culture of the Los Angeles region through collaboration, research, and design. The CCRD expands opportunities for students and faculty while extending the scholarly and professional learning atmosphere into the city itself. The CCRD’s community-based projects, research seminars, and design studios help students develop awareness and direct participation in the urban issues, practices and places that define the city. The CCRD is a public resource providing exhibitions, lectures, workshops, exchanges, and publications while serving as studio space for some upper division topic studios.

MASTER OF ARCHITECTURE PROGRAMS (1-year, 2-year, and 3-year)
Woodbury University offers graduate programs in architecture for students with diverse undergraduate preparation. Our one-year, post-professional programs provide focused curricula that allow students who already hold a professional degree (NAAB-accredited B.Arch., M.Arch., or D.Arch.) to continue their architectural studies for three intensive semesters, beginning in the fall and concluding in the summer. The Master of Architecture in Real Estate Development in San Diego is led by renowned architect/developers Ted Smith and Jonathan Segal. The post-professional Master of Architecture in Burbank/LA offers an emphasis in Entrepreneurship, with the opportunity to move directly into Woodbury’s MBA program after completion of the M.Arch.

The two-year professional Master of Architecture 1 program is open to graduates with a four-year pre-professional architecture degree from a NAAB-accredited 4+2 program, or with an equivalent degree in architectural studies. The three-year Master of Architecture 1 degree is for graduates with a Bachelor degree in any non-architecture program. Both provide a professional architecture education and offer students the opportunity to focus on one of three emphases: Entrepreneurship, Landscape Urbanism, or Emergent Building Technologies. Both are designed to provide the foundation for a critical, transformative practice of architecture, and incorporate a summer of intensive Fieldwork to challenge and expand each student's research and design perspective.

See the Woodbury Graduate Catalog for details.

ACCREDITATION
The National Architectural Accrediting Board accredits the Bachelor of Architecture program at Woodbury University, which is currently enjoying a 6-year term of accreditation. In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit US professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards. Master’s degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, comprise an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree. The NAAB grants candidacy status to new programs that have developed viable plans for achieving initial accreditation. Candidacy status indicates that a program should be accredited within 6 years of achieving candidacy, if its plan is properly implemented.

FACULTY
Dean, School of Architecture
Norman R. Millar, Professor
B.A., University of Washington; M.Arch., University of Pennsylvania, Philadelphia
Associate Dean, School of Architecture
M. Victoria Liptak, Associate Professor
B.A., University of California, Santa Cruz; M.Arch., Southern California Institute of Architecture

Chair, B.Arch. (Burbank/Los Angeles)
Ingalill Wahlroos-Ritter, Associate Professor
B.A., M.Arch., University of California, Los Angeles

Chair, B.Arch. (San Diego)
Catherine Herbst, Assistant Professor
B.Arch., M.Arch., Montana State University

Chair, Interior Architecture
Randall Stauffer, Professor
B.Arch., Temple University, Philadelphia; M.Arch., University of California, Berkeley

Chair, M.Arch
Barbara Bestor, Visiting Assistant Professor
B.A., Harvard University; M.Arch., Southern California Institute of Architecture

Co-Chair, M.Arch RED
Jonathan Segal
B.Arch., University of Idaho

Co-Chair, M.Arch RED
Armistead Smith
B.Arch., University of Virginia

Full-time Faculty

Stanley P. Bertheaud, Professor
B.Arch., Louisiana State University; M.Arch., North Carolina State University

Ewan Branda, Assistant Professor
B.E.S., B.Arch., University of Waterloo; S.M.Arch.S., Massachusetts Institute of Technology

Jeanine Centuori, Professor
B.Arch., The Cooper Union; M.Arch., Cranbrook Academy of Art
Eric W. Olsen, Associate Professor  
B.EnvD., University of Colorado; M.Arch., Harvard University

Jose Parral, Assistant Professor  
B.A., University of California, Berkeley; M.A., Architectural Association School of Architecture, London

Nicholas W. Roberts, Professor  

Marcel Sanchez Prieto, Assistant Professor  
Licensia, Iberoamerican University, M.Arch., University of California, Los Angeles

Paulette Singley, Professor  
B.Arch., University of Southern California; M.A., Cornell University; Ph.D., Princeton University

Gerard Smulevich, Professor  
Diploma of Architect, University of Buenos Aires; M. Arch., University of California, Los Angeles

Linda Taalman, Assistant Professor  
B.Arch., The Cooper Union

**Participating Adjunct Faculty**

Andrea Dietz, Los Angeles  
B.S., University of Virginia; M.Arch., Rice University

Matthew C. Boomhower, San Diego  
B.Arch., University of Tennessee

Philipp Bosshart, San Diego  
B.A., California State University, San Diego, M.Arch., Southern California Institute of Architecture, MArchRED, Woodbury University, San Diego

Salvador Medina, San Diego  
B.A. California State University, San Luis Obispo, M.Arch., University of California, Berkeley
Jay W. Nickels, Los Angeles  
B.Arch., University of Southern California

Mark Owen, Los Angeles  
B. Arch., Woodbury University; M.Arch., University of California, Los Angeles

Rene Peralta, San Diego  
B.Arch., New School of Architecture

Christopher Puzio, San Diego  
B.Arch., Boston Architectural Center, M.Arch., Cranbrook Academy of Art

Todd Rinehart, San Diego  
B.Arch., M.Arch., Montana State University

John Southern, Los Angeles  
B.A., University of Florida, M.Arch., Southern California Institute of Architecture

Adjunct Faculty

Rachel Allen, Los Angeles  
B.A., M.Arch., Princeton University

Kari Anderson, Los Angeles  
B.A., Brown University; M.Arch., Columbia University

Hadley H.S. Arnold, Los Angeles  
B.A., Harvard University, M.Arch., Southern California Institute of Architecture

Peter Arnold, Los Angeles  
B.A., University of Colorado, M.Arch., Southern California Institute of Architecture

Kelly Bair, Los Angeles  
B. EnvD, University of Colorado; M.Arch., University of California, Los Angeles

Akoré Berliner, San Diego MArch RED  
B.A., San Diego State University
Emily Bills, Los Angeles  
Ph.D., New York University

Philipp C. Bosshart, San Diego  
M.Arch., Southern California Institute of Architecture

James Bucknam, Los Angeles  
B.Arch., Woodbury University

Jacob Chan, Los Angeles  
D.M.S., Polytechnic of Central London, England

Linda Chung, Los Angeles  
B.F.A., Parsons School of Design; B.Arch, The Cooper Union; M.Arch., Harvard University

Cameron Crockett, San Diego and Los Angeles  
B.Arch., Southern California Institute of Architecture

Adriana Cuellar, San Diego  
M. Design Studies, Harvard University

Daniela Deutsch, San Diego  
M.Arch., Tech. University of Darmstadt, Germany

Ulises Diaz, Los Angeles  
B.Arch., Southern California Institute of Architecture

Brian Dick, San Diego  
M.F.A., University of California at San Diego

Mark Ericson, Los Angeles  
B.A., Rutgers College; M.Arch., Southern California Institute of Architecture

David Fletcher, Los Angeles  
B.A., B.S.L.A., University of California, Davis; M.L.A., Harvard University

Deborah Forster, San Diego  
M.S., University of California, San Diego
David Freeland, Los Angeles
M.Arch., University of California, Los Angeles

Eva Friedberg, San Diego
M.A., University of California, Irvine

Anne Garrison, San Diego
M.A., New England School of Photography, Boston

Scott Glazebrook, San Diego
M.Arch., University of Texas, Austin

Paul Groh, Los Angeles
M.Arch., Massachusetts Institute of Technology

Tyler Hanson, San Diego MArchRED
MArchRED, Woodbury University, San Diego

Victor Herrera, Los Angeles
B.Arch., Woodbury University

Guillermo Honles, Los Angeles
M.Arch., University of California, Los Angeles

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

Robert E. Kerr, Los Angeles
M.Arch., Georgia Institute of Technology

Christopher Korner, Los Angeles
M.Arch., University of California, Los Angeles

Jennifer Landau, San Diego
M.Arch., University of California, Los Angeles

Gustavo Leclerc, Los Angeles
Licencia de Arquitectura, University of Vera Cruz
Andrew Lindley, Los Angeles
B.Arch., University of Oregon

Jonathan Linton, San Diego
M.S.AUD, Columbia University

Alan Loomis, Los Angeles
M.Arch., Southern California Institute of Architecture

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

David Maynard, Los Angeles
M.Arch., Southern California Institute of Architecture

Michael McDonald, Los Angeles
M.Arch., Southern California Institute of Architecture

Nathan Moeder, San Diego MArchRED
B.A., University of San Diego

Louis Molina, Los Angeles
M.Arch., Southern California Institute of Architecture

Melanie Moossaian, Los Angeles
M.L.A., Harvard University

Güvenç Özel, Los Angeles
B.A., Bennington College; M.Arch., Yale University

Hector M. Perez, San Diego
M.S.Arch.S., Massachusetts Institute of Technology

Heather Peterson, Los Angeles
B.F.A., Rhode Island School of Design; M.Arch., Southern California Institute of Architecture

Theodore Porush, Los Angeles
B.S., Massachusetts Institute of Technology
Philip Ra, Los Angeles
M.Arch., Harvard University

Andy Ralph, San Diego
B.A., Point Loma Nazarene University

Ramon Ramirez, Los Angeles
M.Arch., University of California, Berkeley

Stella Robitaille, San Diego
B.Arch., Woodbury University

Steven A. Rosenstein, San Diego
M.Arch.RED, Woodbury University

Sheila Rowley, San Diego
M.Arch., University of Florida, Gainesville

Lloyd J. Russell, San Diego M.ArchRED
B.Arch., California Polytechnic State University, San Luis Obispo

Marcos Sanchez, Los Angeles
M.Arch., Princeton University

Gerald Selah, San Diego
M.Arch., University of Nebraska

Koje Shoraka, Los Angeles
M.S., Michigan State University

Peter Simmonds, Los Angeles
B.S., Reading Technical College; M.S., HTS, Den Bosch; Ph.D. T.U. Delft

Mott Smith, Los Angeles
M.RED., University of Southern California

John Sturla, San Diego
B.Arch., California Polytechnic State University, San Luis Obispo
MISSION
WOODBURY : ARCHITECTURE : TRANSFORMS
We believe in architectural education as transformative. We believe in the radical possibilities of architecture’s relevance, socially, environmentally, + formally. We are architects and critical thinkers who produce other architects and critical thinkers. Woodbury’s students, faculty, and graduates are committed to architecture that is:
• intelligent – articulates a critical position;
• effective – addresses the challenges of contemporary life; and
• beautiful – fully vested in the transformative power of beauty.

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

STUDENT LEARNING OUTCOMES
Graduates of the school are expected to master five areas of study pertinent to all architecture:
critical thinking – the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple cultural and theoretical contexts;
design – the inventive and reflective conception, development, and production of architecture;
building – the technical aspects, systems, and materials and their role in the implementation of design;
representation – the wide range of media used to communicate design ideas including writing, speaking, drawing, and model making;
professionalism – the ability to manage, argue, and act legally, ethically, and critically in society and the environment.

Architecture (B.Arch.)
ARCHITECTURE MAJOR CURRICULUM
Leading to the Bachelor of Architecture (B.Arch.) Degree

<table>
<thead>
<tr>
<th>Units</th>
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<tbody>
<tr>
<td>Major (M)</td>
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<tr>
<td>General Education (GE)</td>
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<tr>
<td>Designated General Education (GE*)</td>
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<tr>
<td>Unrestricted electives (UE)</td>
</tr>
</tbody>
</table>

Minimum semester hours required
160
Minimum 300 hours work experience required
(Recommended GE courses indicated in brackets.)

SUGGESTED SEQUENCE OF COURSES
FIRST YEAR
Fall Semester
ARCH 114 Design Communication 1 3 M
ARCH 182 Design Studio 1A: Principles & Processes, Bodies and Objects 4 M
WRIT 111 Academic Writing 1 3 GE
INDS 10x Interdisciplinary Studies course 3 GE
MATH 249 College Algebra 3 GE*

Spring Semester
ARCH 183 Design Studio 1B: Natural Tendencies 4 M
ARCH 211 Design Communication 2 3 M
ARTH 205 History of Contemporary Art 3 GE*
<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATH 251 Trigonometry with Descriptive Geometry</td>
<td>3 GE*</td>
</tr>
<tr>
<td>WRIT 112 Academic Writing II</td>
<td>3 GE</td>
</tr>
</tbody>
</table>

**SECOND YEAR**

**Fall Semester**
- ARCH 243 Materials and Methods                        | 3 M   |
- ARCH 267 World Architecture 1                          | 3 M   |
- ARCH 281 Design Studio 2A: Program and Space          | 5 M   |
- PHYS 240 Physics I                                     | 3 GE* |
- COMM 120 Public Speaking                               | 3 GE  |

**Spring Semester**
- ARCH 250 Professional Practice 1: Documentation & Codes| 3 M   |
- ARCH 283 Design Studio 2B: Site Orders                  | 5 M   |
- ARCH 268 World Architecture 2                          | 3 GE* |
- PHYS 241 Physics II                                     | 3 GE* |

**THIRD YEAR**

**Fall Semester**
- ARCH 326 Structures 1                                  | 3 M   |
- ARCH 330 Theory of Architecture                         | 3 M   |
- ARCH 383 Design Studio 3A: House and Housing           | 6 M   |
- xxx General education elective                          | 3 GE  |
- -- Unrestricted elective                                | 3 UE  |

**Spring Semester**
- ARCH 327 Structures 2                                  | 4 M   |
- ARCH 384 Design Studio 3B: Structure, Systems, Space and Form | 6 M |
- ARCH 425 Environmental Systems                          | 3 M   |
- -- Humanities or INDS core                              | 3 GE  |

**FOURTH YEAR**

**Fall Semester**
- ARCH 366 Contemporary Issues: Practice and Theory      | 3 M   |
- ARCH 464 Systems Integration                            | 3 M   |
- ARCH 487 Design Studio 4A: Comprehensive Design        | 6 M   |
**Social science (ECON 200, Introduction to Economics)**  
3 GE

**Spring Semester**

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARCH 334 Urban Design Theory</td>
<td>3 M</td>
</tr>
<tr>
<td>ARCH 489 Design Studio 4B: Urbanism</td>
<td>6 M</td>
</tr>
<tr>
<td>— 3xx General education elective</td>
<td>3 GE</td>
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<tr>
<td>— — Social science or INDS core</td>
<td>3 GE</td>
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**Fifth Year**

**Fall Semester**

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARCH 448 Professional Practice 2: Research and Pre-Design</td>
<td>3 M</td>
</tr>
<tr>
<td>ARCH 491 Design Studio 5A: Contemporary Topics</td>
<td>6 M</td>
</tr>
<tr>
<td>— 3xx General education elective</td>
<td>3 GE</td>
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<tr>
<td>— — Unrestricted elective</td>
<td>3 UE</td>
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**Spring Semester**

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<tr>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ARCH 450 Professional Practice 3: Documents &amp; Project Administration</td>
<td>3 M</td>
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<tr>
<td>ARCH 492 Degree Project</td>
<td>6 M</td>
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<tr>
<td>— — Unrestricted elective</td>
<td>3 UE</td>
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<tr>
<td>— — Unrestricted elective</td>
<td>3 UE</td>
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**Architecture Elective Courses:**

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<tr>
<th>Course Description</th>
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<tbody>
<tr>
<td>ARCH 269 Object Making</td>
<td>3</td>
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<tr>
<td>ARCH 293 Second Year Open Studio 1</td>
<td>5</td>
</tr>
<tr>
<td>ARCH 293.1 Second Year Open Studio 2</td>
<td>5</td>
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<tr>
<td>ARCH 351 Design, Animation &amp; Simulation in Digital Envir.</td>
<td>3</td>
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<tr>
<td>ARCH 352 Fictional Cartographies</td>
<td>3</td>
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<tr>
<td>ARCH 375 Urban Environment: Foreign Study</td>
<td>3</td>
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<tr>
<td>ARCH 393 Third Year Open Studio 1</td>
<td>6</td>
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<tr>
<td>ARCH 393.1 Third Year Open Studio 2</td>
<td>6</td>
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<tr>
<td>ARCH 468 Digital Media</td>
<td>3</td>
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<tr>
<td>ARCH 475 Foreign Study Summer Studio</td>
<td>6</td>
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<tr>
<td>ARCH 493 Fourth Year Open Studio 1</td>
<td>6</td>
</tr>
<tr>
<td>ARCH 493.1 Fourth Year Open Studio 2</td>
<td>6</td>
</tr>
<tr>
<td>ARCH 493.2 Fourth Year Open Studio 3</td>
<td>6</td>
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</table>
### CURRICULUM MAP
Bachelor of Architecture Curriculum Map with Five Tracks of Mastery

<table>
<thead>
<tr>
<th>Arch Req. Courses</th>
<th>Critical Thinking</th>
<th>Design</th>
<th>Building</th>
<th>Representation</th>
<th>Professionalism</th>
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<tbody>
<tr>
<td>ARCH 182</td>
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<tr>
<td>Studio 1A</td>
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<td>ARCH 114</td>
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<td>Des. Com. 1</td>
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<td>ARCH 183</td>
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<td>Studio 1B</td>
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<td>ARCH 211</td>
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<td>Des. Com. 2</td>
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<td>ARCH 281</td>
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<td>Studio 2A</td>
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<td>ARCH 243</td>
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<td>Mat. &amp; Methods</td>
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<tr>
<td>ARCH 267</td>
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ASSESSMENT PROCESS
Faculty in the Bachelor of Architecture program assess individual student learning in each project and for each course, following grading guidelines established across the university and adapted to standards the Architecture faculty set for achievement. The faculty also engage in continual assessment of the effectiveness of the program, the curriculum, and its sequence. As we strive for ever higher teaching and learning goals and demonstrate our commitment to national architectural education standards, we identify key points at which we can measure the effectiveness of the curriculum through student progress toward the five tracks of mastery.

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

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

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

Formative assessment processes for student learning include:

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

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

**Studio individual desk critiques:** Student and instructor meet one-on-one at the student’s desk to review progress in the project and to discuss direction for continued development. Students learn to work quickly to test new ideas, to manifest their ideas in multiple media, and to evaluate the content of criticism.

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

**Public project reviews with jury:** Students present their work publicly to their peers, instructor(s) and invited guests, often architects, allied professionals, and other design educators, at the end of a project or semester. The jury’s comments are both summative and formative; they evaluate the work before them for research and analysis, development of idea or belief, rigor and completion, clarity and resolve, and skill and craft, but they also suggest other approaches to the solution or additional work that might be done in any of the five areas noted. The jury’s remarks are intended to influence the student in future work, not merely as judgment of the current work.
Public gallery reviews: Students present their work in a group gallery. Peers, instructors and invited guests make a passive first pass through the gallery, observing the overall output of the group, then engage individual students in active conversation about their work and how it contributes to the body of work on display. Students learn that their design ideas exist in and affect a context that has physical, intellectual, aesthetic, social and historical value.

RESULTS OF LEARNING

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

Portfolio: Although portfolios are not required for admission to the B.Arch. program, they are required for placement of transfer students once admitted. The transfer portfolio review evaluates the extent to which students demonstrate achievement in the five tracks of mastery: critical thinking, design, building, representation, and professionalism. Woodbury architecture students are required to maintain an updated portfolio that presents their work from each design studio completed at Woodbury. Students are encouraged to include work from supporting courses in architecture and general education. The intent of the portfolio is to demonstrate progress and achievement in the five tracks of mastery.

Architecture faculty review the portfolio at the end of the third year to assess whether the student has sufficiently developed the five tracks of mastery to proceed to the advanced curriculum. A portfolio review may also be required for advising purposes, admission to special courses or programs, or for special petitions. Passing the portfolio review is a prerequisite for ARCH 487, Design Studio 4A: Comprehensive Design. Students who fail the portfolio review are required to resubmit their portfolio for successful review and may be required to repeat at least one previous studio before the resubmittal. The portfolio should be no larger than 11” x 17”, and each project must be identified with project name, a statement on the intent of the project, course number and instructor name.

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

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

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

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

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

ACADEMIC STANDARDS

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

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

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

Studio Culture Policy
The Studio Culture Policy describes norms and expectations for student and faculty conduct in the architecture program; it is distributed on the first day of studio each semester. Students and faculty sign an agreement each semester to abide by the policy. The policy is reviewed and revised at the close of each spring semester.

Satisfactory Progress Policy
Students are expected to maintain satisfactory progress in the B.Arch. program. A student who earns a GPA below 2.0 in three semesters, which need not be consecutive, is subject to dismissal from the program. A student who does not pass a studio with a 2.0 or better after enrolling in it three times is subject to dismissal from the program.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS
Work Experience
Prior to graduation, candidates for the Bachelor of Architecture degree must complete 300 hours of work in the office of an approved architect or allied professional. The work experience must be accomplished after the completion of the second year and prior to the completion of the fifth year. With the aim of maintaining the highest level of excellence in course work, full-time students are encouraged to work no more than 20 hours per week.

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

Fast-track
An architecture student may opt to begin a fast track on the five-year B.Arch. program by attending ARCH 493.2, an upper-division contemporary topic studio, in the summer following the completion of the second year of the program only if the student satisfies the following requirements:
1) The student has a minimum studio GPA of 3.0 for their first two years of study
2) The student has a minimum overall GPA of 3.0 for their first two years of study
3) The student has passed all required classes through the second year of the curriculum

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

COMPUTER LITERACY REQUIREMENTS
The School of Architecture requires its graduates to be literate in the current media of representation and communication. It specifically requires of its students
(1) proficiency in email, as demonstrated through regular communication with school administration and course instructors;
(2) proficiency in internet research, as demonstrated through successful completion of or transfer of an appropriate equivalent to CO 105, and as practiced at all studio levels and in all History/Theory courses through bibliographic documentation of database use and citation of Web-based sources (specific examples can be found in assignments in ARCH 183, ARCH 243, ARCH 267, ARCH 268, ARCH 330, ARCH 448);
(3) proficiency in word-processing, as demonstrated at all studio levels through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found in assignments in ARCH 182, ARCH 183, ARCH 243, ARCH 267, ARCH 268, ARCH 448);
(4) proficiency in computer-aided design, as demonstrated through successful completion of ARCH 211 or an approved equivalent transfer course and pre-admittance portfolio review, the gateway portfolio review in AR384, and studio-specific presentation requirements; and
(5) proficiency in graphic composition and desktop publishing, as demonstrated through the third-year gateway portfolio (ARCH 384) and the Professional Practice 2 pre-design research books (ARCH 448). Media literacy is embedded in the curriculum at all levels, and architecture students are expected to demonstrate these proficiencies through successful completion of their coursework, including the courses identified above.

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS
Students are responsible for their own email and ISP accounts; student-owned computers used on campus should have the following minimum specifications:
Recommended PC Laptop
• Intel Core 2 Duo 1.8GHz or higher (the highest you can afford)
• 2 GB RAM
• Minimum of 80 GB of hard disk space (7200 RPM for DV and HDV editing)
• Minimum 128 MB Hardware-Accelerated OpenGL® graphics card
• 3-button mouse with mouse driver software
• DVD+RW/CD-RW drive
• Microsoft DirectX-compatible sound card
• OHCI-compatible IEEE 1394 video interface card for DV and HDV
• Microsoft Windows XP Professional with Service Pack 2 (or current release)
• External hard drive is recommended - at least 250 GB+
• Wireless Network Card

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

Recommended Software
• AutoCAD Architecture 2008
• 3ds max 9
• Adobe CS 3 suite "enhanced version"
• Rhino 4.0
• Revit 9.0
• Microsoft Office
• Current FTP Software of your choice

ARCHITECTURE COURSES

ARCH 114 Design Communication 1
3 units, studio
Various drawing skills used in two- and three-dimensional methods and media of representation are introduced. Methods of perception, technique, composition, critical evaluation and presentation are studied through representational assignments. Emphasis is placed on orthographic projection and documentation and constructed hard line drawing techniques; equivalent to INAR 105, Design Studio 1. Prerequisite: none.

ARCH 182 Design Studio 1A: Principles and Processes, Bodies and Objects
4 units, studio
Fundamental principles and processes of two- and three-dimensional design are introduced through the real scale study of objects and their relationship to the human body. Methods of perception, technique, composition, critical evaluation and verbal, written and graphic presentation are studied through both abstract and representational assignments using various means and media. Prerequisite: none.
ARCH 183 Design Studio 1B: Natural Tendencies
4 units, studio
The relationship of architecture to the body is developed further with an exploration of essential architectural principles as they relate to a fundamental understanding of natural elements and human tendencies. Projects introduce scale, enclosure, architectural elements, spatial expression and program as form givers. An emphasis is placed on section, three-dimensional modeling and orthographic documentation and writing. Prerequisite: none.

ARCH 211 Design Communication 2
3 units, studio
Various skills used in two- and three-dimensional methods of representation employing digital media are introduced, with an emphasis on their use as design tools that merge traditional and electronic techniques. Prerequisite: ARCH 114 Design Communication 1.

ARCH 243 Materials and Methods
3 units, lecture
Each major material - wood, masonry, steel, concrete and glass - is placed within a fundamental context of physical properties, historical evolution, structural behavior, sustainable design, contemporary methods of construction and detailing, building envelope systems, and new and future products. Their influence on design with respect to durability, building cost, lifecycle cost, and scheduling is evaluated. Prerequisite: ARCH 182, Design Studio 1A: Principles and Processes, Bodies and Objects.

ARCH 250 Professional Practice 1: Documentation and Codes
3 units, lecture
Legal codes and regulations that affect architecture and influence design are reviewed, including a study of energy, accessibility, egress and life-safety. The development of project documentation based on local codes is studied, with an emphasis on technical documentation, drawing format organization and outline specifications. Prerequisites: ARCH 211, Design Communication 2 and ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 267 World Architecture 1
3 units, lecture
History and theory of architecture and design that span a chronological period from prehistory to the nineteenth century in Western and non-Western societies are surveyed. The course traces history with a process of focused explorations into diverse cultures, geographies, and places that cut through many layers of historical time. When considered together, these explorations contribute to an understanding of architecture as a deeply bound discipline with components that range from the artifacts of everyday life and ritual, to building traditions and practices, to the larger forces of geography and the design of entire cities. Equivalent to INAR 164, History I, Ancient-1800. Prerequisite: INDS 10x.

ARCH 268 World Architecture 2
3 units, lecture
Histories and theories of architecture, urbanism, and interiors are surveyed in Western and non-Western societies from 1900 to the present. The focus of this course is on the formal, aesthetic, cultural, and socio-political dimensions of modernism. Different historiographies are developed as various approaches in understanding modern architecture in its varied contexts, including but not limited to Marxist, Feminist, and Psychoanalytic. Prerequisite: INDS 10x.
ARCH 269 Object Making  
3 units, studio  
An exploration of craft techniques in the making of furnishings and fixtures utilizing an array of materials. Prerequisites: ARCH 114, Design Communication 1 and ARCH 211, Design Communication 2.

ARCH 281 Design Studio 2A: Program and Space  
5 units, studio  
An in-depth analytical study is made of everyday domestic, work and recreational rituals through written research and case study with an emphasis on spatial accommodation of program through materiality, finish, structure and form. Projects set in limited contexts emphasize the influence of internally driven relationships, with a special focus on hybrid programming. Prerequisite: ARCH 182, Design Studio 1A: Principles and Processes, Bodies and Objects.

ARCH 283 Design Studio 2B: Site Orders  
5 units, studio  
Natural and urban site orders are explored and analyzed using writing, photography, mapping and sectional studies to develop site planning and building design with a special emphasis given to the relationship between program and external context. Projects focus on influences of adjacencies and environment, through the development of clear systems of movement, space, structure, energy efficiency and daylight. Prerequisite: ARCH 183, Design Studio 1B: Natural Tendencies.

ARCH 293 Second Year Open Studio  
5 units, studio  
Students from differing years in the design sequence deal with common projects. The projects explore various degrees of complexity in the design response. Student evaluation takes into consideration the individual’s level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 281, ARCH 283). Prerequisite: Permission of the chair.

ARCH 326 Structures  
3 units, lecture  
Fundamental architectural structures, forces, force systems and resultants are introduced. Concepts of forces and stresses on trusses, beams, columns, and statically determinate structures are presented. Topics include equilibrium, behavior of structures subject to vertical and lateral forces, and strength properties. Structural analysis and design as it relates to wood structures is introduced. Prerequisites: MATH 202, Trigonometry or MATH 251, Trigonometry with Descriptive Geometry and PHYS 240, Physics I.

ARCH 327 Structures 2  
4 units, lecture  
Structural analysis and design is studied with respect to wood and steel structures including tension, compression, flexural members, columns, connections and seismic design. Fundamental concepts of reinforced concrete design are studied, emphasizing the ultimate strength method. Prerequisite: ARCH 326, Structures 1.

ARCH 330 Theory of Architecture  
3 units, lecture/seminar
The concepts, philosophies, ideologies, models, and polemics that have influenced or been the genesis of architectural expression and form are surveyed and analyzed. Prerequisite: ARCH 268, World Architecture 2.

ARCH 334 Urban Design Theory
3 units, lecture/seminar
Cultural, sociological, contextual and formal issues of urbanism and their influence on the contemporary design of cities are studied. The course investigates the relationship between architecture, landscape architecture and urban planning. Emphasis is placed on processes of visual analysis, the role of nature and society, public and private space, human behavior and the physical environment, human diversity, and regulation and public policy. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 351 Design, Animation and Simulation in the Digital Environment
3 units, studio
The course explores the possibilities and pitfalls of designing in the digital environment. Using a series of small projects and exercises, students explore new ways to conceive, represent, rationalize and communicate design, space and objects. Prerequisite: ARCH 211 Design Communication 2 or ARCH 468 Digital Media.

ARCH 352 Fictional Cartographies
3 units, studio
The course is a forum where different narratives, identities and histories are explored through the juxtaposition of image and word. The course intent is to question the methods by which we are trained to articulate ideas and emotions and to reconnect the act of thinking through making. The course utilizes lectures, film, critical discussion, charrettes and hands-on construction as students develop visual topographies or representations that express the content of this exploration. Prerequisite: Instructor consent.

ARCH 366 Contemporary Issues: Practice and Theory
3 units, lecture/seminar
The theories and debates that are currently animating architectural practice and discourse are examined, including the impacts of context, technology, sustainability, alternative practice, sociology and philosophy. Prerequisite: ARCH 330, Theory of Architecture.

ARCH 375 Urban Environment: Foreign Study
3 units, lecture/seminar
Using a foreign host city as the classroom, this course examines the numerous factors that contributed to shaping the city. Through “primary source” experiences and readings, the students examine the urban environment of the host city historically and typologically. Course may be taken only once for degree credit. Prerequisite: Instructor consent.

ARCH 383 Design Studio 3A: House and Housing
6 units, studio
Through critical analysis and comparison of the historical, contemporary, and multi-cultural evolution of house and housing, the studio addresses form and meaning of the dwelling with a discussion that juxtaposes interior vs. exterior space, public vs. private space, community vs. the individual, and traditional vs. non-traditional families. The studio focus is divided between the single-family dwelling and multiple-unit housing typologies. The course includes a sustainable materials and systems component that includes lectures and written research assignments. Prerequisite: ARCH 281, Design Studio 2A: Program and Space.
ARCH 384 Design Studio 3B: Structure, Systems, Space and Form
6 units, studio
Structure, technology, building systems and codes are explored as design determinants, space makers, and form givers in this synthesis studio. Building typologies, long span structural systems, environmental systems and electronic media are analyzed as they relate to design development. The studio has a portfolio development component that includes lectures and assignments. Prerequisite: ARCH 283, Design Studio 2B: Site Orders.

ARCH 393 Third Year Open Studio
6 units, studio
Students from differing years in the design sequence deal with common projects. The projects explore various degrees of complexity in the design response; student evaluation takes into consideration the individual’s level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 383, ARCH 384.) Prerequisite: Permission of the chair.

ARCH 425 Environmental Systems
3 units, lecture
Human comfort, climate analysis, passive and active systems, heating and cooling, daylighting and acoustics are reviewed. The survey, with a special emphasis on sustainable design, provides an understanding of the basic principles and appropriate application and performance of building systems including heating, cooling and ventilation systems; electrical and plumbing distribution systems; lighting, acoustical, energy, waste, fire protection, security and hazardous material systems. Prerequisites: PHYS 241, Physics II and ARCH 281, Design Studio 2A: Program and Space.

ARCH 448 Professional Practice 2: Research and Pre-Design
3 units, lecture
Theory and techniques for analyzing and integrating design methodologies, client or user needs, and site conditions into criteria for preparing for an 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. Prerequisites: ARCH 250, Professional Practice 1 and ARCH 330, Theory of Architecture.

ARCH 450 Professional Practice 3: Documents and Project Administration
3 units, lecture
Design delivery and project and firm management are studied, including understanding the client role in architecture, program preparation, an analysis of documents, services, professional contracts and fees, project budget and cost estimating, global markets, and professional ethics. Prerequisites: ARCH 366, Contemporary Issues: Practice and Theory; and ARCH 448, Professional Practice 2: Research and Pre-Design.

ARCH 464 Systems Integration
3 units, lecture
The interrelationships of the properties of materials, structures, environmental systems, building envelope systems, construction technology, building cost control, and life-cycle costs as they influence design-development and decision-making are examined. A comprehensive and integrative process is presented. Prerequisites: ARCH 243, Materials and Methods; ARCH 425, Environmental Systems; and ARCH 326, Structures 1.
ARCH 468 Digital Media
3 units, studio
An introduction to the principles and methods of computer modeling and visualization applications on the Windows platform (Autocad R13, 3D StudioMax, Photoshop, Rhino and Maya). The class explores the issues relating to and places emphasis on working and communicating three-dimensionally in a digital environment. Prerequisite: ARCH 211, Design Communication 2.

ARCH 475 Foreign Study Summer Studio
6 units, studio
This upper division studio occurs in a foreign host city, employing existing buildings and sites within the city; the study of “new” and “old” is explored tectonically through program, structure, materials and details. Design development is stressed, along with cultural/social concerns. Course may be taken only once for degree credit. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form.

ARCH 487 Design Studio 4A: Comprehensive Design
6 units, studio
Students produce a comprehensive architectural project based upon a building program and site that includes the development of programmed space demonstrating an understanding of structural and environmental systems, life-safety provisions, wall sections, building assemblies and the principles of sustainability. The studio is open to 4th and 5th year students. The last half of the semester will be devoted to design development. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form; ARCH 326, Structures 1; and ARCH 425, Environmental Systems. Corequisite: ARCH 464 Systems Integration.

ARCH 489 Design Studio 4B: Urbanism
6 units, studio
This course focuses the architect’s leadership role in their community on issues of growth, development, and aesthetics through the study of urban design techniques and practices related to architecture and urbanism. A broad array of urban theories, tactics and strategies, building and space types, landscape and infrastructure design, and politics and policy making are explored through the dialectic between the private and public realms of the diverse urban culture. The studio is open to 4th and 5th year students. Prerequisite: ARCH 384, Design Studio 3B: Structure, Systems, Space and Form.

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

ARCH 492 Degree Project
6 units, studio
Students must demonstrate the application of theoretical research and positioning, plus the ability to integrate site, program and other design issues in a self-initiated architectural design project through a rigorous level of work which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft. Prerequisite: ARCH 448, Professional Practice 2: Research and Pre-Design; ARCH 491, Design Studio 5A: Contemporary Topics Studio.
ARCH 493 Fourth Year Open Studio
6 units, studio
Students from differing years in the design sequence deal with common projects. The projects presented explore various degrees of complexity in the design response. Student evaluation takes into consideration the individual’s level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (ARCH 487, ARCH 489, ARCH 491.) Prerequisite: Permission of the chair.

ARCH 170, 270, 370, 470 Topics in Architecture
3 units
An in-depth study of topics of timely significance in the field of architecture. Topics change as appropriate. Prerequisite: Instructor consent.

ARCH 299, 399, 499 Independent Study
1-4 units
Individual investigation in an area of special interest selected by the student with the approval of an appropriate member of the faculty. Regular or periodic meetings with the assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Independent study contract approved by the chair.
Welcome to the Interior Architecture program. You have chosen a course of study in an exemplary program where you will learn the professional and academic discipline of interior architecture. Our department has produced outstanding students who have become leaders in the chosen field of interior design. In addition the program will help you bring a critical discourse to a profession that is continually growing. The curriculum can also lead you into graduate studies. As many that have come before you I am sure you will excel in this field as you apply your passion for design and your curiosity for exploring the world around you.

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

The program explores how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Physical constructs of the visual arts, product design, furniture design and architecture commingle with the social sciences, and the humanities. Using three-dimensional models, computer rendering and drawing, students explore various disciplines that collectively are Interior Architecture. Students gain expertise in developing the essential elements of interior design, such as form, color, 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 through this exciting cultural landscape.

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

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

Chair
Randall Stauffer, Professor, Design, History and Theory
BArch Temple University, MArch University of California Berkeley

Full-time Faculty
Nina Briggs, Visiting Lecturer, Design, Human Behavior
BArch University of Southern California
Joshua Stein, Associate Professor, Design, Tectonics
B.A., University of Wisconsin at Madison; M.Arch., University of California, Los Angeles

Carolee Toon, Professor History and Theory, Design Foundation
B.A., M.A., California State University, Northridge; M.F.A., Art Center College of Design.

Participating Adjunct Faculty
Kristin King, Lecturer, Planning and Professional Practice
B.F.A., Kent State

Adjunct Faculty
Dewey Ambrosino, Adjunct Professor
   B.F.A., University of Illinois, Chicago; M.F.A., Cal Arts
Olivia Booth, Adjunct Professor
   M.F.A., Art Center College of Design
Matthew Gillis, Adjunct Professor
   B.A. Architecture, University of Florida; M.Arch., University of California Los Angeles
Jennifer Gilman
   B.F.A. Advertising Design, Syracuse University; March Southern California Institute of Architecture
Thurman Grant, RA, Adjunct Professor
   BArch, University of Southern California
Kristin King, Adjunct Professor
   B.F.A. in Interior Design, Kent State
Robert Kerr, Adjunct Professor
   B.Arch., University of Arkansas; M.Arch., Georgia Institute
Heather Libonati
   M.F.A Theater Design, California Institute of the Arts, B.A. Loyola University
Erin Powell, Adjunct Professor
   B.A., University of Texas, Austin; M.F.A., Purdue
Shayna Prunier
   B.A., Brandeis University, Massachusetts; M.S. in Interior Design, University of Massachusetts
Stephen Slaughter
   B.S. in Architecture, Ohio State University; M.Arch., University of Ohio
Tracy Stone,
   B.A. in Art History, Cornell University; M.Arch., University of Texas, Austin
Richard Joon Yoo
   B.F.A. Art Institute of Chicago; March., Southern California Institute of Architecture
MISSION
Interior architecture critically engages design as a progressive craft of form making which transforms the individual and social ways we inhabit space. Design creatively orchestrates conflicting constraints creating meaningful solutions that fit into larger social and cultural contexts. Through the stories of our students, faculty and envisioned characters, the ephemeral and structured qualities of interior environments illuminate the human condition and its culturally rich spatial narratives. Students explore real and imagined geographies to critically produce space that researches technique and affect in order to develop new ways of seeing, building, and designing.

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

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

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

Students gain the ability to analyze, understand, critique and develop interior spaces through the techniques of innovative building processes as evidenced through quantitative reasoning, systems integration, and production expertise.

CURRICULUM SUMMARY
INTERIOR ARCHITECTURE MAJOR CURRICULUM
Leading to the Bachelor of Fine Arts Degree          Units
Major (M)                                               69
Restricted Design Electives (RE/DES)                   6
General Education (GE)                                 45
Unrestricted Electives (UE)                            9
Minimum semester Hours                                128

SUGGESTED SEQUENCE OF COURSES
First Year
Fall Semester
FOUN 101  Beginning Drawing                          3 M
FOUN 102  Design and Color Elements 1                3 M
INAR 105  Design Studio 1: 3D Design 1               3 M
WRIT 111  Academic Writing I                         3 GE
INDS 1xx  Interdisciplinary course                   3 GE

Spring Semester
SECOND YEAR

**Fall Semester**

- **INAR 207** Design Studio 3: IA Elements 3 M
- **INAR 252** Space Planning 3 M
- **INAR 111** Digital Communication 3 M
- **INAR 164** Interior Architecture History I 3 GE
- **FOUN 104** Drawing and Composition 3 GE

**Spring Term**

- **INAR 258** Building Systems & Codes 3 M
- **INAR 259** Tectonics 1: Material Logic 3 M
- **INRA 265** Interior Architecture History II 3 GE
- **INAR 282** Design Studio 4: Branding and Identity 4 M
- **PHYS 2xx** Physical science * 3 GE

**Third Year**

**Fall Semester**

- **INAR 328** Tectonics 2: Detail Design 2 M
- **INAR 363** Design Studio 5: Dwelling and Culture 4 M
- **INAR 366** Contemporary Interior Architecture
- **History and Theories** 3 M
- **PSYC 200** Introduction to Psychology 3 GE
- **BIOL 2xx** Biological science * 3 GE

**Spring Semester**

- **INAR 365** Lighting Design 2 M
- **INAR 382** Design Studio 6: Community and Typology 4 M
- **ARTH 204** History of Modern Art or
- **ARTH 205** History of Contemporary Art 3 GE
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<tr>
<td>PSYC 312</td>
<td>Environmental Psychology</td>
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**Fourth Year**

**Fall Semester**

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<td>INAR 454</td>
<td>Construction Documents</td>
<td>2 M</td>
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<tr>
<td>INAR 480</td>
<td>Design Studio 7: Narration and Media</td>
<td>5 M</td>
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<tr>
<td>INAR 482</td>
<td>Senior Project Research</td>
<td>1 M</td>
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<tr>
<td>2xx</td>
<td>Humanities (literature or philosophy)</td>
<td>3 GE</td>
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<td>Unrestricted elective</td>
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**Spring Semester**

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<tr>
<td>INAR 451</td>
<td>Professional Practice</td>
<td>2 M</td>
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<tr>
<td>INAR 483</td>
<td>Senior Project</td>
<td>5 M</td>
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<td>Restricted design elective</td>
<td>3 RE/DES</td>
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<td>3xx</td>
<td>General education elective</td>
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## CURRICULUM MAP

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<td>FOUN101 Beginning Drawing</td>
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<td>FOUN104 Drawing &amp; Comp.</td>
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<td>Studio 3: IA elements</td>
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<td>INAR 252</td>
<td>Space Planning</td>
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<td>INAR 256</td>
<td>Materials and Furnishings</td>
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<td>Building Systems &amp; Codes</td>
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<td>Tectonics 1: Material Logic</td>
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<td>INAR 265 IA</td>
<td>History 2</td>
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<td>Studio 4: Branding &amp; Identity</td>
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<td>Environmental Psych</td>
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<td>INAR 451 Professional Practice</td>
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<td>INAR 483 Senior Project</td>
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- **High Importance**
- **Moderate Importance**
- **Low Importance**
ASSESSMENT PROCESS
Both formal and informal ongoing assessment strategies help develop and systemically evaluate student performance and attainment of key learning outcomes in Interior Architecture. As outlined in the Curricular Map, this document articulates four key learning outcomes and respective levels of expertise areas for measured assessment (shown in color) that include both formative and summative benchmarks, and involves multiple forms of evaluation. The processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the continuous design of the curriculum.

FORMATIVE ASSESSMENT

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

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

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

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

SUMMATIVE ASSESSMENT

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

**Capstone Assessment**

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

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

**RESULTS OF LEARNING**

Develop comprehensive critical thinking skills necessary for multidisciplinary approaches to problem solving issues dealing with interior environments

Provide students with learning experiences that incorporate professional values, professional practices and business procedures

Develop design skills as a way of researching and solving problems

Develop a comprehensive set of skills that focus on design problems that deal with the human inhabitation of interior spaces

Develop comprehensive visual, verbal, oral and quantifiable communication skills necessary to express research, analysis and expression of design solutions

Develop skills necessary for understanding and representing the technical art and regulations of building and designing interior spaces

**ACADEMIC STANDARDS**

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

**SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS**

**Work Experience**

All interior architecture students are required to fulfill three hundred hours of work experience. This is not an internship requirement for credit. Students must find a
job in an interior design, architecture or other allied design firm and work for a minimum of three hundred hours. All of these hours do not need to be fulfilled at one place. It is recommended that you use this work experience to try several different types of work experience giving you a better idea of the type of job you would be interested in upon graduation. The office of Alumni and Career Services provides referral services for potential employers and the chair will often send out emails with other potential employment opportunities. It is recommended that you get verbal confirmation for the firm you are planning to work at to make sure it meets the requirements. Once you have completed your hours you must ask your immediate supervisor for a letter on the firm’s letterhead. The letter should indicate the responsibilities you had at the firm, the number of hours you worked for the firm and an assessment of how well you did your job responsibilities. This letter is to be sent to the chair of the department.

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

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

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

1. A proficiency in email, as demonstrated through regular communication with school administration and course instructors;

2. A proficiency in internet research, as demonstrated through successful completion of or transfer of appropriate equivalent to LSCI 105, and as practiced at all studio levels and in all History/Theory courses through bibliographic documentation of database use and citation of Web-based sources (specific examples can be found in assignments but are not limited to INAR 105, INAR 106, INAR 164, INAR 265, INAR 366, INAR 482, and INAR 483);

3. A proficiency in the use of spreadsheets to compose, structure, and assess data as evidenced in but not limited to INAR 252, INAR 482, and INAR 483;

4. A proficiency in word-processing, as demonstrated at all studio levels through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found but are not limited to assignments in INAR 105, INAR 106, INAR 164, INAR 265, INAR 366, INAR 482, and INAR 483);

5. A proficiency in computer-aided design, as demonstrated through successful completion of INAR 211 or an approved equivalent transfer course and pre-admittance portfolio review, the gateway portfolio review into INAR 363, and upper division studio-specific presentation requirements; and
(6) a proficiency in graphic composition and desktop publishing, as demonstrated through the successful completion of INAR 106 and pre-admittance portfolio review, the gateway portfolio review into INAR 363, and upper division studio-specific presentation requirements projection, axonometrics, and perspectives are developed from skills learned in INAR 105 Design Studio 1. Model building techniques and introduction of computer graphics are developed. Design communication and visualization skills are developed using digital media, and mixed-media hand drawings and model building. Studio. Prerequisite: INAR 105 Design Studio 1.

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS

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

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

MINOR REQUIREMENTS
(for Architecture majors ONLY)
FOUN 103 Color Theory 3 units
INAR 252 Space Planning 3 units
INAR 328 Tectonics 2: Detail Design 3 units
INAR 366 Contemporary IA History and Theories 3 units
Select one of the following after successful ARCH portfolio review
INAR 363 Design Studio 5: Culture and Dwelling 4 units
INAR 382 Design Studio 6: Community and Typology 4 units
INAR 480 Design Studio 7: Narrative and Media 5 units

Minimum unit requirement 16 units program.
COURSES

INAR 105 Design Studio 1: 3D Design 1
3 units As an introductory course in 3D design, emphasis is placed on developing skills necessary for visualization, representation and creation of three-dimensional form. Through descriptive geometry, orthographic projection, axonometrics, and model building students study plane, mass and volume as space defining elements. Studio. Prerequisite: none.

INAR 106 Design Studio 2: 3D Design 2
3 units Design Studio 2 provides a continued study of 3D design, developing individually defined spaces into more complex spatial organizations. Students analyse and design projects combining the three-dimensional use of color, light and texture with simple programs. Descriptive geometry, orthographic projection, axonometrics, and perspectives are developed from skills learned in IA 105 Design Studio 1. Model building techniques and introduction of computer graphics are developed. Design communication and visualization skills are developed using digital media, and mixed-media hand drawings and model building. Studio. Prerequisite: INAR 105 Design Studio 1.

INAR 111 Digital Communication 1
3 units This course provides necessary skills for representing and communicating design projects using digital media. Students develop drawing skills using 2D CAD programs. The course shows how hand-drawing skills such as line weight, shade and shadow techniques and drafting conventions are conveyed using digital media. Students also learn 3D modeling programs as a tool for developing design presentations and exploring different design solutions. Studio. Prerequisite: INAR 105 Design Studio 1.

INAR 164 Interior Architecture History 1
3 units This is the first of a three-course survey examining the history and theories of interiors and architecture. An emphasis is placed on gaining an understanding of the plastic arts and their relevance to and impact on the larger world: culturally, politically, etc. Significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences within a given style or period are studied. Lecture. Prerequisite: WRIT 111 Academic Writing 1

INAR 207 Design Studio 3: IA Elements
3 units Through a series of design projects students focus on specific components of Interior Architecture such as color, light, furniture, materiality and systems of inhabitation in relation to articulating space. Experimental exploration of materials and graphic representation inform programmatic hybridization in order to develop an awareness of social and cultural aspects of space. Studio. Prerequisite: INAR 106 Design Studio 2.

INAR 252 Space Planning
3 units An introduction to programming, behavioral factors of space, and proxemics as they apply to the layout and planning of interior environments. Several projects of increasing complexity examine different programmatic requirements. Studio. Prerequisites: INAR 105 Design Studio 1.

INAR 256 Materials and Furnishings
3 units Applied finishes and specifications for interior architectural elements, furniture, fixtures, and textiles are examined through a comprehensive project. Materials, manufacturing processes, application of mass-produced furniture and surface materials, methods of detailing, construction, fabrication, the application of materials in custom elements, are studied. Estimating and installation is introduced. Emphasis is on commercial and institutional applications. Studio. Prerequisite: INAR 105 Design Studio 1: 3-D Design 1.

INAR 259 Tectonics 1: Material Logic
3 units This course provides a studio-based exploration of the impact of materiality and fabrication in both the generation and reading of form and space. This will be addressed through readings, discussions, exercises and design/build projects. Issues of craft and technique as they affect the design process will be addressed in both two and three dimensions. An intuitive knowledge of material properties and processes will be gained through full-scale, hands-on exploration. Detailing, construction and fabrication methods, and the application of materials in custom elements are studied through individual or group projects closely related to the body in scale or use. Formal, conceptual, and programmatic solutions are studied through a specific design strategy/process as assigned by the instructor with an emphasis on new or hybrid programs/functions. Studio. Prerequisites: INAR 106 Design Studio 2: 3-D Design 2.

INAR 258 Building Systems & Codes
3 units This course analyzes construction materials and building systems including structural, mechanical, electrical, plumbing, lighting and acoustics as it relates to Interior spaces. In conjunction with the building systems, this course examines building codes related to interior architecture. Studio. Prerequisites: INAR 111, Digital Communication and INAR 106 Design Studio 2: 3-D Design 2, WRIT 111 Academic Writing 1

INAR 265 Interior Architecture History 2
3 units This is the second of a three-course survey examining the history of interiors and architecture. An emphasis is placed on gaining an understanding of the plastic arts and their reverence to and impact on the larger world: culturally, politically, etc. The course identifies significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences from the industrial revolution until the 1960’s. Lecture. Prerequisites: INAR 164 Interior Architecture History 1 recommended, and WRIT 112 Academic Writing 2

INAR 282 Design Studio 4: Branding and Identity
4 units Branding, long associated as a marketing strategy, has taken on issues of constructing individual identities. This studio questions how space responds to and informs how specific community and individual identities utilize strategies of branding to create meaning in their inhabitation of public environments. Studio. Prerequisites: INAR 207 Design Studio 3: IA Elements, and INAR 252 Space Planning.
INAR 288 Second Year Open Studio
4 units Students from differing years in the design sequence deal with common projects. The projects are explored at various levels of complexity in the design solutions and presentations. Student evaluation takes into consideration the individual’s level in the program. This course can substitute for or remediate one design studio from the previous second year studio sequence (IA 288.1 replaces IA 282). Studio. Prerequisite: Permission of the Department Chair; 3.0 GPA for accelerated students.

INAR 327 Tectonic 2: Detail Design
3 units This course studies materials and methods of detailing, fabrication, documentation and specification for custom work. Emphasis is placed on detailing as a design process. Students learn detailing techniques through research, observation and architectural documentation of non-structural elements of contemporary or modern design. Elements observed and documented may range from furniture and interior casework to nonstructural, exterior building elements (custom screens, trellis, etc.). Materials and their integration, application, and/or connections are emphasized. Students are directed through research, conceptual design/diagramming, schematic design, and design development to the final production of a comprehensive project documenting design resolutions of a given project through detailed technical drawings and models. Studio. Prerequisites: INAR 258 Building Systems & Codes, INAR 259 Tectonics I: Material Logic, and INAR 207 Design Studio 3: IA Elements.

INAR 363 Design Studio 5: Dwelling and Culture
4 units This studio questions how cultural is represented in the media and how those representations define a design project that questions assumptions on how we live as a society. The studio strives to develop design strategies that engage in our understanding of changing ways of dwelling as this act is informed by cultural specificity. Studio. Prerequisites: INAR 282 Studio 4: Branding and Identity; permission of the Department Chair; and successful portfolio review.

INAR 365 Lighting Design
2 units This course is an introduction to the basic design and technical requirements of lighting systems. Studio. Prerequisite: INAR 258 Building Systems & Codes.

INAR 366 Contemporary IA History and Theories
3 units This course situates historically a diversity of critical and generative approaches to late twentieth century design while introducing current themes and debates in contemporary design practice and related disciplines. The course is structured around a topic-based organization allowing the exploration of contemporary theories as they have developed over the past 50 years. An emphasis is placed on gaining an understanding of the plastic arts and their relevance to and impact on the larger world: culturally, politically, etc. Significant works of furniture, interior spaces and architecture; important architects and designers; formal and structural elements; periods, styles, theories, and regional differences within a given style or period are identified. Lecture. Prerequisites: INAR 265 IA History 2 Recommended; WRIT 112 Academic Writing 2.

INAR 382 Design Studio 6: Community and Typology
4 units Typologies have long been used as a tool for generating meaning in design that ties back to historical and cultural references. As a strategy for understanding common characteristics, typologies assist in creating community identity. This studio explores the ambivalence between community identification and individual participation. Studio. Prerequisites: INAR 363 Design Studio 5: Dwelling and Culture and INAR 259 Tectonics I: Material Logic.

INAR 388 Third Year Open Studio
4 units Students from differing years in the design sequence deal with common projects. The projects are explored at various levels of complexity in the design solutions and presentations. Student evaluation takes into consideration the individual’s level in the program. This course can substitute for or remediate one design studio from the previous studio sequence (INAR 388.0 replaces INAR 363, INAR 388.1 replaces INAR 382). Studio. Prerequisite: Permission of the Department Chair; 3.0 GPA for accelerated students.

INAR 451 Professional Practice
2 units Students gain an understanding of basic business concepts, practices, procedures and documents as they relate to interior architecture with an emphasis on ethical and legal issues. Lecture. Prerequisites: INAR 256 Materials & Furnishings and INAR 258 Building Systems & Codes.

INAR 454 Construction Documents
2 units Graphic conventions and the organization of working drawings are studied through a comprehensive project. A brief survey of the legal nature and scope of the construction document package (contractual agreements, conditions, drawings, modifications, and specifications) is presented. Studio. Prerequisite: INAR 258 Building Systems & Codes, INAR 282 Design Studio 4: Branding and Identity, INAR 327 Tectonics 2: Detail Design recommended.

INAR 480 Design Studio 7: Narration and Media
5 units Working on the assumption that space houses the stories of the people who inhabit it, this studio explores how stories of communities and individuals inform design. The media used to communicate these narrations require the development of technological and performative strategies of expression. Studio. Prerequisite: INAR 382, Design Studio 6 Community and Typology.

INAR 482 Senior Project Research
1 unit Through self-directed study and research, students develop a project proposal for their senior project. The course is broken into four modules that deal with the main components of the Interior Architecture senior project: program development, conceptual thesis, site analysis, and generative strategies. Through weekly meetings and seminars, students discuss their research as it progresses to a final senior project proposal. Prerequisites: INAR 366, Contemporary IA History and Theories.

INAR 483 Senior Project
5 units Students develop a comprehensive project in order to demonstrate a thesis-level design proposition through an integration of site, program, process, materiality and interior technology. Studio. Prerequisites: INAR 480, Design Studio 7 and INAR 482, Senior Project Prep.
INAR 270, 370, 470 *Topics in Interior Architecture*
2-3 units These courses provide an in-depth investigation into topics of timely significance in the field of interior architecture. Topics are determined on the basis of faculty and student interest. Studio. Prerequisite: As noted per offering.

INAR 299, 399, 499 *Independent Study*
1-4 units These courses provide the opportunity for an individual investigation in an area of special interest chosen by the student with the approval of the department chair. Periodic meetings with the assigned faculty member are required. Hours by arrangement. Prerequisite: Permission of the director.
School of Business
André B. van Niekerk, Ph.D., Dean

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

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

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

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

The undergraduate program of the School of Business offers the BBA (Bachelor of Business Administration) which contains Management as its major. In addition, the BBA can be earned with majors in Accounting, Marketing, and Fashion Marketing. The majors and the curriculum for each are explained below.

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

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

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

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

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

John E. Karayan, JD PhD, 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 it allows you to communicate important information globally, make more informed social and political policy decisions, help design better information systems, market ideas to superiors, and motivate subordinates to help you do your job better.

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

What do you need to bring into your classes to succeed in the accounting major?
All kinds of people succeed in accounting courses, and go on to become accountants and CPAs. They tend to have only two things in common: they can add fast, and sit still.

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

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

How do students learn in accounting classes
Students learn accounting by reading, listening, discussing, and doing. Accounting is logical, but not obvious. It is full of specialized terms which have special meanings different from the everyday meanings of the words. Learning accounting requires you to work hard to understand how the artificial information system called accounting works.

Most of this comes from reading, then working short quantitative problems, and then discussing your answers in study groups and in class. Once the fundamentals are covered, you then practice applying what you have learned to new situations (often called “business cases”), coming up with alternative ways with dealing with the opportunities or challenges presented in the cases, supporting your advice with calculations, and communicating the richness of your analysis in written reports or class presentations. This also parallels what accountants do in real life: analyze situations and communicate advice supported with numbers.
What tangible results will show what a student has learned in accounting classes. Students leave accounting courses with PowerPoint-type presentations, and with written case projects, where financial statements or accounting reports have been analyzed and the resulting advice defended with numbers.

In upper division accounting courses, these tend to be more specialized. 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 auditing strategies in auditing courses, or presentations on alternative costing approaches (such as GAAP versus full absorption income statements) in cost accounting courses.

Most significant, most reliable, and most tangible are results from the variety of professional certification exams which guard entrance to the profession, most prominently the very challenging CPA exam.

Scope of the program
The Department of Accounting is responsible for undergraduate accounting courses. The Chair of the Department also has been assigned the scheduling of undergraduate finance courses. (With the advent of the BBA, the finance "major" is being phased out). The Chair of the Department of Accounting also serves as the Chair of the Department of Computer Information System/Information Technology (which is being phased out).

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

Faculty also advise students on careers, keep courses current, sponsor student organizations and scholarships, and serve the School of Business, the University, and the Accounting Profession. In addition, faculty research, speak, write, and publically disseminate their informed judgment on improving accounting practices, accounting standards, and accounting teaching.

Chair  
John E. Karayan, Professor, Accounting  
BA University of California at San Diego; JD University of Southern California;  
MA MBA PhD Claremont Graduate School; Attorney (California)

Full-time Faculty  
Ashley Burrowes, Professor, Accounting  
BBS, MBS, Massey University; MS, Ph.D., University of Nebraska; Chartered Accountant (New Zealand)

Adjunct Faculty
Accounting

Henry M. Anding, Adjunct Professor, Accounting
BA University of Illinois; JD, California Western School of Law; Attorney (California) CPA (California)

Ruth Bennington, Adjunct Professor, Accounting
Bachelor of Civil Law, University College Dublin, Ireland; MBA, Woodbury University; MA (Economics), California State University, Los Angeles; Solicitor, Law Society of Ireland;

Edgar Davtyan, Adjunct Professor, Accounting
BS Woodbury University; MBA Woodbury University

Mauro Diaz, Adjunct Professor, Accounting
BS Woodbury University; MBA Woodbury University

Frank Murphy, Adjunct Professor, Accounting
BS Loyola Marymount; BBA Columbia Pacific University; CPA (California)

Rudy Ordonez, Adjunct Professor, Accounting
BS Ateneo de Manila University, MBA Ateneo de Manila University

Michal Rahni, Adjunct Professor, Accounting
BA Tehran University; MS West Coast University; MBA West Coast University; PhD Kensington University

Ray Scalice, Adjunct Professor, Accounting
BS Woodbury University; MS Golden Gate University.

Miladin Radosavljevic, Adjunct Professor, Accounting
BA University of Belgrade; MA University of Belgrade; PhD University of Belgrade

Richard Yamauchi, Adjunct Professor, Accounting
B.S., M.S., California State University, Northridge; CPA

Jon Meyers, Chair Emeritus & Professor Emeritus, Accounting
BA Claremont McKenna College; MBA, University of California, Berkeley; DBA (hon) Woodbury University; CPA (California)

Finance
John Almaguer, Adjunct Professor, Finance
BA California Lutheran University; MBA University of Redlands; Various Brokerage Licenses (e.g., Series 7, 63, 65, and 66)

Duane Anderson, Adjunct Professor, Finance
BBA University of Oregon; MBA University of Southern California.

Edgar Davtyan, Adjunct Professor, Finance
BS Woodbury University; MBA Woodbury University

Carol Garrett, Adjunct Professor, Finance
BA University of Louisville; MBA Finance Georgia State University; PhD Georgia State University; JD University of Louisville

Anna Khatchatrian, Adjunct Professor, Finance
BS Woodbury University; MBA Woodbury University

Michal Rahni, Adjunct Professor, Finance
BA Tehran University; MS MBA West Coast University; PhD Kensington University

Bud Walker, Adjunct Professor, Finance
BA Indiana University; MA University of Hawaii.

CIS/IT

Ray Arcilla, Adjunct Professor, CIS/IT
BS

Chris Banescu, Adjunct Professor, CIS/IT
BS NYU; JD Southern School of Law

Ray Briant, Adjunct Professor, CIS/IT
BA San Diego State; MA Pepperdine

Eric Danielson, Adjunct Professor, CIS/IT
BS Harvey Mudd College; MS University of Southern California

Mike Magro, Adjunct Professor, CIS/IT
BBA Loyola Marymount University; MIT American Intercontinental University;
MISSION

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

STUDENT LEARNING OUTCOMES

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

1) students passing the lower division core courses in accounting are able to manifest the ability to use financial accounting information in making business decisions; and

2) graduating accounting majors are able to demonstrate the knowledge of accounting concepts required for entry level positions in the accounting profession.

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

1) Lower Division (Service Courses) Learning Goal: students passing the lower division core courses can manifest the ability to use financial accounting information in making business decisions.

   Learning Objectives
- To identify both the commonly used financial ratios and the qualitative characteristics of Generally Accepted Accounting Principles [Knowledge]

- Which are of greater importance [Understanding]

- In evaluating the financial condition of an organization from its financial statements [Application]

2) Upper Division (Accounting Major Courses) Learning Goal: graduating accounting majors can demonstrate the knowledge of accounting concepts required for entry level position in the profession.

Learning Objectives:

- To identify key accounting issues under primary authorities, such as Generally Accepted Accounting Principles, Generally Accepted Auditing Standards, or Federal income tax law [Knowledge]

- Which are of greater importance [Understanding]

- In preparing advice to a client based on an environmentally rich – many issues are raised, the facts given are not "complete", and there is not enough space allowed for a thorough discussion of either – ambiguous – neither facts nor issues are presented in tidy complete packages, but instead arise out of messy, uncertain transactions - real life case [Application]

CURRICULUM SUMMARY

BBA in ACCOUNTING

<table>
<thead>
<tr>
<th>Major (M)</th>
<th>Units</th>
<th>General Education (GE)</th>
<th>Units</th>
<th>Unrestricted electives (UE)</th>
<th>Units</th>
<th>Minimum semester hours required</th>
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SUGGESTED SEQUENCE OF COURSES

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### Fourth Year

#### Fall
- MGMT 400 Op. Meth. Value Chain Mgmt. 3
- ACCT 410 Auditing 3
- MGMT 461 Leadership Theory & Practice 3
- MGMT 483 Business Policy & Strategy 3
- _____3/4____ Upper Division General Education Elective 3
  - Prerequisite: WRIT112, LSCI 120, and any other course-specific prerequisite
  - _____3/4____ Upper Division General Education Elective 3

#### Spring
- ACCT 490 Accounting Internship 3
- _____ Unrestricted Elective 3
  - May be fulfilled by WRIT100, MATH149, or Minor requirement 3
  - _____ Unrestricted Elective 3
  - _____ General Education Elective 3
  - _____ General Education Elective 3

### ACCOUNTING ELECTIVES

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<td>ACCT 353 Entrt. Pro. Accounting &amp; Mgmt.</td>
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<td>ACCT 401 Advanced Accounting</td>
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<td>ACCT 403 Govt. &amp; Non-Profit Accounting</td>
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<td>ACCT 404 International Accounting</td>
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<td>ACCT 405 Compt. Accounting &amp; Info Syst.</td>
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<td>ACCT 470 Topics</td>
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<td>ACCT 485 Accounting Problems</td>
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### CURRICULUM MAP FOR BBA IN ACCOUNTING (revised August 14, 2009)

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<th>INTRODUCED</th>
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### UNIVERSITY PRINCIPLES

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

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#### MAJOR COURSES

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<tr>
<th>BBA CORE</th>
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#### LEARNING OUTCOMES

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<td>MGMT 400 Fundamentals of Business Enterprise</td>
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<td>MGMT 110 Legal Environment of Business</td>
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<td>BBA 2: Incorporate Ethical Perspectives in Decisions</td>
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<td>BBA 3: Demonstrate Global Awareness</td>
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<td>BBA 4: Develop and Practice Basic Leadership Skills</td>
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<tr>
<td>ACCT Lower Division: Use Accounting Concepts and Tools to Make Organizational Decisions</td>
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<td>ACCT Upper Division: Manifest Technical Expertise in Course Field</td>
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ASSESSMENT PROCESS
General Plan
In addition to University-wide and School of Business-wide assessment of University and School of Business Program Student Learning Outcomes, the Department evaluates the Department of Accounting Student Learning Outcomes in our course offerings on a periodic, systematic basis.

Specifics:

Pre-Capstone

Lower Division (Service) Courses
The Planned Student Outcomes for ACCT205 Principles of Accounting I are assessed for Fall term of odd years; those for ACCT 205 Principles of Accounting II are assessed for Fall term of even years.

Upper Division (Major) Courses
The Planned Student Outcomes for 300 level Accounting courses are assessed for Spring term of even years; those for 400 level Accounting courses are assessed for Spring term of odd years.

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

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

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

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

For accounting majors, most significant, most reliable, and most tangible are results from the variety of professional certification exams which guard entrance to the profession, most prominently the very challenging CPA exam.

ACADEMIC STANDARDS
The Department applies University and School Academic standards.

**SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS**

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

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

**Other:**
Accounting majors are encouraged to participate in student case competitions (such as the IMA), and submit papers to accounting conferences (such as the Western Decision Sciences institute).

Accounting majors also are encouraged to apply for the Woodbury Institute of Transdisciplinary Studies’ Junior Fellows Program. Committing one of their required Upper Division General Education Electives to a Research Seminar on Transdisciplinarity, Junior Fellows conduct a student-centered investigation into contemporary issues both local and global, applied and theoretical. The Seminar focuses on students’ identification, research, analysis, and development of solutions to pressing problems. The Seminar is capped off with students’ public presentation of individual and group findings. (Students accepted into the program also receive a $1000 tuition grant.)

**COMPUTER LITERACY REQUIREMENTS**

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

**STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS**

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

**ACCOUNTING COURSES**
ACCT 205 Principles of Accounting I
3 units Principles of accrual accounting, basic processes of financial record keeping, and use of the basic financial statements. Emphasis in on learning the strengths and weaknesses of financial accounting in order to better use accounting information to make financial decisions.

ACCT 206 Principles of Accounting II
3 units Advanced topics in accounting, with an emphasis on managerial accounting, including inventory costing, capital and operational budgeting, and break-even analysis. Prerequisite: ACCT 205 Principles of Accounting I.

ACCT 300 Cost Accounting
3 units Product costing, including activity-based costing, job-order costing, standard costing, variance analysis, and cost-volume-profit analysis. Cost accounting techniques relating to budgeting of operations and capital expenditures, inventory control, performance measurement, and management decision-making. Prerequisite: ACCT 205 Principles of Accounting I.

ACCT 304 Intermediate Accounting I
3 units A concentrated study of financial accounting within the conceptual framework which underlies financial reporting, with emphasis on accounting issues related to asset valuation and reporting. Prerequisite: ACCT 205 Principles of Accounting I.

ACCT 305 Intermediate Accounting II
3 units Examines the development and application of accounting standards – such as those for valuation, income taxes, compensation, or revenue recognition – with an emphasis on new standards and current developments. Prerequisite: ACCT 304 Intermediate Accounting I.

ACCT 351 Income Taxation II
3 units Advanced topics in taxation, with an emphasis on strategic tax planning. Prerequisite: ACCT 352 Concepts of Taxation.

ACCT 352 Concepts of Taxation
3 units An introduction to a broad range of tax concepts and types of taxpayers covering the role of taxation in the business decision making process; basic tax research and planning; professional standards and ethics; and the interrelationship and differences between financial accounting and tax accounting. Prerequisite: ACCT 205 Principles of Accounting I.

ACCT 353 Entertainment Industry Production Accounting and Management
3 units Accounting and management applications specific to the entertainment industry, with general use in areas of media production, such as film, television, commercials, music videos, and games development. Topics include production budgeting, management reporting, film terminology, and studio distribution contacts. Financial reporting requirements promulgated by the American Institute of CPAs and the Financial Accounting Standards Board will be discussed. Prerequisite: ACCT 206 Principles of Accounting II.
ACCT 401 Advanced Accounting  
3 units Advanced topic 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: ACCT305, Intermediate Accounting II.

ACCT 403 Governmental and Not-For-Profit Accounting  
3 units Fund accounting, study of the accounting literature applicable to governmental units and to not-for-profit entities such as colleges, universities and hospitals. 
Prerequisite: ACCT304, Intermediate Accounting I.

ACCT 404 International Accounting  
3 units Examination of accounting practices throughout the world, foreign currency transactions, and reporting techniques for foreign subsidiaries. 
Prerequisite: ACCT304, Intermediate Accounting I.

ACCT 405 Accounting Information Systems  
3 units Study of the application of computer processing to accounting procedures; includes control mechanisms and procedures to maintain the integrity of data and the effective reporting of information. 
Prerequisite: ACCT 205, Principles of Accounting I.

ACCT 410 Auditing  
3 units Financial auditing practices and procedures; professional standards of practice and reporting are explored. 
Prerequisite: ACCT 305, Intermediate Accounting II.

ACCT 470 Topics  
3 units Accounting subjects or developments of interest not elsewhere covered. 
Prerequisite: Varies with topic chosen.

ACCT 485 Accounting Problems  
3 units Review of current accounting theory or the problems used to test the understanding and application in professional examinations. 
Prerequisites: ACCT 304, Intermediate Accounting I.

ACCT 490 Accounting Internship  
1-3 units Practical experience in an accounting environment complemented by an academic evaluation of the learning experience. Grading is on a pass/no-pass basis. 
Prerequisite: ACCT304 Intermediate Accounting I.

ACCT 299, 399, 499 Independent Study  
1-3 units Individual investigation of an aspect of accounting chosen by the student and approved by a faculty advisor. Prerequisite: Permission from the dean.
FINANCE COURSES
As noted above, the Finance “major” is being phased out. Undergraduate Finance courses are scheduled by the Chair of the Department of Accounting.

FINA 310 Regulatory Environment of Business
3 units A study of the impact of governmental policies and regulations on the business environment. Topics include deregulation, reregulation, environmental, health and safety legislation, and rulings on antitrust and labor matters. Prerequisite: MGMT 110 Law and Business.

FINA 355 Insurance and Risk Management
3 units The study and analysis of individual and business risk and risk exposures; techniques of risk bearing including insurance, self-insurance, and safety management. Prerequisite: MGMT 110 Law and Business.

FINA 356 Introduction to Financial Planning
3 units An overview of personal financial planning including budgeting, consumer borrowing, use of savings accounts, life insurance and other types of family insurance, social security, income taxes, home ownership, investing in stocks and bonds, and estate planning. Prerequisite: MGMT 110 Law and Business.

FINA 360 Financial Management
3 units An introduction to finance. Topics covered include financial statement and ratio analysis, working capital management, financial forecasting, leverage, time value of money, valuation of stocks and bonds, cost of capital, capital budgeting, and raising capital. Prerequisites: ACCT 205 Principles of Accounting I; ECON 204 Microeconomics

FINA 364 Money and Banking
3 units Examination of the monetary system and its operation, with particular attention paid to the roles played by commercial banks, the Federal Reserve and the Treasury in controlling the volume of money and credit in the United States economy. The financial policies and practices of major financial institutions are studied, and the origin of some of the current problems facing senior managers of these institutions are discussed. Prerequisites: ACCT 205 Principles of Accounting I; ECON 203 Macroeconomics or FINA 360 Financial Management

FINA 365 Real Estate Principles
3 units Economics of land; property rights; land titles and estates; ownership and leasehold interests; contracts, transaction instruments and other legal considerations; land descriptions; real estate finance; appraisal; real estate valuation; taxation and assessments; planning, zoning and redevelopment; subdivision and other public controls; real estate investment; and asset management. Prerequisite: MGMT 110 Law and Business.

FI 455 Real Estate Finance
3 units Nature of real estate credit; sources of mortgage capital; traditional and alternative methods of financing real estate transactions including investment and development; structure of the mortgage market; loan underwriting and principles of mortgage risk analysis; and policies and practices of major lending institutions.
Prerequisite: FINA 365 Real Estate Principles

FI 456 Real Estate Investment
3 units Framework for real estate investment decisions; rate of return analysis; theories of value as applied to income properties; financial analysis; deal structuring; and determinants of real estate investment policy for borrowers and lenders. Prerequisite: FINA 365 Real Estate Principles

FINA 457 Corporate Financial Policy
3 units The theory and practice of corporate finance including topics such as concepts of corporate valuation, financial statement analysis and forecasting, the evaluation of corporate investments in the face of risk, the effects of debt, equity and derivative financial instruments on the value of the firm, dividend policy, corporate restructuring, bankruptcy and merger, managerial compensation, and current topics including LBOs, swaps and junk bonds. Prerequisite: FINA 360 Financial Management.

FINA 458 Real Estate Development
3 units This course presents an overview of the real estate development process and the functions of the key participants. The course focuses on the integration of project feasibility, financing and marketing with building design. Prerequisite: Senior standing.

FINA 461 Investment Principles and Analysis
3 units A comprehensive study of contemporary investment analysis and investment principles. Topics include security markets, financial statement analysis, stock valuation, technical analysis, bond valuation, convertible securities, options, commodities, futures, mutual funds, and investment in real estate. Prerequisite: FINA 360 Financial Management.

FINA 462 Financial Markets and Portfolio Analysis
3 units This course integrates topics of modern portfolio management with a balanced presentation of theory and practice. Topics include analysis of bonds, stocks, options, futures, stock index options, stock index futures, international securities, foreign currencies, hedging techniques, and fund management. Prerequisite: FINA 461 Investment Principles and Analysis.

FI 463 Equities, Fixed-Income Securities and Capital Markets
3 units This course covers the valuation of fixed income and equity securities and investment strategies utilizing them. Topics include the mathematics of bond and equity valuation, history of interest rate structures and equity valuation and stock returns, varieties of debt and equity instruments, and debt and equity risk considerations. Prerequisite: FINA 461 Investment Principles and Analysis.

FINA 466 International Finance
3 units This course explores those aspects of the increasingly global financial environment in which financial managers of internationally active businesses must operate. Topics include foreign exchange transactions, exchange rate behavior, cross-border currency flows, managing foreign exchange exposure, global capital markets, and international investment decisions. Lecture. Prerequisites: FINA 360, Finance; and MGMT 345, Global Enterprise.

FINA 470 Topics in Finance
3 units Topics focus on current issues in finance. Prerequisite: Varies with topic chosen.
FINA 490 Finance Internship
3 units Practical experience in finance. On-the-job experience is complemented by an academic requirement and periodic meetings with internship coordinator. Prerequisite: FINA 360 Financial Management

FI 299, 399, 499 Independent Study
1-3 units Individual investigation in a field of special interest chosen by the student and approved by the dean. Thirty hours required for each unit of credit. Prerequisite: Contract approved by the dean.

CIS/IT COURSES
As noted above, the CIS/IT Department as well as the CIS/IT Major and Minor, are being phased out. Currently, 2 IT courses are required in the BBA in Accounting. Undergraduate CIS/IT courses are scheduled by the Chair of the Department of Accounting, who also serves as the Chair of the CIS/IT Department.

ITEC 110 Computer Applications
3 units Mastery of the basics of several widely-used practical applications: personal computer operating systems; word processing; spreadsheets; and Web tools.

ITEC 113 Introduction to Information Technology
3 units Introduction to basic hardware, software, and network concepts.

ITEC 164 Introduction to Programming
3 units An introduction to programming concepts through scripting languages on the World Wide Web.

ITEC 210 Math for IT Majors
3 units Topics necessary for IT majors including Boolean (propositional) logic; an introduction to algorithms, sets, relations, functions, and matrices; and Turing machines.

ITEC 232 Systems Analysis and Design
3 units A study of the various methodologies employed by systems analysts to develop computer application systems. An overview of the systems development life cycle with emphasis on structured tools and techniques of system documentation and logical system specifications. Prerequisite: ACCT 205 Principles of Accounting I

ITEC 242 Introduction to Databases
3 units Capabilities of a current, popular database system.

ITEC 251 Spreadsheets
3 units Extensive coverage of aspects of a current, popular spreadsheet program.

ITEC 253 Graphic and Presentation Programs
3 units A survey of up-to-date graphic programs.

ITEC 258 Introduction to HTML
3 units An introduction to the basics of HTML. This course features ‘naked’ HTML as a basis for editing and adding enhancements such as scripts to Web pages. Includes an introduction to JavaScript.

ITEC 262 Programming in C and C++
3 units Problem-solving methods, algorithm development and structured program design using the C and C++ programming languages. Prerequisite: IT EC163 Introduction to Programming Using Java or ITEC 164 Introduction to Programming

ITEC 263 The Java Programming Language
3 units Fundamentals of java programming, including standard applications to World Wide Web contexts. Prerequisite: ITEC 163 Introduction to Programming Using Java or ITEC 164 Introduction to Programming.

ITEC 310 Operating Systems I
3 units Operating systems concepts and their implementation in a current Windows operating system. Prerequisite: a programming language course.

ITEC 311 Operating Systems II: Linux
3 units The implementation of operation systems concepts in a currently popular Unix-like system such as Linux. Currently popular Linux applications will be surveyed. Prerequisite: a programming language course.

ITEC 315 Computer Hardware
3 units Basic physical hardware concepts needed for computer operation and support. Function, selection and installation of components such as CPU, RAM memory, cards for video, multimedia and networks, disk drives and other external storage, modems and other peripherals.

ITEC 321 Computer Networks
3 units Design, installation, and utilization of local area networks (LANs). Relationships of servers, gateways and communications media. Security, WANs, and other current topics. Prerequisites: ITEC 232 Systems Analysis and Design

ITEC 334 Systems Development Tools
3 units State-of-the-art computer-based tools for the analysis, design and construction of information systems. Prerequisites: ITEC 232 Systems Analysis and Design and ITEC 242 Introduction to Databases

ITEC 342 Advanced Databases
3 units Introduction to an enterprise SQL-based database management system such as Oracle or SQL server. Prerequisite: ITEC 242 Introduction to Databases.

ITEC 357 Visual Basic
3 units Fundamentals of Visual Basic for Windows as a development tool. Includes introduction to forms and object-oriented/event driven programming.
Prerequisite: ITEC 163 Introduction to Programming Using Java or ITED 164 Introduction to Programming.

**ITEC 364 Web Programming**
3 units Current programming tools for data access and manipulation on the web. Prerequisite: Varies with topic chosen.

**ITEC 370 Topics in Information Technology**
3 units Topics focus on current developments within the information systems industry. Prerequisite: Varies with topic chosen.

**ITEC 403 Computer Control and Audit**
3 units An introduction to the fundamentals of EDP auditing. Topics include EDP controls, types of EDP audits, risk assessment and concepts, and techniques used in EDP audits. The case study method is used. Prerequisite: ITEC 232 Systems Analysis and Design; ACCT 205 Principles of Accounting I

**ITEC 410 Senior Systems Project**
3 units Application of computer programming and system development concepts, principles and practices to develop a working solution to a realistic business problem. Students analyze, design and implement the system under faculty supervision. Project management methods, project scheduling and control techniques. Prerequisites: Senior standing in IT major

**ITEC 425 Managerial Aspects of Information Systems**
3 units An overview of information resource management. Emphasis on planning, organizing and controlling information and computing resources. The case study method is used. Prerequisites: ITEC 232 Systems Analysis and Design or permission of the instructor.

**ITEC490 Internship in Information Technology**
3-6 units Students obtain practical experience by working in a computer environment complemented by an evaluation of the learning experience. Fifty internship hours required for one unit of academic credit. May be repeated for credit up to a maximum total of 6 units.

**ITEC 299, 399, 499 Independent Study**
1-3 units Individual investigation in a field of special interest chosen by the student and approved by the dean. Forty-five hours required for each unit of credit, maximum 6 units for credit in major.

**Fashion Marketing (B.B.A.)**
Karen Kaigler-Walker Ph.D., Assistant Dean School of Business

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

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

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

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

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

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

**Chair**
Karen Kaigler-Walker, Professor, Marketing, Fashion Marketing
B.S. M.S., Texas Tech University; MAT, Fuller Theological Seminary; Ph.D., The Ohio State University.

**Participating Adjunct Faculty**
Wendy Bendoni, Participating Adjunct Professor, Fashion Marketing
B.S. Woodbury University; M.A. California State University, Los Angeles

Emily Davis, Participating Adjunct Professor, Marketing
B.A. University of California, Los Angeles; MBA Woodbury University;

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

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

Below are the key learning outcomes as supported by their related fundamental learning objectives:
1. Key Learning Goal (effective communication): to manifest professional entry-level fashion marketing communication skills
   Learning Objectives:
   • To identify and analyze fashion marketing audiences, purposes, key ideas, sequencing of content, format, voice, style, technology, and key terms of art.
   • To apply good principles of communication within the fashion marketing environment.
   • To cogently and concisely present managerial advice from an environmentally rich, ambiguous set of facts that embody a real life-like situation faced by fashion marketers.

2. Key Learning Goal (ethical behavior): to incorporate ethical perspective in their professional decision making in the field of fashion marketing.
   Learning Objectives:
   • To identify ethical theories and challenges in fashion marketing.
   • To apply ethical principles when facing challenges in making fashion marketing decisions.
   • To be able to advise organizations on the suitability of ethical fashion marketing approaches to operational challenges that are raised in real life-like situations and faced by marketers.

3. Key Learning Goal (global perspective): to exhibit a global awareness in our graduates’ professional decision making in the field of fashion marketing.
   Learning Objectives:
• To identify multicultural challenges in social and fashion marketing environments.
• To apply knowledge of the global nature of fashion marketing when making decisions.
• To effectively analyze the pros and cons of alternative approaches to fashion marketing challenges that are raised in real life-like situations and faced by business people.

4. Key learning Goal (marketing principles): to apply the underlying principles of fashion marketing when making business decisions.

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

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**CURRICULUM SUMMARY**

**SUGGESTED SEQUENCE OF COURSES**

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<tr>
<th>Units</th>
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<tbody>
<tr>
<td>3</td>
<td>FMRK 100 Fashion Fundamentals</td>
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<td>3</td>
<td>WRIT 111 Academic Writing I</td>
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<td>3</td>
<td>ARTH 2__ Art history</td>
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<td>3</td>
<td>BIOL 2__ Biological Science</td>
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**FIRST YEAR**

**Fall Semester**

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<tr>
<td>3</td>
<td>MGMT 100 Fund. Business Enterprise</td>
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<tr>
<td>3</td>
<td>FDES 161 History of Fashion II</td>
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<tr>
<td>3</td>
<td>WRIT 112 Academic Writing II</td>
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<tr>
<td>3</td>
<td>COMM 120 Public Speaking</td>
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<tr>
<td>3</td>
<td>PHYS 2__ Physical Science</td>
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**Spring Semester**

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<tr>
<td>3</td>
<td>MGMT 110 Legal Environment of Business</td>
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<td>3</td>
<td>ECON 203 Macroeconomics</td>
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**SECOND YEAR**

**Fall Semester**

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<tr>
<td>3</td>
<td>FMRK 235 Trend Analysis</td>
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<td>3</td>
<td>ACCT 205 Principles of Accounting I</td>
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<td>MGMT 110 Legal Environment of Business</td>
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<td>MATH 220</td>
<td>Business Math</td>
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<td><strong>Spring Semester</strong></td>
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<tr>
<td>FMRK 360</td>
<td>Fashion Culture and Society</td>
<td>3</td>
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<tr>
<td>MRKT 301</td>
<td>Principles of Marketing</td>
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<tr>
<td>ACCT 206</td>
<td>Principles of Accounting II</td>
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<tr>
<td>ECON 204</td>
<td>Microeconomics</td>
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<td>Humanities or IS I</td>
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<td><strong>THIRD YEAR</strong></td>
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<td>MGMT 350</td>
<td>Business Ethics</td>
<td>3</td>
</tr>
<tr>
<td>MATH 226</td>
<td>Business Statistics</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>3 GE Elective</td>
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</tr>
<tr>
<td></td>
<td><strong>Spring Semester</strong></td>
<td></td>
</tr>
<tr>
<td>FMRK 375</td>
<td>Field Experience</td>
<td>3</td>
</tr>
<tr>
<td>MGMT 326</td>
<td>Management &amp; Org. Behavior</td>
<td>3</td>
</tr>
<tr>
<td>MGMT 461</td>
<td>Leadership Theory</td>
<td>3</td>
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<td>3 Psychology Elective</td>
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<td></td>
<td><strong>FOURTH YEAR</strong></td>
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<td></td>
<td><strong>Fall Semester</strong></td>
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<tr>
<td>FMRK/MRKT 3/4</td>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>MRKT 310</td>
<td>Consumer Behavior</td>
<td>3</td>
</tr>
<tr>
<td>MGMT 336</td>
<td>MIS Data &amp; E-Commerce</td>
<td>3</td>
</tr>
<tr>
<td>MGMT 400</td>
<td>Operations Management</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>3 General education elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>3 Unrestricted elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Spring Semester</strong></td>
<td></td>
</tr>
</tbody>
</table>
Fashion Marketing Internship 3
Marketing Research & Analysis 3
Business Policies & Strategy 3
General education elective 3

Upper division Fashion Marketing elective courses. Select two or three from the following:
Store Planning & Merchandise 3
Fashion Promotion 3
Fashion Styling for the Media 3
Fashion Journalism 3
Fashion Production & Wholesaling 3
Fashion Retailing 3
Topics in Fashion Marketing 3

Upper division Marketing elective courses. Students may select one from the following.
Public Relations 3
Advertising and Promotion 3
Retail Marketing 3
Marketing on the Internet 3
Media Marketing 3
International Marketing 3
Industrial Marketing 3
Service and Non-Business Marketing 3
Sales Management 3
Strategic Marketing 3

Fashion Marketing Minor
Fashion Fundamentals 3
Trend Analysis 3
Principles of Marketing 3

Select sufficient number of courses to complete 15-unit minor:
Field Experience 3
Store Planning & Merchandise 3
Fashion Promotion 3
Fashion Styling for the Media 3
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>FMRK 365</td>
<td>Fashion Journalism</td>
<td>3</td>
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<tr>
<td>FMRK 410</td>
<td>Fashion Production &amp; Wholesaling</td>
<td>3</td>
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<tr>
<td>FMRK 420</td>
<td>Fashion Retailing</td>
<td>3</td>
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<tr>
<td>FMRK 470</td>
<td>Topics in Fashion Marketing</td>
<td>3</td>
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</tbody>
</table>

Minimum unit requirements: 15

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

## Department of Marketing—Fashion Marketing Major

<table>
<thead>
<tr>
<th>INTRODUCED</th>
<th>DEVELOPED</th>
<th>PRACTICED</th>
<th>MASTERED</th>
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<tbody>
<tr>
<td>High Importance</td>
<td>High Importance</td>
<td>High Importance</td>
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</tr>
<tr>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
</tr>
<tr>
<td>Low Importance</td>
<td>Low Importance</td>
<td>Low Importance</td>
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</table>

### UNIVERSITY PRINCIPLES

1. Innovation & Creativity
2. Communication
3. Transdisciplinary
4. Social Responsibility
5. The Integrated Student

### MAJOR COURSES

**BBA CORE** 12
**FM COURSES** 12
**Total In Major** 24

(In recommended order)

### LEARNING OUTCOMES

**UNIVERSITY PRINCIPLES**

<table>
<thead>
<tr>
<th><strong>1. Innovation &amp; Creativity</strong></th>
<th><strong>2. Communication</strong></th>
<th><strong>3. Transdisciplinary</strong></th>
<th><strong>4. Social Responsibility</strong></th>
<th><strong>5. The Integrated Student</strong></th>
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<tr>
<td><strong>UNIVERSITY PRINCIPLES</strong></td>
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<tr>
<td>3, 5</td>
<td>2</td>
<td>1, 2, 3, 4</td>
<td>1, 2, 3, 4</td>
<td>1, 2, 3, 4</td>
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<tr>
<td><strong>MGMT 100</strong></td>
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<tr>
<td>Fundamentals of Business</td>
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<tr>
<td><strong>MGMT 110</strong></td>
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<tr>
<td>Legal Environment of Business</td>
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<tr>
<td><strong>ACCT 205</strong></td>
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<tr>
<td>Principles of Accounting I</td>
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<tr>
<td><strong>FMRK 390</strong></td>
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<tr>
<td>Fashion Fundamentals</td>
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<tr>
<td><strong>FMRK 391</strong></td>
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<tr>
<td>Trend Analysis</td>
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<tr>
<td><strong>ACCT 206</strong></td>
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<td>Principles of Accounting II</td>
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<td><strong>FMRK 357</strong></td>
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<tr>
<td>Field Experience</td>
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<tr>
<td><strong>MR 301</strong></td>
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<tr>
<td>Principles of Marketing</td>
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<tr>
<td><strong>MGMT 336</strong></td>
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<tr>
<td>Management Information Systems</td>
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<td><strong>MGMT 326</strong></td>
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<tr>
<td>Management &amp; Organizational Behavior</td>
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<tr>
<td><strong>MRRK 310</strong></td>
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<tr>
<td>Consumer Behavior</td>
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<td><strong>FMRK 435</strong></td>
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<td>Marketing Research (major capstone)</td>
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<tr>
<td><strong>MRKT 455</strong></td>
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<td>Field Experience</td>
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<tr>
<td><strong>FM 490</strong></td>
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<tr>
<td>Marketing Internship</td>
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<td><strong>FINA 360</strong></td>
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<td>Financial Management</td>
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<tr>
<td><strong>MGMT 350</strong></td>
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<td>Business Ethics</td>
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<td><strong>MGMT 401</strong></td>
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<tr>
<td>Leadership Theory &amp; Practice</td>
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<tr>
<td><strong>MGMT 400</strong></td>
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<tr>
<td>Operation Methods in Value Chain Management</td>
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<td></td>
</tr>
<tr>
<td>BBA 1: Demonstrate Communication Skills</td>
<td>2</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>BBA 2: Incorporate Ethical Perspectives in Decisions</td>
<td>4</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>BBA 3: Demonstrate Global Awareness</td>
<td>3, 4</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>BBA 4: Develop and Practice Basic Leadership Skills</td>
<td>2, 5</td>
<td>I</td>
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<td>I</td>
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<tr>
<td>FMRK 1: Develop Understanding of Function of Fashion Marketing</td>
<td>1, 2</td>
<td>I</td>
<td>I</td>
<td>D</td>
</tr>
<tr>
<td>FMRK 2: Develop and Practice Fashion Marketing Tools and Skills</td>
<td>2, 3, 4</td>
<td>I</td>
<td>I</td>
<td>D</td>
</tr>
</tbody>
</table>

* Will vary by course content

** See MRKT Curricular Map
ASSESSMENT PROCESS

General Plan
Each of the department key learning goals will be assessed on a rotating basis, with at least two cycles being completed by 2011-12.

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

Internship: FMRK490: Each students successfully completes a 120-hour internship that is evaluated by both the faculty advisor and the on-site supervisor. Data from the supervisor survey are compiled by semester for analysis. Decisions regarding the FM curriculum and individual courses are made based on these data.

RESULTS OF LEARNING

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

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

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

Study Abroad
Study abroad programs are offered by the department to China and Europe. Students are encouraged to participate in study programs offered by AIU in London, Paris, and Italy and by Kent State University in New York City.

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

COMPUTER LITERACY REQUIREMENTS

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

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS

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

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

### COURSES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMRK 100</td>
<td>Fashion Fundamentals</td>
<td>3</td>
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<tr>
<td></td>
<td>The course introduces the student to all sectors of the fashion industry. This multi-faceted industry markets not only clothing but a myriad of accessories as well. It operates at three different levels: the development and production of raw materials; the design, manufacture and wholesale distribution of goods; and the retailing of the finished product. The student will learn all phases of the marketing process and how these are repeated at each level of the industry. Emphasis is placed on the interrelationships that exist throughout the industry. Lecture. Prerequisite: none.</td>
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<tr>
<td>FMRK 235</td>
<td>Trend Analysis</td>
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<td></td>
<td>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.</td>
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<tr>
<td>FMRK 275</td>
<td>Field Experience</td>
<td>3</td>
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<tr>
<td></td>
<td>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 chair.</td>
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<tr>
<td>FMRK 330</td>
<td>Store Planning &amp; Merchandise Presentation</td>
<td>3</td>
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<td></td>
<td>Provides an overview of the fashion merchandising function with special emphasis on planning, buying, promotion, selling and control of fashion goods. Basic merchandise mathematics are incorporated. Lecture. Prerequisites: FMRK 235 Trend Analysis; MRKT 301 Principles of Marketing.</td>
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</tr>
<tr>
<td>FMRK 340</td>
<td>Fashion Promotion</td>
<td>3</td>
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<tr>
<td></td>
<td>An analysis of fashion advertising, promotion, publicity, special events, and visual merchandising. The student will gain a better understanding of how promotion is used to attract the customer in the retail environment. Topics include: fashion show production, event development, and visual techniques. Lecture. Prerequisites: FMRK 235 Trend Analysis; WRIT 112 Academic Writing II, MRKT 301 Principles of Marketing.</td>
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<tr>
<td>FMRK 350</td>
<td>Fashion Styling for the Media</td>
<td>3</td>
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<td></td>
<td>The course explores the field of styling and will focus on cultivating the skills needed to succeed in this profession. The student will develop an understanding of wardrobing, research techniques, and how to build a portfolio. Lecture. Prerequisites: FMRK 235 Trend Analysis; MRKT 301 Principles of Marketing.</td>
<td></td>
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<tr>
<td>FMRK 360</td>
<td>Fashion Culture and Society</td>
<td>3</td>
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<td></td>
<td>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 nonverbal communication aspects of appearance, cultural appearance, the inherent sexism, lookism, ageism, and ethnocentricity of fashion; and the impact of sociological/religious/political/economic systems on dress and adornment. Lecture. Prerequisites: FMRK 235 Trend Analysis, WRIT 112 Academic Writing II, PSYC 200 Introduction to Psychology.</td>
<td></td>
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</tbody>
</table>
FMRK 365 Fashion Journalism
3 units
The course examines the history of the fashion media and its impact on the fashion industry. The course will explore the interrelationship between fashion journalist, 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.

FMRK 375 Field Experience
3 units
An in-depth study of the fashion arena that includes a minimum six-day field experience. Topics include fashion designers, schools of fashion, manufacturers, major retailers, visual merchandising, accessories, as well as major museums, cultural activities, theater, and the financial business district. Lecture. Prerequisites: FMRK 235 Trend Analysis, MRKT 301 Principles of Marketing.

FMRK 410 Fashion Production & Wholesaling
3 units
The course will examine the dynamic changes in the fashion apparel supply chain. The student will gain an understanding of the apparel supply chain including, manufacturing, product development and the distribution channel of product. Lecture. Prerequisites: FMRK 235 Trend Analysis; WRIT 112 Academic Writing II; MRKT 301 Principles of Marketing.

FMRK 420 Fashion Retailing
3 units
An in-depth overview of the fashion merchandising function and store operations management. Topics include planning, buying, and control of fashion goods; organizational structures; retail acquisition and expansion; developing a retail business plan; and utilizing entrepreneurial skills in retail settings. Lecture. Prerequisites FMRK 245 Trend Analysis, MATH 220 Business Math; MRKT 301 Principles of Marketing.

FMRK 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 chair. 120 hours. Prerequisite: Senior standing and FM 245; Twelve units upper-division FM/MR courses.

FMRK 299,399,499 Independent Study
1-3 units
Individual investigation in a field of special interest chosen by the student with the approval of the appropriate dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

Management (B.B.A.)
Robert L. Bjorklund, Ph.D., Associate Professor & Management Department Chair

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

Overview of the program
• People who plan, organize, coordinate, motivate, lead and communicate are providing necessary services that make our world work. Those people are known as managers, and when they perform those services both ethically and globally, great value has been added at all levels of our world-wide community. This is why we are here and why we strive to educate you to be a high quality leader and manager.

• Management majors learn skills in the various functions of business, such as accounting, finance, and marketing, but learn to use them globally and ethically through effective planning, organizing, leading, communicating, and motivating.

• Our management majors learn through the intellectual contributions and teaching skills of excellent faculty members, team experiences, management simulations and business internships. Our class sizes are small and our faculty members engage in close teacher/learner relationships with students both in and out of class.

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

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

Chair
Robert L. Bjorklund, Ph.D., Associate Professor, Area; Management and Business Strategy; B.S. Economics and Business, University of Sioux Falls, Sioux Falls, SD, M.S. in Business Administration and Ph.D. in Business Management, University of Massachusetts.

Full-time Faculty
Alexandra Saba, Assistant Professor, Area; Management and Organizational Behavior and Global Enterprise; BS, MA, Northern Arizona University, MC, Arizona State University, Licensed Psychologist.

Participating Adjunct Faculty
Svetlana Holt, Area; Organizational Behavior, Leadership, Strategic Decision-Making/Problem-Solving Groups, and Communications; BA, University of St. Petersburg, MBA, Woodbury University, Ed.D., Pepperdine University.

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

Adjunct Faculty
Armond Aghakhanian, Area; Management, Politics, and Organizational Leadership, BA, California State University Northridge, MBA, Woodbury University.

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

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

Michael Cook, Area; Quantitative Analysis, BS, University of LaVerne, MBA, Golden Gate University, Doctorate on Public Administration, University of LaVerne.

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

Paul Gilbert, Area; e-Business, BA, Washington and Jefferson College, MS, West Virginia University, Ph.D, University of Kentucky.
Judith Heineman, Area; Human Resources, BA, California State University, Los Angeles, MSHR, University of San Francisco.

Herb Hoviss, Area; Communications and Industrial Psychology, BS and MA, New York University.

Nancy Luna, Area; Organizational Leadership, BA, University of California, Los Angeles, MBA, Woodbury, Ed.D, Pepperdine University.

William Turk, Area; Management and Human Resources, BS & ME, California State University, Dominguez Hills.

M. E. Walker, Area; Real Estate and Entrepreneurship, BA, Indiana University, MA, University of Hawaii.

David Whitcomb, Area; Technology and Management, BSIE & MSIE, University of Southern California.

Michael Windsor, Area; Management Information Systems and Quantitative Methods, BS Accounting and BS Finance, California State University, Northridge, MBA, Woodbury University.

MISSION
The mission of the Department of Business & Management is to be recognized as a premier student-centered business management program. We want our students to become leaders who have ethical values, a global outlook, and effective communication skills. We facilitate their education in an environment that emphasizes technology, diversity, and collaboration.

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

MANAGEMENT MAJOR

<table>
<thead>
<tr>
<th>MANAGEMENT MAJOR CURRICULUM</th>
<th>Units</th>
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<tbody>
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<td>Concentration Core</td>
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<td>Concentration Options Courses</td>
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<td>Unrestricted electives</td>
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SUGGESTED SEQUENCE OF COURSES
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<tr>
<th><strong>SOPHOMORE YEAR</strong></th>
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<td>MGMT 366 Small Business Management</td>
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<td>MGMT 335 Managing Workplace Diversity</td>
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<td>MGMT 340 Social &amp; Political Environment of Business</td>
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<td>MGMT 490 Management Internship</td>
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<td>MGMT 461 Leadership Theory &amp; Practice</td>
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<td>MGMT 474 Project Management</td>
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<td>MGMT 465 International Management</td>
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**SENIOR YEAR**

**Fall Semester**
- MGMT 490 Management Internship: 3 credits
- MGMT 461 Leadership Theory & Practice: 3 credits
- MGMT 474 Project Management: 3 credits
- MGMT 460 Managing Change & Conflict: 3 credits
- Selected Additional Elective: 3 credits

**Spring Semester**
- MGMT 483 Business Policy & Strategy: 3 credits
- MGMT 465 International Management: 3 credits
- MGMT 3/4xx Management-7: 3 credits
- Selected Additional Elective: 3 credits
- Selected Additional Elective: 3 credits

**CURRICULUM MAP**

**CURRICULUM MAP FOR BBA IN MGMT (Revised August 14, 2009)**

<table>
<thead>
<tr>
<th>Importance Level</th>
<th>Introduced</th>
<th>Developed</th>
<th>Practiced</th>
<th>Mastered</th>
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<tr>
<td>High Importance</td>
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<tr>
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<tr>
<td>Low Importance</td>
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**Legend**:
- **INTRODUCED**: High Importance
- **DEVELOPED**: High Importance
- **PRACTICED**: High Importance
- **MASTERED**: High Importance

**Legend**:
- **INTRODUCED**: Moderate Importance
- **DEVELOPED**: Moderate Importance
- **PRACTICED**: Moderate Importance
- **MASTERED**: Moderate Importance

**Legend**:
- **INTRODUCED**: Low Importance
- **DEVELOPED**: Low Importance
- **PRACTICED**: Low Importance
- **MASTERED**: Low Importance
### UNIVERSITY PRINCIPLES

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

#### Management Major

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<th>Core</th>
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(In recommended order)

#### Academic Quality

*Take 3 of 4

#### LEARNING OUTCOMES

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<td>BBA 1: Demonstrate Communication Skills</td>
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<tr>
<td>BBA 2: Incorporate Ethical Perspectives in Decisions</td>
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<tr>
<td>BBA 3: Demonstrate Global Awareness</td>
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<tr>
<td>BBA 4: Develop and practice basic leadership skills</td>
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</table>
ASSESSMENT PROCESS
The Management & Business department has set out to assess the curriculum as follows:

The assessment of three important core courses is in progress. Data has been collected on MGMT 100, MGMT 461, and MGMT 483, and the analysis is in process. One or more of the Student Learning Outcomes (SLOs) will be evaluated for each course. Once the results are determined, necessary changes of direction will be set.

The assessment of three important courses in the Management Designated courses will begin in 2009-2010. The courses, MGMT 301, MGMT 340, and MGMT 460 will be looked at from the standpoint of course imbedded measures of student learning.

Overall curriculum reviews by specific SLOs will begin as follows: Communications skills and Ethical perspectives will be reviewed during the fall semester of 2009-2010. Measures of Global awareness and Leadership skills will be reviewed in the spring semester of 2009-2010. Following that one year period, courses and SLOs will be reviewed on a rotating basis.

It is our intention to make changes and corrections along the way.

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

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

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

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

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

COMPUTER LITERACY REQUIREMENTS

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

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS

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

COURSES

MGMT 100 – Fundamentals of Business Entrepreneurship  3 Units
This course allows students to discover how a business works and how it impacts society. Business is studied as an integral part of a total social, political and economic environment in all its various functional areas: accounting, finance, management, marketing, human relations, and how these interact. It explores how entrepreneurs find, screen, and evaluate ideas for new business opportunities. A key part of the course focuses on student teams' development of a business plan for a new venture.
Prerequisites: None.

MGMT 110 – Legal Environment of Business  3 Units
The course prepares students to make viable decisions with in the legal and ethical framework. Subjects include the nature of law and legal process; business and the regulatory environment; administrative law of contracts and torts; statutory and common law, antitrust, partnerships and corporations, environment law, consumer protection and employment
law.
Prerequisite: MGMT 100, Fundamentals of Business Entrepreneurship and WRIT 111, Academic Writing I.

MGMT 301 - Organizational Communication  3 Units
The practice of written and oral skills as applied to human relations in an organizational setting. Emphasis is on the principles of effective listening, perceptual processes in communications, including an awareness of current issues such as the role of electronic media and communication processes within an organization. Prerequisites: COMM 120, Public Speaking and WRIT 112, Academic Writing II.

MGMT 320 - Organizational Behavior  3 Units
Examination of group and individual behavior models, motivation, communication, leadership, conflict and power, organizational structure and development, job design, and performance evaluation. Discussion of the behavioral aspect of current issues confronting organizations. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior or the equivalent.

MGMT 326: Management and Organizational Behavior (New)  3 Units
This course is a comprehensive overview of the management process and organizational behavior. The focus of the course is on understanding and managing human behavior in organizations. Topics include: fundamentals of planning, organizing; organizational culture and leadership; motivation; communication, managing across cultures; ethics and social responsibility; human resource management and development; interpersonal skills; teamwork and group dynamics; diversity; power and politics; authority and influence; managing change and conflict. High level of participation is garnered through the use of cases, simulations, discussion, and the class itself is viewed as a virtual organization. Prerequisites: MGMT 100, Fundamentals of Business Entrepreneurship and WRIT 112, Academic Writing II.

MGMT 327 - Human Resources Management  3 Units
Basic principles underlying formulation and administration of human resource management, such as recruitment, selection, orientation, training, development, compensation, benefits, safety and health. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior.

MGMT 330 - Managerial Persuasion  3 Units
This course provides an understanding of the theory and processes of bargaining, persuading and negotiation in organizational settings. Students develop skills through extensive case analyses, role playing and simulations. Designed for the broad spectrum of bargaining problems typically encountered in business. Lecture. Prerequisites: MGMT 301, Organizational Communications and MGMT 326, Management and Organizational Behavior.

MGMT 335 - Managing Workplace Diversity  3 Units
This course familiarizes students with the implications of the increasing workplace diversity in the United States. It explores the complex interplay of ethnic, racial, gender, and other forms of diversity in organizations and its implications for decision making and organizational change. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior, and Junior Standing.
MGMT 340 - Social & Political Environment of Business 3 Units
This course is designed to explore the relationship between business and government in the United States. Through this course, the influence of environmental forces on business institutions and the impact of corporations on their environment will be studied. A central theme will be how business-society interaction changes the way companies are managed. Topics include business ethics, social responsibility, environmental policy, regulation, consumerism, affirmative action, politics, and current trends in organizational structures. Lecture. MGMT 326, Management and Organizational Behavior.

MGMT 345 - Global Enterprise 3 Units
An introduction to international business, including a review of those aspects of international economics, finance and trade affecting international business decisions and operations. Topics include multinational enterprises, legal, political and socio-cultural considerations and a survey of managerial solutions for recent and future trends in international business. Lecture. Prerequisites: MGMT 100, Fundamentals of Business Enterprise, ECON 203, Macroeconomics and ECON 204, Microeconomics.

MGMT 350 - Business Ethics 3 Units
This course explores the process of ethical decision-making in organizations. It emphasizes the development and application of moral concepts in the resolution of ethical dilemmas faced by managers and entrepreneurs and addresses the issue of social responsibility in worldwide capitalist economic system. Lecture. Prerequisites: MGMT 110, Legal Environment of Business and PHIL 201, Introduction to Philosophy or PHIL 210 Ethical Systems, and WRIT 212, Academic Writing II.

MGMT 360 - Fundamentals of Entrepreneurship 3 Units
This course provides an overview of the basic principles and processes of entrepreneurship. The entire entrepreneurial process is investigated, including conceptualizing, identifying and quantifying opportunities, and examining tax and legal considerations. Topics include start-up opportunity analysis/assessment, self-appraisal of entrepreneurial characteristics and leadership potential, the business plan, financing and raising capital, building and leading an effective organization. Lecture. Prerequisite: MGMT 100, Introduction to Business.

MGMT 364 Family Business Management 3 Units
This course focuses on the challenges and opportunities of managing the interests of two distinct yet overlapping institutions: the firm and the family. Key topics include understanding the uniqueness of family business in terms of culture, stages of evolution, career planning, business ownership, family structure, sibling rivalry, insurance and legal issues, and organizational issues such as succession and estate planning. Real world family cases are examined in depth and local family business owners serve as invited speakers. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior.

MGMT 366 - Small Business Management 3 Units
Practical solutions to common problems and decisions facing the small business manager. Topics include raising capital, organization, record keeping and accounting, personnel management, inventory control, marketing and sales, and taxes. Lecture. Prerequisite: ACCT 205, Principles of Accounting I.

MGMT 367 - New Venture Creation 3 Units
This course focuses on the pre-start-up, start-up, and early growth of business ventures. Subject matter of the course is organized around the following themes: seeking and evaluating opportunities for new ventures, leveraging resources to convert those opportunities into viable businesses, and developing appropriate entry and exit strategies. Taking an applied
approach, each student interviews a local entrepreneur and develops a detailed business plan for a new venture that they believe in and the one that has the potential to impress a prospective investor. Lecture. Prerequisite: MGMT 360, Fundamentals of Entrepreneurship.

MGMT 374 - Production and Operations Management 3 Units
Principles and techniques in industrial management. Topics include risk and forecasting, financing, production research and development, production planning, quality and materials control, and budgetary control as factors in management. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior.

MGMT 375 - International Field Experience 3 Units
Designed to give students interested in international business the opportunity to travel internationally in order to observe and analyze, first-hand, aspects of the global business environment. Prerequisites: Approval by the instructor and payment of deposit.

MGMT 400: Operations Methods in Value Chain Management 3 Units
Value Chain Management looks at the entire stream of value-adding units and activities in an organization. The categories include the primary line management activities from inbound logistics, production, marketing and sales, outbound services, and return actions. It also includes staff functions such as HR, infrastructure concerns, development, and purchasing. The course focuses on the quantitative techniques utilized by managers in these areas for problem-solving and decision-making in business, including areas such as linear programming models, inventory and production models, decision making and project scheduling under certainty and uncertainty, transportation and trans-shipment techniques, decision tree construction and analysis, and PERT-CPM. Prerequisite: MGMT 326, Management and Organizational Behavior, MATH 220: Business Mathematics, MATH 226: Business Statistics, and MG 336 Management Information Systems.

MGMT 420 - Compensation and Benefits Management 3 Units

MGMT 460 - Managing Change and Conflict 3 Units
A theoretical foundation for the change process with practice in the application of concepts to genuine situations through the case-study method and simulations. Study of the dynamics of change in individuals, groups and organizations, focusing on theory, research and current practices in facilitating the change process. Study of conflict versus confrontation; development of skills needed to plan and augment change. Testing of theories learned through group and individual projects such as role-playing, interviewing, real-life change incidents and the group decision process. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior.

MGMT 461 - Leadership Theory and Practice 3 Units
An examination of current theory in the burgeoning field of leadership studies. Leadership skills and their place in human resources management. Ideas of self-
awareness, understanding the role of the leader, sensitivity to individuals and groups. The significance and implementation of vision statements; a study of inspiration versus domination; motivation versus manipulation. Creation of positive self-image and group identity. Lecture, case study, experiential exercises and group process. Lecture. Prerequisite: MGMT 326, Management and Organizational Behavior.

MGMT 465 - International Management 3 Units
Identification, analysis and resolution of managerial issues of organization and policy for global managers, both here and abroad. Emphasis is placed on the special problems of adaptation to different sociological, cultural, legal, political and economic forces. Lecture. Prerequisite: MGMT 345, Global Enterprise.

MGMT 470 - Topics in Management 3 Units
Topics focus on current issues in management. Lecture. Prerequisites: MGMT 326, Management and Organizational Behavior, and Junior standing.

MGMT 474: Project Management 3 Units
This course examines characteristics, problems, techniques and methods of Project Management. Projects are typically short term and high tempo in nature and must be conducted within cost, scope, and time constraints. The course provides conceptual and concrete operational tools for projects and decision-making in organizations using Program Evaluation and Review Techniques ("PERT"), Critical Path Method ("CPM"), and MS Project Systems. Students will study project management textbooks, learn project management software, and analyze project management problems and cases. Prerequisites: MGMT 336, Management and Organizational Behavior and MGMT 374, Project Management (can be taken in tandem).

MG 483 - Business Policy and Strategy 3 Units
This course is the "capstone" course for business majors. It provides an opportunity to integrate previous studies in the functional areas of marketing, finance, accounting, production, and management. Organizations are analyzed with respect to the effectiveness and appropriateness of strategies and goals in each of the functional areas and the synergies of the functional areas for achieving optimal results consistent with their respective missions. The major topics covered include: competitive analysis, the strategic management process, the role of the chief executive officer, strategy formulation and decision making, and strategy implementation. Lecture. Prerequisites: Senior standing and at least having completed 9 BBA core courses, and most major designated courses. Note: A minimum grade of C or better in this course is required to graduate.

MGMT 490 - Management Internship 3 Units
Practical experience in management. On-the-job experience is complemented by an academic requirement and periodic meetings with Internship Coordinator. Student is required to complete a contract in advance of registration, perform at least 120 hours in the internship and submit an application, weekly reports, mid-term and end-of-term evaluations by the student and the supervisor, and a minimum ten page report of the experience. Prerequisite: Management major with senior standing and contract approved by the Internship Coordinator and/or the Management Department chair.

MGMT 299, 399, & 499 - Independent Study 3 Units
Individual investigation in a field of special interest chosen by the student and approved by the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Contract approved by the dean.

Marketing (B.B.A.)
Karen Kaigler-Walker Ph.D., Assistant Dean School of Business

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

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

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

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

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

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

Chair
Karen Kaigler-Walker, Professor, Marketing, Psychology
B.S. M.S., Texas Tech University; MAT, Fuller Theological Seminary; Ph.D., The Ohio State University.
**Full-time Faculty**

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

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

**Participating Adjunct Faculty**

Emily Davis, Participating Adjunct Professor, Marketing  
B.A. University of California, Los Angeles; MBA, Woodbury University;  

**Adjunct Faculty**

Paul Gilbert, Adjunct Professor of Marketing  
B.A., Washington and Jefferson College; M.S., West Virginia University  

Virginia Green, Adjunct Professor of Marketing  
B.A. East Stroudsburg University; M.A. New York University; M.A. New York University; MBA New York University of Technology; Ph.D. Capella University  

**MISSION**

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

**STUDENT LEARNING OUTCOMES**

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

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

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

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

3. Key Learning Goal (global perspective): to exhibit an global awareness in our graduates’ professional decision making in the field of marketing.

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

4. Key learning Goal (marketing principles): to apply the underlying principles of marketing when making business decisions.

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

CURRICULUM SUMMARY

SUGGESTED SEQUENCE OF COURSES

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<th>FIRST YEAR</th>
<th>UNITS</th>
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<td>Academic Writing I</td>
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**SECOND YEAR**

**Fall Semester**

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<th>Credits</th>
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<tr>
<td>ACCT</td>
<td>205 Principles of Accounting I</td>
<td>3</td>
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<td>MATH</td>
<td>226 Business Statistics</td>
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<tr>
<td>ECON</td>
<td>203 Macroeconomics</td>
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<tr>
<td>PHYS</td>
<td>2__ Physical science</td>
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<td>-</td>
<td>___ Humanities or IS 1__ core</td>
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**Spring Semester**

<table>
<thead>
<tr>
<th>Course</th>
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<tr>
<td>MRKT</td>
<td>301 Principles of Marketing</td>
<td>3</td>
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<tr>
<td>ACCT</td>
<td>206 Principles of Accounting II</td>
<td>3</td>
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<td>ECON</td>
<td>204 Microeconomics</td>
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**THIRD YEAR**

**Fall Semester**

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<th>Course</th>
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<tr>
<td>MRKT</td>
<td>310 Consumer Behavior</td>
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<tr>
<td>MRKT</td>
<td>3/4 __ Marketing Elective</td>
<td>3</td>
</tr>
<tr>
<td>MGMT</td>
<td>326 Management &amp; Org. Behavior</td>
<td>3</td>
</tr>
<tr>
<td>__</td>
<td>3__ Social Science</td>
<td>3</td>
</tr>
<tr>
<td>__</td>
<td>___ Unrestricted Elective</td>
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**Spring Semester**

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<tr>
<td>MGMT</td>
<td>336 MIS Data &amp; e-Commerce</td>
<td>3</td>
</tr>
<tr>
<td>MRKT</td>
<td>3/4 __ Marketing Elective</td>
<td>3</td>
</tr>
<tr>
<td>MGMT</td>
<td>350 Business Ethics</td>
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<td>__</td>
<td>3__ General Education Elective</td>
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<td>__</td>
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**FOURTH YEAR**

**Fall Semester**

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<tr>
<th>Course</th>
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<tr>
<td>MGMT</td>
<td>400 Operations Management</td>
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<tr>
<td>MRKT</td>
<td>3/4__ Marketing elective</td>
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</table>
MRKT 3/4__ Marketing elective 3
MGMT 461 Leadership Theory & Practice 3
FINA 360 Financial Management 3
— — General education elective 3

Spring Semester
MRKT 455 Marketing Research & Analysis 3
MRKT 490 Marketing Internship 3
MGMT 483 Business Policies & Strategy 3
— 3__ General education elective 3
— Elective 3

Upper division Marketing elective courses. Select four from the following:

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

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

Select sufficient courses to complete the 15 unit minor

MRKT 312 Public Relations 3
MRKT 321 Advertising and Promotion 3
MRKT 325 Retail Marketing 3
MRKT 341 Marketing on the Internet 3
MRKT 350 Direct Marketing 3
MRKT 420 International Marketing 3
MRKT 441 Sales Management 3
MRKT 451 Strategic Marketing 3
MRKT 455 Marketing Research 3
MRKT 470 Topics (subject to pre-requisites) 3
Minimum unit requirement 15

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

**CURRICULAR MAP**

**Department of Marketing**

<table>
<thead>
<tr>
<th>UNIVERSITY PRINCIPLES</th>
<th>1 Innovation &amp; Creativity</th>
<th>2 Communication</th>
<th>3 Transdisciplinary</th>
<th>4 Social Responsibility</th>
<th>5 The Integrated Student</th>
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<td>INTRODUCED</td>
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### MAJOR COURSES

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<tr>
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<td>MR COURSES</td>
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<td>Total In Major</td>
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(In recommended order)

### Academic Quality

### LEARNING OUTCOMES

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<thead>
<tr>
<th>UNIVERSITY PRINCIPLES</th>
<th>MGMT 100 Fundamentals of Business Enterprise</th>
<th>2</th>
<th>2</th>
<th>2, 4</th>
<th>2</th>
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<tr>
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<td>1</td>
<td>1</td>
<td>1</td>
<td>D</td>
<td>D</td>
<td>D</td>
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<tr>
<td>BBA 2</td>
<td>Incorporate Ethical Perspectives in Decisions</td>
<td>4</td>
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<td>I I I I D D M * D D D D D P</td>
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<td>BBA 3</td>
<td>Demonstrate Global Awareness</td>
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<td>I I I D D M * D D D D D P</td>
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<tr>
<td>BBA 4</td>
<td>Develop and Practice Basic Leadership Skills</td>
<td>2-5</td>
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<td>I I I D M P</td>
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<tr>
<td>MRKT 1</td>
<td>Develop Understanding of Function of Marketing</td>
<td>1-2-3, 4, 5</td>
<td></td>
<td>I D * M M</td>
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<tr>
<td>MRKT 2</td>
<td>Develop and Practice Marketing Tools and Skills</td>
<td>1-2-5</td>
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<td>P D * P P</td>
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</table>

*Will vary as to course content.*
ASSESSMENT PROCESS
Each of the department key learning goals will be assessed on a rotating basis, with at least two cycles being completed by 2011-12.

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

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

RESULTS OF LEARNING
MR graduates are accepted into MBA and other graduate programs and find positions in marketing.

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

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

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

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

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS
Students must be able to access and use a computer for every marketing course. Although the University maintains computer labs for this purpose, it is strongly advised that each student own a notebook.
MINOR REQUIREMENTS
Although a minor is not required, students are encouraged to minor in an area that will support the marketing degree in the area of greatest interest to the student. Suggested minors that are especially useful to marketers: Psychology, Graphic Design, and Communications.

COURSES
MARKETING COURSES
MRKT 301 Principles of Marketing
3 units This course is designed to introduce students to the fundamentals of marketing. Through this course, the foundations of marketing will be explored, the users of marketing will be identified, the role of marketing in the organization will be examined, marketing objectives, tools and resources will be assessed, and components of strong marketing strategy will be evaluated. Lecture. Prerequisite: MGMT 100, Introduction to Business or FMRK 100, Introduction to Fashion Business plus 40 hours credit.

MR 310 Consumer Behavior
3 units The nature and dynamics of consumer markets and their significance to the marketing executive. The concepts and constructs employed to identify and measure market segments and analysis of behavioral patterns of these segments as a basis for marketing strategy. Lecture. Prerequisites: MRKT 301, Principles of Marketing and MATH 226, Business Statistics.

MRKT 312 Public Relations
3 units Examines the theories and techniques involved in creating and implementing programs intended to influence public opinion and behavior. Includes analysis of case histories and examination of success and failure factors. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 321 Advertising and Promotion Management
3 units Examines the functions, institutions, terminology, theories, and techniques of advertising, sales promotion, personal selling, and publicity as strategic tools of marketing. Case histories of promotional strategy are reviewed and examined. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 325 Retailing Marketing Management
3 units The functions and institutions of retailing within the framework of managerial decision-making. Topics include location, buying, merchandise management, pricing, and promotion. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 341 Marketing on the Internet
3 units This course examines marketing on the Internet from both the consumers’ and the marketers’ perspectives. Issues covered include privacy and security of personal information, business to business marketing, how the principles of marketing relate to users of the Internet. The emphasis is on understanding the impact that the Internet and technology has had on business and marketing in general and electronic businesses in particular. Class activities include lecture, discussion, and online exploration of Internet sites. Lecture. Prerequisites: MRKT 301, Principles of Marketing.

MRKT 342 Media Marketing
3 units This is a survey of the marketing process and its role in media. The concepts of marketing strategy, advertising management, sales promotion, public relations, marketing research, consumer behavior and brand management are applied to topics including: theme parks and destinations, home video, television, film, and media. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 360 International Marketing
3 units The strategic implications of international marketing. Identifies and analyzes the underlying factors of international market environments and the forces which cause people in different cultural contexts to accept or reject new products. Attention is given to demand, product, policies, market channels, pricing, and the development and control of marketing programs. Prerequisite: MRKT 301 Principles of Marketing.

MRKT 420 Industrial Marketing
3 units This course views the nature of the industrial market, organizational buying behavior, analysis of customer procurement strategy, sales force management and key-account selling strategy. This course deals with a variety of problem areas including marketing in mature markets and high technology products. Lecture. Prerequisites: MRKT 301, Principles of Marketing and MRKT 310, Consumer Behavior.

MRKT 430 Service and Non-Business Marketing
3 units An overview of the unique problems and strategies involved in marketing services and non-businesses in order to develop useful marketing frameworks to help students address these issues. This course is designed for students who plan to be managers in non-business and service industries and providers of professional services (including consulting.) Lecture. Prerequisites: MRKT 301, Principles of Marketing and MRKT 310, Consumer Behavior.

MRKT 441 Sales Management
3 units Operation and decisions associated with organizing, training and managing the sales force; sales forecasting; sales analysis and allocation of sales effort; pricing policies. Lecture. Prerequisite: MRKT 301, Principles of Marketing.

MRKT 451 Strategic Marketing
3 units Integrates marketing policy and strategy by working in teams to conceive, research, develop and present a marketing plan for a project or service. This course will be conducted in cooperation with an organization under the supervision of the course instructor. Lecture. Prerequisites: Senior standing; MRKT 310, Consumer Behavior.

MRKT 455 Market Research and Analysis
3 units Research as an aid to decision-making. Planning the research approach, developing and testing questionnaires, sampling, and processing and interpreting data. Making appropriate recommendations for marketing action. Computer assignments and laboratory fee required. Lecture. Prerequisites: MRKT 301, Principles of Marketing; MRKT 310, Consumer Behavior; MATH 226, Business Statistics

MRKT 370, 470 Topics in Marketing
3 units Topics focus on current issues in marketing. Lecture. Prerequisites: MRKT 301, Principles of Marketing and Junior standing.

MRKT 490 Internship
3 units A practical, on-the-job experience in mid- or upper-level marketing environment. Work experience (120 hours) is complemented by academic requirements including weekly reports and a research paper/project. Prerequisite: Senior standing and MR 310.

MRKT 299, 399, 499 Independent Study
1-3 units Individual investigation in a field of special interest chosen by the student and approved by the appropriate dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

Organizational Leadership (B.A.)
Paul W. Decker, S.T.M., Coordinator

In partnership with the Los Angeles County Sheriff’s Department, Woodbury University offers a Bachelor of Arts degree in Organizational Leadership (BOL).

Organizational Leadership is a recognized degree for those interested in management and leadership positions in the public or private sectors. The major focuses on an understanding of human behavior both in general and within organizations, principles of effective leadership, organizational structure and communication, ethical behavior and decision-making principles, communication processes, and principles of effective management.

The Los Angeles County Department of Human Resources recognizes the degree as applicable for promotion. Employees of Los Angeles County are eligible for this degree program. An Associate’s degree of Science or Art or the equivalent is required for the program. In addition to the Associate’s degree, all students must complete coursework required by the University in basic skills and general education. Students are required to complete prerequisite courses to courses in the curriculum.

Overview of the Program

• Why learn organization leadership?

In this day and age successful organizations seek individuals equipped not only with effective managerial skills but also individuals who exhibit good leadership skills in the workplace. The BOL program is committed to providing quality, adult education in a practical learning environment. The heart of this educational approach rests on belief in the capacity of adult learners to engage in creative, analytic, and critical reasoning and to experience academic, professional, and personal growth. This belief affirms the capacity of adult students to join practice with theory and bring to the classroom valuable experience that enhances learning and forms effective leaders.

• What do students learn?

The program is designed to provide you with both the theoretical underpinnings and the practical applications that can make an immediate difference in your life. The degree focuses on an understanding of human behavior both in general and within organizations, principles of effective leadership, organizational structure and communication, ethical behavior and decision-making principles, communication processes, and principles of effective management.

• How do student learn?
The program utilizes an intensive, interactive learning environment that seeks to mirror the working environment with its myriad of practical concerns and considerations. More importantly, this intensive format strives to meet the needs and challenges of the working adult professional through sound pedagogical methods. It is student-focused, attractive to a wide variety of working professionals and industries. It provides flexible scheduling and can be completed in less than two years by full-time working adults through a variety of scheduling options. It uses a modularized curriculum supported by the use of ten course modules that outline outcomes and objectives. They have faculty practitioners who are proven, practicing professionals who bring blend solid theoretical underpinnings with "real" world experience to the course curriculum. And it provides a very interactive classroom format with collaborative learning, student presentations, and team projects supporting the small, seminar-like classes.

- What are the results of the study of organizational leadership?

Our hope is that you will leave every class with at least one idea or practical detail that you can put to work the very next day. Further we hope that, as you learn more about leadership theory and practice, you will learn even more about yourself.

The Los Angeles County Department of Human Resources recognizes the degree as applicable for promotion.

Faculty
Faculty members of the Bachelor of Arts in Organizational Leadership are degreed practitioners who the theoretical underpinnings of the subjects blended with the practical applications necessary in an ever-changing world.

Full-time faculty
Yael Hellman, Assistant Professor, Organizational Leadership
B.A., California State University, Northridge; MA, Hahnemann University, Philadelphia; Ed.D., Pepperdine University.

Adjunct Faculty
Mary J. Alvord, B.A., California State University, Northridge; M.A., Organizational Leadership, Woodbury University.
Phyllis Cremer, B.A., California Baptist College; M.Ed., University of San Diego; Ed.D., University of LaVerne.
Susan M. Georgino, B.A., California State University, Los Angeles; M.A., Mt. St. Mary's College; M.S., Public Administration.
Murray Johannsen, B.S., University of Iowa; MBA, University of Iowa; M.A., Harvard University.
Michelle Lipton, B.S., California State University, Northridge; JD, Pepperdine University School of Law
Jerry McCarty, Adjunct Professor, Accounting B.A., Walsh College; MBA, Woodbury University.
Laura McNamire B.A., University of Texas; M.A., Southern Methodist University; J.D., Pepperdine University.
Honorine Misner, B.A., Rutgers; M.A., Emerson College

Mark Relyea, B.S., California State College, Los Angeles; M.A., Organizational Leadership, Woodbury University.

Mission
In the spirit of a learning organization and congruent with the University’s values, the Master of Arts in Organizational Leadership Degree Program facilitates the growth of students’ educational and personal awareness as well as creates professional renewal through a comprehensive program that strives to meet individual, organizational, and community needs.

Student Learning Outcomes

• Students will demonstrate an in-depth understanding of organizational processes and organizational behaviors.

• Students will demonstrate critical, analytical, and synthetic thinking.

• Students will write, speak, and present effectively, using multiple forms of expression, such as logical, statistical, and visual.

• Students will engage others actively and effectively in participating and leading, which means engagement in learning and in the democratic process, demonstrating and leading others or themselves in socially responsible action in one’s communities

• Students will be prepared to continue to fulfill civic and social responsibilities.

• Students will demonstrate self-awareness and effective relationship between themselves and others, in the context of a culturally, ethnically, globally diverse environment.

CURRICULUM SUMMARY

ORGANIZATIONAL LEADERSHIP MAJOR CURRICULUM

<table>
<thead>
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<th>Leading to the Bachelor of Arts Degree</th>
<th>Units</th>
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<td>Upper Division General Education Courses (Quant I &amp; II)</td>
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<tr>
<td>Transfer Credits (Associate’s degree or equivalent)</td>
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SUGGESTED SEQUENCE OF COURSES
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<td>ORGL 300</td>
<td>Leadership Theory and Practice I</td>
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<td>ORGL 302</td>
<td>Critical Analysis and Decision Making</td>
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<td>ORGL 303</td>
<td>Leadership and Social Responsibility</td>
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<td>Organizational Structure: Private and Public Sectors</td>
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<td>ORGL 305</td>
<td>Personnel Development and Organizational Culture</td>
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<td>Diversity and Organizational Culture</td>
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<td>Leadership and Interpersonal Communication</td>
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<td>Leadership and Organizational Psychology</td>
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<td>ORGL 311</td>
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### CURRICULUM MAP

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<td>ORGL 304</td>
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Part 1: Analyzing current structure
Part 2: Leading or promoting change
ASSESSMENT PROCESS
The undergraduate Organizational Leadership Program has developed the following assessment process:

Year 1 - Compare results of the Benchmarking assignment from the student's first course - ORGL 300 - with student work from the last course - ORGL 401 -Capstone.

Year 2 - Compare results from first three courses (ORGL 300-302) to assess the progression from Introduced through Developed for selected learning outcomes through assessment of course products/portfolios.

Year 3 - Compare results from courses - ORGL 303-306 - to assess the progression from Introduced through Mastery for selected learning outcomes through assessment of course products/portfolios.

Year 4 - Compare results from the courses - ORGL 309-314 - to assess the progression from Introduced through Mastery for selected learning outcomes through assessment of course products/portfolios.

ACADEMIC STANDARDS
Like all Woodbury students in accredited undergraduate programs of study, students must maintain a grade point average of 2.0 or higher to remain eligible for continuing their studies.

SPECIAL LEARNING REQUIREMENTS
Intensive Degree Program students are expected to attend every class meeting. Because of the pace of the intensive format, absence from a single class meeting causes students to miss a substantial portion of class content and participation.

COMPUTER LITERACY REQUIREMENTS
Graduates of the Organizational Leadership program need to be literate in the current electronic media of communication and fundamental software required to function as a leader in an organizational environment. It specifically requires of its students skills in word processing, presentation software, and internet. These skills are well developed across the curriculum: virtually every course requires utilization of those skills. Students acquire proficiency in spreadsheets, as demonstrated by their successfully completing the required courses ORGL 312 and 313, or the equivalent in transfer credit.

STUDENT COMPUTER REQUIREMENTS
Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

Recommended Hardware: -PC, laptop or desktop, 1600 MHz (1.36 GHz) or better; SPSS.

Required Software: Recent versions of M.S. Windows and M.S. Office.

COURSES

ORGL 300 Leadership Theory and Practice I
This course examines past theory in the field of leadership studies covering the history, philosophy, theories, and concepts of leadership. It will provide the students with the foundations of leadership and students will differentiate between the role of the manager and the leader. Lecture, case study, experiential exercises and group processes.

**ORGL 301 Leadership Theory and Practice II**

This course examines current theory in the burgeoning field of leadership studies. It includes practical application of leadership skills and their place in supervising and leading others. Also covered are ideas of self awareness, understanding the role of leader, leadership styles, and the significance and implementation of vision statements. Lecture, case study, experiential exercises and group processes.

**ORGL 302 Critical Analysis and Decision Making**

This course emphasizes both policy analysis and policy development. Based on the development of empirical data, the student utilizes both a deductive and inductive decision making process for problem analysis. Lecture, case study, experiential exercises and group processes.

**ORGL 303 Leadership and Social Responsibility**

This course centers on a variety of moral dilemmas that prevail in societies and organizations. Students gain a deep understanding of the complexity of such moral dilemmas through critical analysis and application of ethical principles. Lecture, case study, experiential exercises and group processes.

**ORGL 304 Organizational Structure: Private and Public Sectors**

Emphasis is on organizational structure from a sociological point of view. The categories of learning include: diversity and common elements of organizational structure; rational, natural, and open systems perspectives. Course also covers in depth study of emerging issues and problems in public service employment. Students will identify and define the role of personnel administration within public sector, review objectives and processes of mobilizing and managing human resources for governmental services and study conflict resolution and problem solving collective bargaining. Lecture, case study, experiential exercises and group processes.

**ORGL 305 Personnel Development and Organizational Culture**

This course covers the basic principles underlying formulation and administration of human resource management such as recruitment, selection, orientation, training, development, compensation, benefits, and salary. Upon understanding managing human resources, focus becomes primarily on more critical and social meanings associated with the development of human resources. Course topics include internal and external organizational influences upon individual morale, motivation, satisfaction, and performance. Lecture, case study, experiential exercises and group processes.

**ORGL 306 Diversity and Organizational Culture**

This course is designed to provide students with conceptual models and successful examples for exercising leadership in a diverse culture. The goal of the course is to develop organizational leadership that aims to transform the workplace through global awareness and enhancement of human potential. Lecture, case study, experiential exercises and group processes.

**ORGL 307 Leadership and Organizational Communication**

Equips students with a broad scope of organizational communication theories on which they can build effective internal/external communication strategies. Course focus is on organizational communication channels and networks. Also includes dyadic, small group, formal and informal communication as well as the relationship of communication to
organizational satisfaction and effectiveness and how communication differs in leader-member exchange and mass-communication. Lecture, case study, experiential exercises and group processes.

**ORGL 308 Leadership and Interpersonal Communication**

Interpersonal aspects of leadership communications will be studied. This course explores concepts and develops related skills that define communication in a variety of face to face contexts. Topics include models of communication, language and meaning, verbal and nonverbal communication, interpersonal communication, small group communication, perception, conflict, and establishing positive human relationships via communication. Lecture, case study, experiential exercises and group processes.

**ORGL 309 Leadership and Organizational Psychology**

This course provides an overview of leadership and employee behavior in the workplace and a broader study of organizational psychology. Topics include cultural issues involved in the development of organizations and the structure of these organizations, the efficacy of various organizational structures on productivity, the well being of employees, and organizational structure and culture as a reflection of values and norms. Lecture, case study, experiential exercises and group processes.

**ORGL 310 Leading Organizational Change**

Students study the leader's role in organizational change, creating and preventing change as well as determining the organizations readiness for change. Students explore the reasons for resistance to change and strategies for coping with resistance. Lecture, case study, experiential exercises and group processes.

**ORGL 311 Managing Conflict and Labor Relations**

The success of leaders often rests on their ability to manage conflict and build sustainable coalitions. Leaders must be able to strategically analyze complex multiparty negotiation and conflict situations. They need self-awareness and skills to manage crisis and to facilitate consensus while protecting and advancing their own interests and objectives. This course will apply analytical tools and concepts from the fields of negotiation and conflict management. Lecture, case study, experiential exercises and group processes.

**ORGL 312 Quantitative Methods I**

Focusing on the pursuit of truth, this course gives a comprehensive perspective focusing on selecting appropriate data analysis techniques for research and evaluation designs. Emphasis is on self-understanding in the context of research and the appropriate use of various methodologies. The practical logic and applications of the statistics used for research designs are presented. Both descriptive and inferential statistics (parametric and non-parametric) are covered. Lecture, case study, experiential exercises and group processes.

**ORGL 313 Quantitative Methods II**

The focus of this course is on formulation of research problems, development of interviewing skills, including data collection and recording, establishing field relations and tactics, transcribing data, analyzing data, and writing research reports. This course addresses the fundamentals of participant observation and interviewing. Students conceptualize their own research design and become more knowledgeable consumers of extant literature. Lecture, case study, experiential exercises and group processes.

**ORGL 314 Strategic Planning and Assessment**

Major areas covered include those that will assist the student to: guide and direct the development of long range comprehensive strategic plan, including the documentation of the plan, guiding, and implementing the plan as well as on-going assessment of the success of the plan. Lecture, case study, experiential exercises and group processes.
ORGL 401        Capstone in Organizational Leadership

This course builds on the leadership concepts contained in previous courses and provides the opportunity to synthesize all prior learning in leadership and related coursework and experiences, professional and personal. It enables students to expand their thinking outside the present concepts and explore the arena of leadership as it will impact and apply in the future to the individual, the group, the organization, and an industry. Lecture, case study, experiential exercises and group processes.
School of Media, Culture & Design
Edward M. Clift, M.F.A., Ph.D., Dean of the School

The School of Media, Culture & Design offers challenging degree paths that cultivate the particular talents of each student and nurtures their growth as innovative professionals able to impact the global society. We currently offer rigorous education in the fields of Animation, Communication, Fashion Design, Graphic Design, Interior Architecture and Psychology. Students are encouraged to explore the areas between and around these disciplines and to foster the personal vision, intelligence, and talent needed to succeed.

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

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

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

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

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

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

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

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

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

Chair
Carolee Toon, Professor, Interior Architecture
Participating Adjunct Faculty
Olivia Booth, Adjunct Professor, Design Foundation
B.A., B.F.A., Cornell University, M.F.A., Art Center College of Design

Adjunct Faculty
Carol Bishop, Adjunct Professor, Design Foundation
B.S., M.A. Northern Illinois University, Ph.D., The Union Institute

Cathy Lightfoot, Adjunct Professor, Design Foundation
B.F.A., Cooper Union, New York, M.F.A., California Institute of the Arts

Patrick Nickell, Adjunct Professor, Design Foundation
B.A. Linfield College, McMinnville, Oregon, M.F.A., Claremont Graduate School, Claremont, California

Doug Post, Adjunct Professor, Design Foundation
Animation, B.F.A., Colorado State University, M.F.A., Academy of Art College, San Francisco

Keith Walsh, Adjunct Professor, Design Foundation

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

Design Foundation Courses

FOUN 101 Beginning Drawing 3 units
A fundamental course in freehand drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Emphasis is on line, tone, spatial values and relationships, perspective, scale, and composition. Studio. Prerequisite: none.

FOUN 102 Design & Color Elements 1 3 units
A practical and theoretical study of the formal elements and principles of design. Formal and relational properties of line, shape, form, value, and texture are studied. Studio exercises using various media explore concepts of balance, harmony, repetition, rhythm, scale, proportion, time and motion in 2-dimensional and 3-dimensional organizations. Studio. Prerequisite: none.
FOUN 103 Design & Color Elements 2 3 units
An introduction to the history, perception and application of color. Properties and effects of color relationships are studied with an emphasis on color selection and use, color psychology and the effects of color in space and light conditions. Studio. Prerequisite: FOUN 102, Design Elements recommended.

FOUN 104 Drawing & Composition 3 units
Builds on the basic skills and knowledge gained in FO 101 Beginning Drawing. Two and three-dimensional representations of objects and space are explored for their spatial context and expressive form. Emphasis is on developing individual concepts, sketch techniques and compositional methods that can effectively process, and communicate visual ideas. Traditional media of pencil, ink, and charcoal are expanded to include marker pens and water-based media adaptable to sketch techniques and alternate surfaces to work on. The work of professional artists and designers is studied in order to appreciate the potential of sketch techniques and drawing skills in art and design processes. Studio. Prerequisite: FOUN 101 Beginning Drawing

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

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

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

Assessment
Student Assessment
Emphasis is on in-studio design development with the instructor giving each student individual assistance. Assignments are critiqued during studio sessions with the instructor and in-group discussions. Completed projects are pinned up and informally evaluated by the instructor and students. Jurors are invited to the Midterm and Final Presentations.
A Midterm Quiz is given on general terminology and vocabulary. Students receive a detailed, written evaluation based on a percentage basis for each assignment. Each instructor develops their own assignment evaluation form, but all evaluations are required to specify design concept and development, skill achievement in use of materials, verbal and visual presentation, and class participation. The cumulative evaluations during the term are averaged for a final course grade. At any point during the term a student can compute their grade average to assess their work in progress.

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

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

Department Assessment
At the end of Fall Term the current year's archived projects are installed in the Design Building for a critical review and discussion by the Director of MCD and Council Members, Design Department Chairs, and Faculty. The President and Vice President and Dean of Academic Affairs frequently attend these sessions and offer commentary.

Animation (BFA)
Dori Littell-Herrick, MFA, Department Chair

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

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

- To discover their creative voice through the production of personal projects.
- To master the use of visual language as an artist and creator of thematic narrative, experimental, and interactive media.
- To focus their skill set for entry into the animation profession while simultaneously experimenting with a broad range of skills and techniques.
- To develop critical thinking skills through study of the history of animation, art, and film; and analysis and critique of their personal work.
- To act as a socially responsible artist and professional with an awareness of the culture in which they create.
Our faculty engage in service, research, professional development, and production of personal and commercial animation art, in order to be appropriate mentors and role models for the students. We provide a collaborative atmosphere, including innovative curriculum and up-to-date facilities, which allow students cross-fertilization of discourse, study, ideas, and integrated projects in the School of Media, Culture, & Design. As a center of the advancement of the art and science of animation, we strive to be an experimental laboratory of investigation into this most popular of art forms.

**FACULTY**

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

**Chair**
Dori Littell-Herrick, Associate Professor, Animation
B.A., Telecommunications, Indiana University; M.F.A., Theater, Film and Television (Animation), University of California, Los Angeles.

**Full-time Faculty**
Angela Diamos, Associate Professor, Animation
B.F.A., Studio Arts, California Institute of the Arts; M.F.A., Digital/Video Art, California State University Northridge.

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

**Participating Adjunct Faculty**
Edward Rosas, Participating Adjunct Professor, Animation
California Institute of the Arts; University of Alaska, Fairbanks.

Ken Roskos, Participating Adjunct Professor, Animation

Arno Kroner, Participating Adjunct Professor, Animation
Baccalaurate, Math and Physics, Lycee de Clunyl, France; MA, Communications and Advertising, Clermont University, France; MB, Communications, University of Kansas.

Doug Post, Lecturer, Animation
BFA, Graphic Design and Illustration, Colorado State University; MFA, Illustration, Academy of Art College.

**Adjunct Faculty**
Dave Brain, Adjunct Professor, Animation
B.F.A., Film Arts, Chouinard Art Institute.

Barton Gawboy, Adjunct Professor, Animation
B.A., Engineering Science (Music), Dartmouth; B.E., Thayer School of Engineering, Dartmouth.

Jack Bosson, Adjunct Professor, Animation

Alina Hiu-Fan Chau, Adjunct Professor, Animation
B.S.S., Digital Graphic Communication, Hong Kong Baptist University; M.F.A., Theater, Film and Television (Animation), University of California, Los Angeles.

Peter Koczera, Adjunct Professor, Animation
BFA, Film/Video, California Institute of the Arts; MFA, Film/Video, California Institute of the Arts.

Sue Kroyer, Adjunct Professor, Animation
BS, Art, University of Wisconsin.

William Matthews, Adjunct Professor, Animation
Art Center College of Design.

Rolando Mercado, Adjunct Professor, Animation
California Institute of the Arts, Art Center College of Design, Chouinard Art Institute.

Audri Phillips, Adjunct Professor, Animation
BFA, Carnegie Mellon University.

Robert Schaefer, Adjunct Professor, Animation
A.A., Los Angeles Valley College; Art Center of Design; Otis Art Institute.

David Schwartz, Adjunct Professor, Animation
BA, General Speech/Telecommunications, Kent State University; Joe Kubert School of Cartoon and Graphic Arts.

Alison Shanks, Adjunct Professor, Animation
BA, Theater, University of California, Santa Barbara.

Tom Sito, Adjunct Professor, Animation
B.M.A., School of Visual Arts; Arts Student League NYC.

Charles Solomon, Adjunct Professor, Animation
BA, History, University of California, Los Angeles; MA, Cultural History, University of California, Los Angeles; MFA, Theater, Film and Television, University of California, Los Angeles.

Michael Wingo, Adjunct Professor, Animation  
BA, Claremont McKenna College; BFA, MFA, Otis Art Institute.

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

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

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

• The ability to create a unique visual story structure (narrative or non-narrative) that includes; the use of time and motion as an expressive design element, problem solving, and research within art and design strategies to develop a unique visual style.

• The ability to describe principles of visual concepts (cinematic language) in an organized storyboard form with an understanding of performance or characterization.

• An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of animation. Relevant tools and technologies include, but are not limited to, drawing, painting, sculpture, digital animation, imaging and characterization processes, sound design and editing.

• The ability to place works of animation art in historical, cultural and stylistic contexts. This presupposes an understanding of animation history, theory, and criticism from a variety of perspectives, including those of art history, communication, information theory and technology.

• An understanding of aesthetic and critical theory facilitating analysis of personal work and works of others in group critiques and portfolio development at a professional level.

• The ability to work in a self-directed manner both independently and in artistic teams on a variety of art and animation problems.

• The ability to work collaboratively with multiple disciplines, and to understand the advantages and benefits of cooperative activities.

• An understanding of the basic business practices within the animation profession, their audiences, marketing procedures, distribution and exhibition.

We commit to provide students with the following essential opportunities and experiences:
• Students are provided with dedicated individual and group working spaces for both art and digital needs as appropriate for their skill level.

• Art galleries and theater-style exhibition space give students the opportunity to present their work in public.

• The capstone project allows students to demonstrate their perceptual acuity, conceptual understanding and technical facility in the production of a personal project in a studio environment. Capstone projects are expected to be of entry level professional quality.

CURRICULUM SUMMARY

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

| Major (M) | 68 |
| General Education (GE) | 45 |
| Unrestricted electives (UE) | 9 |
| Restricted Design Elective | 6 |

Minimum semester hours required 128

SUGGESTED SEQUENCE OF COURSES

FIRST YEAR

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

Spring Semester
ANIM 102 Beginning Figure Drawing 3 M
ANIM 121 Storyboarding 3 M
ANIM 112 Portfolio Review Workshop 1 M
ANIM 261 Intro to 2D Computer Animation 3 M
WRIT 112 Academic Writing II 3 GE
MATH 2__ Mathematics course 3 GE
Elective 3
Progress Portfolio review required for advancement to ANIM 205 Sophomore Studio I.

SECOND YEAR

Fall Semester
ANIM 205 Sophomore Studio I 3 M
ANIM 210 Design Symposia 1 M
ANIM 221 Animation Drawing 3 M
ANIM 240 History of Animation 3 M
FOUN 104 Drawing and Composition 3 M
COMM 120 Public Speaking 3 GE

Spring Semester
FOUN 103 Design & Color Elements II 3 M
ANIM 206 Sophomore Studio II 3 M
ANIM 262 Intro to 3D Computer Animation 3 M
PSYC 200 Intro to Psychology 3 GE
   Film History course 3 GE

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

THIRD YEAR

Fall Semester
ANIM 230 Concept Art 3 M
ANIM 305 Junior Studio I 3 M
ANIM 361 3D Computer Animation I OR
ANIM 363 2D Computer Animation I 3 M
ARTH 2__ Art History 3 GE
PHYS 2__ Physical science course * 3 GE

Spring Semester
ANIM 306 Junior Studio II 3 M
ANIM 330 Animal Drawing 3 M
ANIM 362 3D Computer Animation II OR
ANIM 364 2D Computer Animation II 3 M
ECON 2__ Economics course 3 GE
BIOL 2__ Biological science * 3 GE
Social Science Course 3 GE

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

Progress Portfolio review required for advancement to ANIM 485 Senior Studio I.
Summer between third and fourth year is recommended time for internship/work experience.

FOURTH YEAR

Fall Semester
ANIM 485 Senior Studio I 4 M
PSYC 3__ General education elective 3 GE
ARTH 2__ Art History 3 GE
– – Unrestricted elective 3 UE

Spring Semester
ANIM 486 Senior Studio II 4 M
ANIM 495 Animation Portfolio 3 M
COMM 3__ General education elective 3 GE
– – Restricted design elective 3 RE/DES
– – Unrestricted elective 3 UE

Required for Graduation:
120 hours of internship/work experience, paid or unpaid, in the animation field is required.
120 hours of drawing experience outside of class is required.

ANIMATION ELECTIVE COURSES:
ANIM 231 Painting: Traditional and Digital Explorations 3 units
ANIM 223 The Costumed Figure 3 units
ANIM 325 The Animator as Actor 3 units
ANIM 405 Background Painting 3 units
ANIM 410 Advanced Figure Drawing 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

Two of the following four courses are required and the other two may be taken as 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

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

ARCH 269 Object Making
ARTH 170 Topics
ARTH 202 History of Ancient Art
ARTH 204 History of Modern Art
ARTH 205 History of Contemporary Art
ARTH 211 History of Latin American Art
ARTH 320 Tribal and Traditional Art
ARTH 322 Studies: Great Masters
ARTH 330 Studies: Great Movements
INDS 327 Film and Literature
PHIL 310 Aesthetics

CURRICULUM MAP

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

### A. Understanding through project-oriented studies. (NASAD standards Film Video 3a; Digital Media 3a,b,d)

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<td>Narrative and non-narrative story structures</td>
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<td>Development and coordination of art and design strategies</td>
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<td>Time and motion as an expressive design consideration</td>
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### B. Knowledge of basic artistic concepts and skills. (NASAD standards Core Basic Knowledge Skills 1a1,2b,4; Digital Media 3a,b,e)

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<td>Principles of visual concepts and organization</td>
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<td>Understanding performance and characterization</td>
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### C. Basic concepts, tools, techniques and procedures for production. (NASAD standards Core Basic Knowledge Skills1a1; Film Video3b; Digital Media 3a,c)

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<td>Drawing, painting, sculpture and other hand-based art skills</td>
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D. Knowledge of animation history, aesthetic and critical theory. (NASAD standards Core Basic Knowledge Skills1a3,1a4,2a,2c;Film Video 3c;Digital Media 3q)

| History, theory and criticism of animation, film/video, art, and design. | 45 |
| Place works of animation art in historical, cultural, and stylistic contexts | 45 |
| Understanding of aesthetic and critical theory | 12 | 45 |
| Analyze personal work and works of others in group critiques. | 24 | 5 |

E. Project coordination and collaboration skills. (NASAD standards Film Video 3d; Digital Media 3h)

| Work in artistic teams and collaborate with different disciplines | All |
| Work independently on a variety of art and animation problems. | 12 |
| Coordinate project elements. | 25 |

F. Best business practices. (NASAD standards Film Video 3e; Digital Media 3j)

| Marketing procedures, distribution, and exhibition. | 24 | 5 |
| Understanding audience | 24 | 5 |
### Essential Opportunities and Experiences

#### G. Facilities for production and exhibition. (NASAD standards Core Basic Knowledge Skills 1a4)
- Adequate dedicated group space for art and digital needs.

#### H. Capstone project. (NASAD standards Core Basic Knowledge Skills 1a2; Film Video 3g; Digital Media 3i)
- Perceptual acuity, conceptual understanding and technical facility at a professional entry level.
- Creation of a professional quality senior capstone project.

### 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; and in a more global way, in the year-end reviews, which serve as gateways to the next set of core studios. Course final reviews include assessment by industry professionals as well as faculty. The capstone sequence, including the capstone project, the capstone portfolio, and the internship/work experience, provide a final overall assessment of the student.

#### Pre-Capstone: Formative Assessment

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

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

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

**Milestone Assessment: Progress Reviews**
The Animation program has built portfolio development into each course, listing required portfolio projects in the course description. Students are required to save portfolio projects, digitize them where possible, and present them in an organized portfolio at the end of each year in the major. Year-end reviews serve as gateways to the next year’s core studio sequence. Students who do not pass the review are required to do additional work and resubmit prior to beginning the next studio.

As part of the portfolio, each student must include a written self-assessment of their work and a statement of goals for the following year. This encourages students to consider their talents and focus on appropriate areas within the discipline of animation, as well as developing the ability to self-critique.

At the program level, the year-end review provides the faculty an opportunity to gauge the success of the courses in each year of the major in meeting the learning outcomes of the program. Using the curricular map, faculty can review each course for success of teaching content, as well as the overall achievement of the students in that year of the program. Possible adjustments are discussed and may be implemented in the following year.

**Capstone: Summative Assessment**

**Capstone Sequence Assessment**

ANIM 495 Animation Portfolio – Student collects work from across the program and creates a professional portfolio. Assessment and critique of the student work happens during a juried review including faculty and animation professionals. Students receive both verbal and written comments. Animation professionals evaluate the portfolio for selection of appropriate quality pieces, presentation, and focus of the work. In addition, faculty evaluates the portfolios for students’ demonstration of the program learning outcomes at the appropriate level based on the curricular map.

ANIM 486 Senior Studio II – Capstone projects are reviewed and assessed in a juried final review. This occurs one week prior to the year-end senior screening, the Woodbury Animation Showcase. Animation professionals review and comment on the work, as well as scoring the work based on a rubric and providing written comments. Students then have a chance to make some improvements for the final screening. In addition, faculty members assess students' demonstration of the program learning outcomes as presented in the curricular map.

**Capstone Self-Assessment**

ANIM 486 Senior Studio II – Seniors are asked to provide a written evaluation of their capstone project, including a statement of the theme, their original goals for the production and a self-assessment of their success, including how they might have improved the final project.

ANIM 495 Animation Portfolio – Students are asked to provide a review of the program using the learning outcomes as a framework for the discussion. This may be informally conducted in the class or collected as a paper.

ANIM 490 Internship/Work Experience – Students are required to maintain a journal of their internship experience, recording highlights of what they learned about the industry, and the expectations of artists working in the industry. The journal may include both written and visual material. Students must also present a signed letter on company letterhead from the host company supervisor indicating that the student successfully completed the internship. Students are encouraged to share their journal with the host company supervisor. A symposia-style presentation is held in the fall of each year for students to present their findings to each other. Students who are planning to intern in the upcoming year are encouraged to attend.
PORTFOLIO REQUIREMENTS

Placement Portfolio Review - Upon acceptance, all students are required to submit a portfolio and/or reel for review. Students whose placement portfolios exhibit exceptional work may have one or more course requirements waived, opening up the opportunity for additional elective choices. Requirements can be found on the Animation web site. Questions about content for the placement portfolio should be addressed to the chair of Animation.

Progress Portfolio Review - At the end of each of the first three years, all students in the Animation major are required to submit a portfolio and reel of work completed in the previous two semesters to be reviewed by a committee of Animation faculty and invited industry professionals. Each piece must be documented using the required Woodbury label. Projects required for the review are specified in the course descriptions. This review is to determine that the student has not only acquired the requisite skills and knowledge, but has integrated them in the work and is prepared for the next studio series. Students who do not pass the review will be required to attend Summer Studio or complete other appropriate studies and resubmit their work for review. Format requirements can be found on the Animation web site.

RESULTS OF LEARNING

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

All student work is reviewed by professionals during the juried review period at the end of each semester. In addition, the students compile their work into portfolios at the end of each year to be assessed by faculty and invited industry professionals. In the senior year, the students develop their professional portfolio, which is reviewed by industry professionals and members of the animation faculty. The final capstone project is presented at the Woodbury Animation Showcase.

STUDENT WORK

The Animation program is committed to supporting the students in ownership of their creative work. The University reserves the right to retain student work for archival, educational and marketing purposes. In general, original work is returned within one calendar year. Digital copies of work may be kept indefinitely. For further details on this policy, see the Animation web site.

CAPSTONE COURSE

In the senior year, each student must complete a personal animation project as part of Senior Studios 1 and 2. This capstone project demonstrates the student’s mastery of visual language and thematic narrative and serves as the central project in their professional portfolio. Capstone projects are expected to be of professional, festival-level quality when submitted. All students are encouraged to enter this project in the appropriate animation festivals. All completed projects are shown in the next annual Woodbury Animation Showcase.

ACADEMIC STANDARDS

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

Core animation studios include ANIM 100 Animation Principles, ANIM 121 Storyboarding, ANIM 205 Sophomore Studio I, ANIM 206 Sophomore Studio II, ANIM 305 Junior
SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS
The Woodbury University Animation faculty are dedicated to providing students with enriching experiences outside the classroom and campus. Internships or work experience give students a close-up look at the professional world of animation. Local organizations as well as the on-campus student club offer lectures, conferences and screenings of a wide range of animation, including film, games, experimental animation and related arts. Opportunities to explore the rich Los Angeles entertainment and art communities and to study aboard either in a summer program or as an exchange student are a vital part of the program.

Internship/Work Experience
Prior to graduation, students must complete 120 hours of work experience in the animation profession. This may be paid or unpaid and must be accomplished in the junior or senior year. With the aim of maintaining the highest level of excellence in course work, full-time students are encouraged to work no more than 10 hours per week. Students are responsible for completing a Work Experience Contract with the sponsor company and the Chair of the department and maintaining a written journal which may include art detailing the experience, how they met the learning objectives and what professional skills they gained from the internship. At the completion of the work, the student must submit a letter on company stationery, signed by the sponsor and to the attention of the Chair, stating that the terms of the contract have been fulfilled.

Study Abroad
Study abroad is encouraged in the summer following the sophomore or junior year or during the regular junior year. Exchange programs in visual communications and design are available in Germany and the Netherlands, as well as opportunities with a number of other universities worldwide. Woodbury also hosts international students, many of whom participate in the Animation program, creating a cross-cultural experience in our production studios.

Design Symposia
This required course takes students off campus to attend a wide range of art, design, film, and performance experiences in the greater Los Angeles area. Each student maintains a journal of both written and visual material and takes part in discussions of the various events they attend. Faculty assist the students in connecting the current art and film trends they are experiencing to the history of animation, art and film they are studying at Woodbury. Each student must take this class at least once, but it may be repeated for credit up to three times.

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

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

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

ASIFA
ASIFA-Hollywood is the Los Angeles chapter of The International Animated Film Society, a non-profit organization dedicated to the advancement of the art of animation. Woodbury University and the Animation program are happy to sponsor many ASIFA events on campus, including screenings, book signings, animation salons, portfolio reviews and a student film festival. Students may intern at the ASIFA Archive, which maintains a library, archive and museum of animation in Burbank, CA. Students are encouraged to join ASIFA to receive the many benefits of membership, including an opportunity to network with industry professionals.

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

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

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

STUDENT COMPUTER AND OTHER EQUIPMENT REQUIREMENTS
The Department of Animation requires a laptop computer for third and fourth year studios, but strongly recommends it for first year students. The system and software must be compatible with existing on-campus computer labs. Students may choose either Mac or PC based on their needs. Questions may be directed to the department chair. Specific hardware and software requirements are listed on the Animation web site.

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

MINOR REQUIREMENTS

ANIM Minor (for Design Majors)

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<tr>
<th>Course</th>
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<tr>
<td>ANIM 100</td>
<td>Animation Principles</td>
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<tr>
<td>ANIM 121</td>
<td>Storyboarding</td>
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ANIM 261  Introduction to 2D Computer Animation  3 units
ANIM 102  Beginning Figure Drawing  3 units

Select 1 from the following courses:

ANIM 221  Animation Drawing  3 units
ANIM 240  History of Animation  3 units
ANIM 230  Visual Development  3 units
ANIM 325  Animation as Actor  3 units
ANIM 330  Animal Drawing  3 units
ANIM 262  Introduction to 3D Computer Animation  3 units

Total Units  15

AN Minor (for Non-Design Majors)

FOUN 102  Design Elements  3 units
ANIM 100  Animation Principles  3 units
ANIM 121  Storyboarding  3 units
ANIM 261  Introduction to 2D Computer Animation  3 units
ANIM 240  History of Animation  3 units

Total Units  15

COURSES

ANIM 100  Animation Principles  3 units
An introductory studio course in the fundamental principles of animation. Through lecture, demonstration and in-class exercises, the students will study the basic theory and mechanics of the discipline. Students will develop both drawing and observational skills through the creation of simple animations using principles such as squash and stretch, overlap and follow through. Emphasis on the fundamentals of character design, storyboarding, and layout will be studied through the creation of a short animation project. Studio. Prerequisite: None.

Portfolio Project:  15 second black and white animated clip delivered in digital video, plus supporting concept art.

ANIM 102  Beginning Figure Drawing  3 units
A beginning course in life drawing. Expressive and technical studies in various media emphasizing gesture, structure and anatomy. Studio. Prerequisite: FOUN 101 Beginning Drawing.

Portfolio Project:  A selection of 10 pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches
should be included.

**ANIM 111 Digital Citizenship 1 unit**
A lecture class in the use of shared digital resources and digital protocol. Topics include knowledge of computer and networks; basic OSX, Windows and Linux; folder management, naming conventions and recognizing file types; using the internet and school networks effectively; proper use of email; printing basics, color profiles; troubleshooting techniques; using passwords and logins; and backup protocol. Emphasis on a professional approach to cooperative use of shared digital resources. Lecture. Prerequisites: None.

A grade in this course of C or better is a prerequisite to use of the Digital Resource Center Render Farm.

**ANIM 121 Storyboarding 3 units**
A studio course in storyboarding for animation. Emphasis on visual storytelling, story structure, character development, cinematic language, and drawing techniques used in storyboarding. Studio. Prerequisites: None.

Portfolio Project: Three animation storyboards presented in a portfolio format. All supporting writing and art related to the boards should be included.

**ANIM 112 Portfolio Review Workshop 1 unit**
A lecture course in the preparation of academic portfolios to support students in preparing for Progress Portfolio Review. Lecture. Prerequisite: None.

**ANIM 205 Sophomore Studio I 3 units**
A studio course in storyboarding, basic character design and scene layout. Emphasis on the development, and preproduction for a short 2D traditional animation project. Topics will include story structure for short films, character and background design, staging, lighting, composition, and visual storytelling. Studio. Prerequisite: ANIM 100 Animation Principle I and ANIM 121 Storyboarding.

Portfolio Project: A presentation in portfolio form of the storyboard, character design, background design, and scene layout, including a workbook example. An artist’s statement and written treatment of the story will be included in the portfolio.

**ANIM 206 Sophomore Studio II 3 units**
A studio course that continues the Sophomore Studio I project, introducing the student to the fundamentals of 2D animation production, and character animation. Emphasis on the basic principles of character development, performance and animation techniques. Students will assemble their project into a finished pencil test animation reel including sound. Studio. Prerequisite: ANIM 205 Sophomore Studio I.

Portfolio Project: The Sophomore animation project will be delivered as a DVD. All supporting written material and art should be presented in a portfolio, including the art produced in Sophomore Studio I.

**ANIM 210 Design Symposia 1 unit**
Students will attend lectures, exhibitions or events exploring variety of topics in design. Both on and off campus events are encouraged. Course may be repeated up to three times for credit. Lecture. Prerequisite: None.
Portfolio Project: Student will submit a journal including collected materials, writing and sketching related to the events attended.

ANIM 221 Animation Drawing 3 units
Examination and exploration using the figure, both nude and clothed, as reference for creating animation characters, sequential studies and caricature. May be taken up to 2 times for credit. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

Portfolio Project: A selection of ten pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches should be included.

ANIM 231 Painting: Traditional and Digital Explorations 3 units
A beginning studio exploring painting techniques in both traditional and digital media. Watercolor, gouache and acrylic will be explored, as well as digital painting techniques that mimic traditional and more experimental techniques. Studio. Prerequisites: FOUN 103 Design and Color 2 or permission of instructor.

Portfolio Project: A minimum of six finished paintings, three traditional and three digital, in a portfolio format. Supporting sketches and artist’s statements should be included.

ANIM 223 The Costumed Figure 3 units
An intermediate studio emphasizing the figure with costumes and props. Investigation of both drawn and painted form using a variety of media. Topics include composition, color and lighting. May be repeated up to 2 times for credit. Prerequisites: ANIM 230 Visual Development, or ANIM 231 Painting: Traditional and Digital Explorations, or FDES 210 Fashion Sketching 2, or permission of instructor.

Portfolio Project: A selection of 10 pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches should be included.

ANIM 230 Visual Development
Examination and exploration of drawing and painting using artist’s materials such as watercolor, gouache, inks and other pigments on various substrates. Emphasis on techniques used by professional development and merchandising artists for a variety of subject matter, including illustration. Prerequisite: FOUN 103 Design and Color 2.

Portfolio Project: A selection of six pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches should be included.

ANIM 240 History of Animation 3 units
A lecture course focusing on the historical, theoretical, aesthetic and technical developments that have shaped the medium since its beginnings. Lectures include screenings of animated works, stages of production and a general overview of animation process. Lecture. Prerequisite: None.

ANIM 261 Introduction to 2D Computer Animation 3 units
An introductory studio course in the fundamental computer applications and processes used for 2D animation production. Emphasis on software programs dealing with imaging,
drawing and painting, editing, compositing, motion graphics, raster and vector artwork. Studio. Prerequisite ANIM 111 Digital Citizenship.

Portfolio Project: A DVD presentation of all major projects. Supporting written material such as artist’s statements, storyboards, and concept sketches should accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 262 Introduction to 3D Computer Animation 3 units
Instruction in the fundamental principles of animation as applied to 3D digital animation. Emphasis on the basic processes of modeling, texturing, lighting and rendering. Students will create a series of simple animations, and model and light simple props using a 3D software. Prerequisite: ANIM 111 Digital Citizenship.

Portfolio Project: A DVD presentation of all major projects. Supporting written material such as artist’s statements, storyboards, and concept sketches should accompany the DVD either as slide shows in the DVD or in portfolio format.

ANIM 305 Junior Studio I 3 units
An intermediate studio course in project development focusing on the execution of story into film or interactive projects. Students will form in groups of 4-6 to create a project proposal, which will be completed in Junior Studio II. Topics will include dramatic structure, theme, continuity, visual language, and presentation skills. Project proposals will include a treatment, storyboard, concept art, character design, short animatic, and production schedule showing how the project will be completed. Studio. Prerequisite: ANIM 206 Sophomore Studio II.

Portfolio Project: Each student will compile a portfolio or DVD of his or her contribution to the animated project. The full animatic may be included at the end of the DVD for context. All material will be clearly labeled explaining what part of a scene the student did. Supporting sketch and concept art, and written material should be included in process book or portfolio format.

AN 306 Junior Studio II 3 units
This is an advanced studio course integrating all aspects of professional animated production. Students will work in their established teams in the production of the animated project developed in Junior Studio I. Emphasis on the elements of visual storytelling, animation, sound, editing and compositing. Studio. Prerequisite: ANIM 305 Junior Studio I.

Portfolio Project: Each student will assemble a properly documented clip reel of his or her contribution to the animated project on a DVD. The full project may also be included at the end of the DVD for context. Supporting sketches, art, and written material should be included in a process book or portfolio format.

ANIM 316 Intermediate Animation 3 units
An intermediate class focused on traditional animation building on the skills introduced in Sophomore Studio II. Emphasis on character construction and drawing, expressions and posing, sequential storytelling, scene planning, secondary animation and dialogue. Studio. Prerequisite: ANIM 206 Sophomore Studio II.

ANIM 325 The Animator as Actor 3 units
Grounded in the principles of improvisation, this course focuses on using the physical body of the animator to examine character creation, storytelling and plot development. Students are challenged to explore their individual performance style. Scenes from students’ animated projects will be used as material for improv skits. Class sessions may be videotaped for animation reference. Studio. Prerequisite: None.
Portfolio Project: A DVD of the student's best improv work. May be solo or group work. May be presented as a live action video or an animated scene using the video as reference.

ANIM 330 Animal Drawing 3 units
An intermediate studio course in sketching and drawing animals. Onsite drawing of a wide variety of animals at the Los Angeles Zoo, as well as drawing sessions on campus utilizing both domestic and wild animals. Basics include gesture, rhythm, and proportion with an emphasis on quick study, character design, movement and comparative anatomy. May be taken up to 2 times for credit. Studio. Prerequisite: ANIM 221 Animation Drawing.

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

ANIM 335 Experimental Figure Drawing 3 units
Advanced studio course in figure drawing in various dry media. Emphasis on non-traditional visual sense of figure through the use of interpretive distortion and discovery through juxtaposition of materials. Drawing from the model with full figure, drapery, costume and props. Further development of a personal style through experimentation with materials and compositional ideas. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

ANIM 361 3D Computer Animation I 3 units
An intermediate studio course in 3D computer applications. Topics include modeling, rigging, and techniques of character animation using 3D computer software. Students will create projects using both character and camera animation, and explore lighting and texturing. Studio. Prerequisite: ANIM 262 Introduction to 3D Computer Animation.

Portfolio Project: A DVD of three or more projects, including the final project, showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.

ANIM 362 3D Computer Animation II 3 units
An advanced studio course in 3D computer animation. Emphasis on advanced animation techniques, staging, lighting, texturing and rendering. Students will create an animated sequence and produce it from start to finish. Studio. Prerequisite: ANIM 361 3D Computer Animation I.

Portfolio Project: A DVD of the completed sequence including examples from all stages of production. Supporting storyboard, sketches, research and written material may be included as a slide show or presented in portfolio format.

ANIM 363 2D Computer Animation I 3 units
A course focusing on 2D software currently in use for production of television and short form animation. Emphasis on applying the basic principles of animation production in a 2D CG environment. Students will create a short project to complete in the 2D software. Studio. Prerequisite: ANIM 261 Introduction to 2D Computer animation or consent of the instructor.

Portfolio Project: A DVD of 3 or more projects, including the final project, showing the range of skills the student gained during the course. Supporting written and sketch material may be included on the DVD as a slide show or presented in a portfolio format.
ANIM 364 2 D Computer Animation II 3 units
An advance course in the principles of 2D compositing. Emphasis on the use of post-production techniques to enhance the visual storytelling and problem solve in production situations. Topics include principles of editing and the visual language of cinema. Studio. Prerequisite: ANIM 261 Introduction to 2D Computer Animation.

Portfolio Project: A DVD of animation showing an understanding of compositing principles. At least one example of a complete scene broken down into the various layers should be included. All supporting process art and written material may be presented in portfolio format. All DVDs should be accompanied by a detailed shot list.

ANIM 405 Background Painting 3 units
An advanced studio course in background painting techniques, both traditional and digital. Emphasis is placed on supporting the theme and narrative of the animated story through color, perspective, tone and mood. Studio. Prerequisite: ANIM 230 Visual Development or consent of instructor.

Portfolio Project: A selection of six pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches should be included.

ANIM 410 Advanced Figure Drawing 3 units
An advanced course in life drawing and the study of the human figure using a variety of traditional and experimental media. Emphasis on the development of figure art for use in professional portfolios. Studio. Prerequisite: ANIM 102 Beginning Figure Drawing.

Portfolio Project: A selection of ten pieces from varying projects representing the student’s best work presented in a portfolio form. Written artist’s statements and supporting sketches should be included.

ANIM 416 Character Animation Workshop 3 units
An advanced studio workshop focusing on character animation within the production environments of Junior and Senior Studios. Emphasis on setting up a scene, including character layout, posing, timing, dialogue, performance, and placing the scene within the continuity of the story. Studio. Prerequisite: ANIM 206 Junior Studio II.

ANIM 420 Effects Animation 3 units
An introduction to the principles of effects animation in both 2D and 3D projects, hand drawn and CG. Topics will include water, fire, smoke, shadows and other natural phenomena. Emphasis will be on the appropriate use of effects to support the story and art direction in an animated project. Studio. Prerequisite: ANIM 261 Introduction to 2D Computer Animation and ANIM 262 Introduction to 3D Computer Animation or consent of instructor.

Portfolio Project: A DVD including six projects, three in 2D animation and three in 3D animation. Supporting sketches and written material will be assembled in a project book to be presented with the DVD.

ANIM 485 Senior Studio I 4 units
An advanced studio course that consolidates all animation methodologies. Emphasis on concept design and preproduction processes for the senior thesis project. Students will develop presentation storyboards, process books, concept design and animatics. Studio. Prerequisite: ANIM 306 Junior Studio II.
Portfolio Project: Student will create a production bible that will be maintained through the completion of the thesis project. Concept art, storyboards, character design and research material will be included. The final animatic will be submitted as a DVD.

**ANIM 486 Senior Studio II 4 units**
An advanced studio course covering all aspects of animation production. A continuation of Senior Studio I. Emphasis on production of the senior thesis project and preparation for national or international animation festivals. Studio. Prerequisite: ANIM 485 Senior Studio I.

Portfolio Project: A completed poster for the final project and the production bible for the project will be submitted. The final project will be submitted as a DVD in an appropriate professional case.

**ANIM 490 Internship Work Experience 1-4 units**
Off-campus internship in animation. The student bears the responsibility for submitting the proposal that identifies the sponsor of the participating organization, the learning objectives and criteria for evaluation. The department chair must approve all internships. A minimum of 40 hours is required for each unit of credit. Prerequisite: Junior standing. May be taken up to two times for credit.

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

**ANIM 495 Animation Portfolio 3 units**
Instruction in the preparation and presentation of the animation resume, portfolio and reel. Lecture topics include professional practice, studio structure, career strategies, and business practices relating to animation. Studio. Prerequisite: ANIM 485 Senior Studio I.

Portfolio Project: All elements of the student’s projects from all classes will be reviewed and the appropriate work will be assembled into a professional portfolio and reel for job hunting. Resumes, cover letters, artist’s statements and other written material will be included. The student will provide a copy to be maintained in the Animation archive.

**ANIM 170, 270, 370, 470 Topics in Animation 3 units**
An in-depth study of topics of a specialized nature in the field of animation. Lecture, three hours a week. Studio, six hours a week. Prerequisite: Consent of instructor.

Portfolio Project: To be determined by the instructor and Chair of Animation. Eleven projects must include an art component and a written component.

**ANIM 299, 399, 499 Independent Study 1-4 units**
Individual studio investigation of special interest chosen by the student. Regular, periodic meetings with assigned faculty member are required. Consent and approval of the Department Chair. Thirty hours required for each unit of credit. No more than ten units of credit may be given for Independent Study courses toward the BFA degree. Prerequisite: Independent Study contract.

Portfolio Project: To be determined by the instructor and Chair of animation. All projects must include an art component and a written component.
COMMUNICATION (B.A.)
Edward Montgomery Clift, M.F.A., Ph.D., Chair, Department of Communication

The communication department is a vital part of the School of Media, Culture & Design at Woodbury and benefits from its strategic location in Burbank, CA, widely known as the media capital of the world. The curriculum offered spans the full range of communication studies including broadcasting, media analysis, and popular culture. Students in the major have abundant opportunities to develop a personalized education plan that includes additional cross-disciplinary coursework from other areas of the school including animation, graphic design, fashion, and psychology.

Communication is a hybrid discipline that bridges the humanities and social sciences. Many people are drawn to the study of communication because they find that it helps them understand the underlying symbolic processes found in the modern world. As such, it is a perfect gateway degree for entry into careers and graduate programs related to media, entertainment, and culture. Business leaders regularly cite communication as one of the top critical skills needed for employment in the 21st century.

The education provided in our department builds the self-awareness needed to make reflective choices from an ever-expanding array of communication possibilities. During their course of study, students become active critical thinkers with unique and well-developed perspectives on communication practices. They develop the ability to communicate effectively with diverse others and to examine the nature of communication from multiple theoretical perspectives. In short, they acquire all the attributes of a communication scholar.

Creative inquiry is a hallmark of our program. In addition to a solid foundation in traditional communication research, students explore the boundaries of their thought using all the modern media available to them in the present day. They are given the necessary tools to become proficient public speakers, digital communicators and academic researchers. Assignments have been carefully tailored to meet the learning outcomes for each class. Courses, too, are clearly aligned to program outcomes so that students can direct their own progress as they move through the curriculum.

The curriculum has been devised to follow four stages loosely connected to the four years of a traditional degree cycle. The first stage provides a solid introduction to the field in both its theoretical and applied aspects. The second develops the interpretive capabilities of the student through the close reading of texts and examination of personal communication practices. Students expand their purview in the third stage to include visual communication and the broader socio-cultural aspects of communication. In the fourth stage, they delve further into a chosen specialty in media or culture while also personalizing their creative research agenda. Successful completion of each stage of the curriculum, as well as its related theory and research components, is demonstrated in student learning portfolios, comprehensive exams, and the end-of-year departmental showcase.

The major culminates in a four-year Bachelor of Arts degree. For further information about the Communication major, contact Dr. Edward Montgomery Clift, Chair of Communication, at Edward.Clift@woodbury.edu.

FACULTY
Our faculty is dedicated to providing the highest quality instruction possible in order to achieve the student learning outcomes defined by the curriculum. They bring a wide range of knowledge and expertise in the service of this goal, which is matched by their enthusiasm for the subject of communication. Many of them are active professionals in the local media and entertainment industries. All faculty members have office hours set aside for students to receive individual instruction outside of class.

Chair
Edward M. Clift, Associate Professor, Communication
BFA, New York University; MA, University of Pennsylvania; MFA, Savannah College of Art and Design; Ph.D., University of Utah

Assistant Chair
Bruce R. Cook, Adjunct Professor, Communication
B.S., Physics, University of Southern California; M.S., Film Education, University of Southern California; Ph.D., Communication, University of Southern California

Full time faculty
Barbara J. Bowley, Associate Professor, Anthropology and Information Literacy
BA, Rutgers College; MA, MS, Columbia University

PARTICIPATING ADJUNCTS
Dorinda E. Bagwell-Angelucci, Adjunct Professor, Communication
BA, Syracuse University S.I. Newhouse School of Communication. Public Relations Consultant, Production Manager, and Broadcast Videographer

ADJUNCTS
Burcak Aydin-McBride, Adjunct Professor, Communication
B.A., International Relations, University of Southern California; M.A., Communication Studies, California State University, Northridge
Sydney Balbes, Adjunct Professor, Communication
B.F.A., Professional Arts, Woodbury University; M.F.A., California State University, Dominguez Hills; Post-Graduate work at UCLA with a concentration in Motion Graphics and Photojournalism; Owner, Graphic Artists Ltd.
Rina Canzona, Adjunct Professor, Communication
B.A., Communication Studies, Loyola Marymount; M.A., Communication Studies, California State University Northridge
Cooper, Jeff, Adjunct Professor, Communication
M.F.A., Film, Art Center College of Design; M.A., Film & Video, American University; B.S., General Studies, Old Westbury; President, Cut Entertainment Group
Julie Daniels, Adjunct Professor, Communication
M.F.A., Creative Writing, Goddard College; B.A., Creative Writing, Antioch University; Certificate, Acting, The Royal Academy of Dramatic Art
Sabrina Della-Valle
M.F.A., Writing & Consciousness, New College of California; B.A., Linguistic Anthropology, Reed College; IBG (Bilingual International Baccalaureate), English and French Languages, Photography, Sophia Antipolis, France
Steve Dyer, Adjunct Professor, Communication
B.A., English, University of Wisconsin at Madison; M.B.A., University of Wisconsin at Madison
Jacey Erwin, Adjunct Professor, Communication
B.A., New York University; M.A., California State University, Los Angeles; Ph.D., University of California, Los Angeles; Freelance Dramaturg
Tom Feldman, Adjunct Professor, Communication
B.A., Social Psychology, University of Denver; M.A., Global Studies, Immaculate Heart College Center; Owner, ClearfireMedia and Feldman Production Services
Jeanette Fischer, Adjunct Professor, Communication
MISSION
Communication studies the formation and flow of meaning that takes place through the symbolic representation of shared social realities. Our department encourages students to understand these communication processes through academic research, creative inquiry, and ethical reflection. The curriculum we have developed integrates theoretical expertise with practical skills in communication and research practices. Students graduate with the knowledge needed to succeed in a wide variety of fields related to media and contemporary culture.

PROGRAM GOALS
1. To develop media literacy, rhetorical ability, and relational skills among students through scholarship and practice in applied communication skills.
2. To instill affinities for intellectual curiosity, systematic thought, and creative inquiry.
3. To expand student perspectives of communication to include a changing global context, the movement of economic forces, and the continual development of new technologies.
4. To guide students toward an ethic of care in their scholarship that is self-reflective and demonstrates personal and social responsibility.
5. To develop students' sense of their full potential and the brilliance the lies within each of them.

**LEARNING OUTCOMES**

- Students will attain a solid grasp of leading theories and research practices found in the discipline
- Students shall cultivate responsive listening skills and openness to the messages of others through their personal interactions inside and outside of the classroom
- Students shall develop an appreciation for cultural diversity and multiple ways of knowing
- Students will gain the tools and confidence needed to conduct research and frame arguments in a scholarly way
- Students will increase their media literacy through the production and analysis of communication texts
- Students shall gain exposure to professional practices in organizations and other entities related to their chosen area of focus in communication studies

**COMMUNICATION MAJOR**

**COMMUNICATION MAJOR CURRICULUM**

Leading to the Bachelor of Science Degree Units

Major (M) 51
General education/IGETC (GE/IGETC) 45
Restricted MCD Electives (MCD) 9
Unrestricted electives (UE) 15

Minimum semester hours required 120

**SUGGESTED SEQUENCE OF REQUIRED COURSES**

**FIRST YEAR**

Fall Semester
COMM 220 Media Culture 3 M
WRIT 111 Academic Writing I 3 GE
COMM 120 Public Speaking 3 GE
INDS 1 Interdisciplinary Core 3 GE
___ ___ Unrestricted Elective 3 UE

Spring Semester
COMM 203 Communication Theory 3 M
COMM 2 ___ Communication Elective 3 M
WRIT 112 Academic Writing II 3 GE
INDS 1 Interdisciplinary Core 3 GE
PSYC 200 Introduction to Psychology 3 GE

SECOND YEAR

Fall Semester
COMM 210 Interpersonal Communication 3 M
COMM 231 Oral Interpretation of Literature 3 M
ARTH ___ Art History 3 GE
__ ___ Social Science 3 GE
__ ___ MCD Restricted Elective 3 MCD

Spring Semester
COMM 230 Research Methods 3 M
__ ___ Humanities 3 GE
MATH 2 ___ Mathematics 3 GE
__ ___ Unrestricted Elective 3 GE
__ ___ MCD Restricted Elective 3 MCD

THIRD YEAR

Fall Semester
COMM 307 Rhetorical Theory 3 M
COMM 327 Communication and the Sexes 3 M
COMM 3 __ Communication Elective 3 M
BIOL 2 __ Biological Science 3 GE
__ ___ General Education Elective 3 GE

Spring Semester
COMM 312 Communication and Culture 3 M
COMM 329 Visual Communication 3 M
PHYS 2 __ Physical Science 3 GE
__ 3 __ General Education Elective 3 UE
__ ___ MCD Restricted Elective 3 MCD

FOURTH YEAR

Fall Semester
COMM 4 __ Emphasis Elective 3 M
I. Required Courses

COMM 203 Communication Theory 3 units
COMM 210 Interpersonal Communication 3 units
COMM 220 Media Culture 3 units
COMM 231 Oral Interpretation of Literature 3 units
COMM 307 Rhetorical Theory 3 units
COMM 312 Communication and Culture 3 units
COMM 327 Communication and the Sexes 3 units
COMM 329 Visual Communication 3 units
COMM 460 Critical Studies 3 units
COMM 450 Thematic Seminar 3 units
COMM 490 Internship 3 units
COMM 485 Senior Seminar 3 units
* This course satisfies the departmental requirement for a competency exam.

II. MCD Restricted Electives (Choose three, 9 units total)
*Must be a course offered within the School of Media, Culture and Design

COMM 4__ Emphasis Elective 3 M
COMM 485 Senior Seminar 3 M
CO 490 Internship 3 M
__ 3 ___ General Education Elective 3 GE
__ __ Unrestricted Elective 3 UE

III. Lower-Division Major Electives (Choose two)

COMM 204 Introduction to Public Relations 3 units
COMM 209 Introduction to Advertising 3 units
COMM 222 Introduction to Film Studies 3 units
COMM 223 Film History 3 units
COMM 232 Screenwriting 3 units
COMM 233 Media Production 3 units
COMM 234 Digital Video Editing 3 units

IV. Upper-Division Major Electives (Choose two)

COMM 305 Ideology and Propaganda 3 units
COMM 310 Argumentation and Debate 3 units
COMM 314 Journalism 3 units
COMM 315 Story Structure 3 units
COMM 326 Crisis Communication 3 units
COMM 328 Family Communication 3 units
COMM 370 Special Topics 3 units

V. Emphasis Areas (Choose one)

Media
COMM 417 Media Ethics 3 units
COMM 418 Advanced Media Production 3 units

Culture
COMM 410 Performance Studies 3 units
COMM 423 Communication and Popular Culture 3 units

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

#### Department of Communication

<table>
<thead>
<tr>
<th>COURSE LEVEL</th>
<th>INTRODUCED</th>
<th>PRACTICED</th>
<th>APPLIED</th>
<th>MASTERED</th>
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<td>High Importance</td>
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### MAJOR COURSES

- **Academic Quality Courses**
  - COMM 120 Public Speaking
  - COMM 220 Media Culture
  - COMM 203 Communication Theory
  - COMM 210 Interpersonal Comm.
  - COMM 231 Oral Interpretation of Lit.
  - COMM 210 Interpersonal Comm.
  - COMM 203 Communication Theory
  - COMM 2xx Communication Elective
  - COMM 210 Interpersonal Comm.
  - COMM 231 Oral Interpretation of Lit.
  - COMM 2xx Communication Elective
- **Learning Outcomes**

#### Academic Quality

- **LEARNING OUTCOMES**

  - Students will attain a solid grasp of leading theories and research strategies for purposes of building their inquiry practices.
  - Students shall advance their levels of media literacy through the production, interpretation, and critical analysis of communication texts.
  - Students shall develop an appreciation for both cultural diversity and multiple ways of knowing that demonstrates a high degree of self-reflexivity.
  - Students will cultivate an awareness of their own communication styles, skills, and insights along with a sense of responsibility for the effects these traits may have on themselves and others.
  - Students will be able to identify the unique skills, talents, and qualities that they possess which will help them fashion a destiny of their own making.
ASSESSMENT PROCESS
Regular and Ongoing Student Learning Assessment Procedures
- Baseline measurements: Entrance essays and surveys, persuasive speech, media culture assignment, MCD interdisciplinary course, personal learning plans on moodle
- Formative assessment in (personal) practice: Integrated advising, course assignments, student self-assessments, computer literacy requirements, personal learning plans on moodle
- Formative assessment in (social) application: Integrated advising, course assignments, student self-assessments, computer literacy requirements, personal learning plans on moodle
- Summative assessment: Critical studies comprehensive exam, senior seminar academic paper/project, internship host evaluations, moodle review, graduate surveys

Evidence Produced through Assessment
- MOODLE Personal Learning Portfolios
- Use of standardized Communication survey instruments for baseline and summative review
- Baseline (Major): First assignments in Media Culture and Communication Theory
- Baseline (GE): Persuasion speeches in Public Speaking
- Formative–Personal: Final projects compared to baseline
- Formative–Applied: Final Projects compared to baseline
- Threshold: Best paper or project at end of junior year
- Remediation Path following review of threshold paper or project
- Summative: Critical Studies compared to baseline Communication Theory
- Summative: Senior Thesis Project compared to baseline Media Culture

PRE-CAPSTONE REQUIREMENT COMPREHENSIVE EXAM
Students take the department’s comprehensive exam in the first semester of the fourth year of study as part of the course entitled Critical Studies. It seeks to measure the level of academic rigor and scholarly integration achieved by the student during their course of studies. A passing grade on the comprehensive exam must be attained before graduation.

CAPSTONE COURSE
A senior seminar capstone class is taken in the final semester of the major course of study. In this class, students engage in extensive research and produce a major research paper or original project appropriate to the field of communication. The creation of a personal learning portfolio assists each student in their identification of pertinent themes and research topics.

RESULTS OF LEARNING
All courses require specific activities and projects linked to the learning outcomes specified for each course. Work produced may include speeches, research papers, visual communication, and other tangible effects. Evidence of learning is assessed periodically through faculty advising, program review, and review of student learning portfolios.
SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS
The department provides excellent opportunities for students to gain industry-related field experience in the surrounding creative economy. It also encourages study abroad through partnerships with international universities and summer course options. Students may gain new media experience by participating in the department’s virtual campus online, an educational home to a growing global audience.

1. EMPHASIS ELECTIVES
   In their senior year, students have the opportunity to focus on either media analysis and production (MEDIA) or cultural studies (CULTURE). A series of classes are offered concurrently with critical studies and senior seminar that deepen the student’s understanding of their selected emphasis. The emphasis electives are designed to adequately prepare students for post-graduate study and employment in areas linked to these specializations.

2. THEMATIC SEMINAR
   The thematic seminar is an advanced topics course that fosters independent “big picture” thinking in relation to complex problems or phenomena that resist reductionistic approaches to understanding.

3. WORK EXPERIENCE/INTERNSHIP
   Students majoring in communication are required to complete 120 hours of internship or field experience. There are a number of exciting internships in the local area that are connected to the region’s media, culture, and design industries. Internships give students practical experience and critical insight into career opportunities.

4. LECTURE SERIES
   The School of Media, Culture & Design periodically hosts lectures related to the field of communication studies by experts and other notable professionals. Students are expected to attend these lectures in order to become familiar with a broad range of perspectives and topics in communication.

5. PROFESSIONAL COMMUNICATION ASSOCIATIONS
   Students are encouraged to become members of the National Communication Association (NCA) and Western States Communication Association (WSCA) as part of their course of study.

6. STUDENT ASSOCIATION
   The department supports the activities of the Communication Club as well as the University’s chapter of the national communication honorary society Lambda Pi Eta. These groups promote high academic achievement and other communication ideals related to their charters.

COMPUTER LITERACY REQUIREMENT
Computer literacy standards ensure that students graduate with essential skills and knowledge relating to computer technology and digital media. They include regular and effective use of information resources, computer-mediated communication tools, social media spaces, and multimedia self-presentation. Faculty advisors will evaluate the progressive completion of each step and certify to the registrar that all requirements have been met before graduation.
Evidence & Criteria for Evaluation
Faculty advisors will provide guidance annually to students of their progress toward meeting the department’s standards of computer literacy. It is generally expected that students will become proficient in each area of computer application through the successful completion of courses in their major curriculum. The principles applied to each level of computer literacy are found in brackets below.

I. First Year: Computer information resources [Oral assessment measuring academic rigor, social responsibility, and communication]
This area reviews a student’s use of the computer to become responsible for knowledge about their academic discipline and the world around them. In conversation with their faculty advisor (oral assessment), the student will demonstrate:
- awareness of specific topics found in selected online information resources
- ability to discuss both sides of an issue in public debate
- detailed knowledge of at least one substantive contemporary issue

II. Second Year: Basic tools of computer-mediated communication (CMC) [Self-assessment of social responsibility and communication]
Students will measure their own degree of competency in computer-mediated communication and share their findings in conversation with the faculty advisor. Areas of improvement should be designated by the student showing knowledge of and a commitment to digital citizenship, netiquette, and ethical communication.

III. Third Year: Computer-mediated social participation [Performance-based assessment based on principles of creativity, communication, transdisciplinarity, and social responsibility]
Student will provide physical or electronic documentation to the advisor of their active participation in a social media of their choosing. Documentation can include a website URL, printouts of chat logs, a blog record, screenshots, and any other tangible records that may be available. The student will be evaluated according to the degree of creativity, transdisciplinarity, and social responsibility exhibited in their activities.

IV. Fourth Year: Computer-mediated self-presentation [Combined formative and summative assessment according to principles of academic rigor, integration, communication, transdisciplinarity]
Student will present the advisor with electronic copies of their resume and iWebfolio. The iWebfolio should be accompanied by a hard-copy concept map illustrating its conceptual organization in a flowchart form. A positive evaluation is dependent on the extent of self-reflection and integration found in each electronic text and the level of acumen they show regarding the student’s personal, academic, and professional achievements.

STUDENT COMPUTER REQUIREMENTS
Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.
Recommended Hardware: MAC or PC, laptop or desktop, 1300 MHz (1.3 GHz) or better.
Required Software: Recent versions of operating system and word processing software.

COMMUNICATION MINOR
COMM 210 Interpersonal Communication 3 units
COMM 220 Media Culture 3 units
COMM 329 Visual Communication 3 units
Select one from the following lower-division electives:

- COMM 203 Communication Theory 3 units
- COMM 204 Introduction to Public Relations 3 units
- COMM 209 Introduction to Advertising 3 units
- COMM 230 Research Methods 3 units
- COMM 231 Oral Interpretation of Literature 3 units
- COMM 232 Screenwriting 3 units
- COMM 233 Digital Video Editing 3 units

Select one from the following upper-division electives:

- COMM 305 Ideology and Persuasion 3 units
- COMM 307 Rhetorical Theory 3 units
- COMM 310 Argumentation and Debate 3 units
- COMM 312 Communication and Culture 3 units
- COMM 314 Journalism 3 units
- COMM 315 Story Structure 3 units
- COMM 323 Communication and Popular Culture 3 units
- COMM 326 Crisis Communication 3 units
- COMM 327 Communication and the Sexes 3 units
- COMM 328 Family Communication 3 units
- COMM 370 Special Topics 3 units

Minimum unit requirement 15 units

**COMMUNICATION COURSES**

**COMM 120: Public Speaking** 3 units
A study of the oral presentation of ideas and feelings that blend contemporary communication theory with traditional approaches to public address. Provides experience in public speaking, interpersonal communication, and critical listening skills. Lecture. Prerequisite: none.

**COMM 203: Communication Theory** 3 units
An introduction to and critical analysis of the major theories of communication with an emphasis on media. A review of the characteristics of the message, the communicator, and the audience that affect the impact of the message. Lecture. Prerequisite: WRIT 111, Academic Writing I.

**COMM 204: Introduction to Public Relations** 3 units
An introduction to messaging strategy using a combination of public relations theory and practical application. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 209: Introduction to Advertising
An introduction to North American advertising techniques. Components of advertising campaigns are used to illustrate these techniques in both successful and unsuccessful marketing efforts. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 210: Interpersonal Communication
An introduction to and critical analysis of the major theories of communication with an emphasis on media. A review of the characteristics of the message, the communicator, and the audience that affect the impact of the message. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 220: Media Culture
An exploration of immediacy (liking) and the depth and breadth of personal relationships. Development of skills in generating messages in one-on-one informal settings and methods of negotiating. Communication variables might include nationality, ethnicity, religious beliefs, and other ideologies. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 222: Introduction to Film Studies
The movies – telling stories through images in a fixed period of time – are potentially the most affective form of human expression. This course will use lectures, discussions and analyses of screenings of films and film clips to explore how the elements that define all the arts are incorporated in the narrative motion picture as it seeks to approximate the actual processes of thought. Prerequisite: WRIT 111, Academic Writing I.

COMM 223: Film History
This course offers an incisive survey of the history of the narrative motion picture from its silent beginnings to the present as a reflection of and an influence on the evolution of contemporary culture. Analyzing film images, stories and themes and exploring the dynamic interplay between American and foreign film in the context of the movements and events of the past century, the course provides a framework for examining the seeds of a potential global culture. Prerequisite: WRIT 111, Academic Writing I.

COMM 230: Research Methods
Introduction to empirical research methods. Formulation of research problems, development of interviewing skills including data collection and recording, establishing field relations and tactics, transcribing data, analyzing data, and writing research reports. Fundamentals of participant observation and interviewing. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 231: Oral Interpretation of Literature
Improves communication skills by focusing almost entirely on those aspects of presentation associated with voice, body, and gesture. Unique performative approach combines the discovery of meaning in written texts with the effective communication of that meaning to an audience. A variety of traditional and non-traditional literary forms will be used including prose, poetry, drama, autobiography, letters, and oral history. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 232: Screenwriting
An introduction to the fundamentals of writing the three-act screenplay. Students will learn – and put into practice – the principles involved in conceiving theme, plot structure, characters and dialogue for a compelling cinematic story whether it be for features, television or Internet, live action or animation.
Study includes analysis of selected classic and contemporary films together with their written screenplays and the sharing/critiquing of each other’s developing scripts. At the completion of the course, students will have written a detailed outline and a fully executed Act One for their own original screenplay. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 233: Media Production  
This course is a hands-on television production course that provides solid grounding in the technical and creative aspects of production. Students will conceptualize and develop group video projects and become familiar with Final Cut Pro editing techniques. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 234: Digital Video Editing  
Students will learn the basic elements of editing using digital video editing software like Final Cut. No experience required. Lecture. Prerequisite: WRIT 111, Academic Writing I.

COMM 239: Media Culture  
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. Prerequisite: WRIT 111, Academic Writing I.

COMM 305: Ideology and Propaganda  
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: WRIT 112, Academic Writing II; and COM 203, Communication Theory.

COMM 307: Rhetorical Theory  
A survey of major classical and neoclassical treatises on rhetoric. The works include those of Plato, Aristotle, Cicero, Quintilian, St. Augustine, Blair, Burke, Whately, Toulmin, Campbell, Habermas, and other leading theoreticians. New units might look at African, Asian, and feminist approaches to rhetoric. Lecture. Prerequisites: WRIT 112, Academic Writing II; and COMM 203, Communication Theory.

COMM 310: Argumentation and Debate  
Examines the uses of argument, evidence, and the various types of proof. Attention is given to the different formal debate structures and modes of refutation. Treats reasoning and explores logical fallacies. Students participate in classroom debates on significant contemporary issues. Lecture. Prerequisites: WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

COMM 312: Communication and Culture  
An inter-, intra-, and cross-cultural analysis of processes and problems of communication as affected by ethnic or national identity; effects of differences in language, values, meaning, perception, and thought. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 314: Journalism  
3 units
An introduction to the fundamentals of newspaper, magazine and Web journalism, including the writing of hard news stories, features, profiles and entertainment reviews (film, theater, music and books). Students will collaborate in the writing, editing and publishing of an expanded version of the student newspaper, The Wire. Selected student journalism may be published in the L.A. community press and on the Web. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 315: Story Structure 3 units
This course closely examines strategies the objective components of story. The goal is to develop storytelling skills through a knowledge and understanding of the underlying core concepts of Character, Story, and Dialogue. While the focus is on the use of these skills in animation and games, the information and techniques apply to all media and genre. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 326: Crisis Communications 3 units
The focus of this course is to develop an understanding of the role communication plays in crisis situations. The course will explore the effectiveness of crisis management techniques during extreme events. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 327: Communication and the Sexes 3 units
An exploration of how cultural values and habits influence views on femininity and masculinity, how expectations of gender are communicated, and how communication affirms or challenges prevailing cultural prescriptions of gender in intra- and interpersonal, small group, public, and organizational settings. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 328: Family Communication 3 units
An investigation of the systems of communication found in particular social constructions of family. Students develop a familiarity with the primary analytical frames used to understand the delicate balance of cohesion and change in the family unit. Issues like intimacy, partner selection, and single parenting are discussed in relationship to changing definitions of family in the contemporary social landscape. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 329: Visual Communication 3 units
Introduces the basic concepts of visual literacy and encourages a critical perspective on the strategic use of images in society. Reviews physiological attributes of seeing as well as the predominant theoretical and ethical approaches to understanding images. Course includes analytical exercises and in-depth case studies of visual communication practices in a variety of display media. Lecture. Prerequisite: WRIT 112, Academic Writing II.

COMM 340 Independent Film 3 units
Through lectures, discussions and analyses of screenings of films and film clips, this course will present a historical introduction to contemporary independent film and video making and offer a step-by-step guide to the art, craft and business of low-budget film and video making in the digital age. Prerequisite: WRIT 112, Academic Writing II

COMM 341 Anime 3 units
Anime has evolved greatly since its inception due to improvements in animation technique and in response to changes in sociological, philosophical, and political thought. As such, Anime has a cultural history that is tied up with ideologies and stereotypes. This course is not a chronological history of Anime but is instead an exploration of the genre from many different perspectives including cultural, political, and thematic ones. Prerequisite: WRIT 112, Academic Writing II

COMM 342 Film Noir 3 units
The American film industry has gone through a number of movements and refinements in genre since its inception in response to changes in sociological, philosophical, and political thought. As such, film has a cultural history that is tied up with ideologies and stereotypes. This course explores a single significant movement in film history, namely film noir. It surveys films from the noir period to understand this movement in terms of its unique style and meanings. The influence of the genre on other film styles will also be discussed in the context neo noir and other contemporary film movements.

Prerequisite: WRIT 112, Academic Writing II

COMM 370: Special Topics in Communication
A seminar devoted to selected topics of special interest to students and faculty. Lecture. Prerequisites: WRIT 112, Academic Writing II; and COMM 203, Communication Theory.

COMM 410: Performance Studies
Performance Studies explores performance as a wide range of human actions including ritual, sports, play, popular entertainments, the performing arts, performance in everyday life, and performance of social, gender, and race roles. Drawing on a variety of disciplines in the social sciences, cultural studies, gender studies, feminist studies, queer theory, history, and psychoanalysis, performance studies examines texts, behaviors, actions, events, and artifacts not as objects or things, but as performances. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 307, Rhetorical Theory; and COMM 312, Communication and Culture.

COMM 417: Media Ethics
Explorations of ethics in communication with particular attention to media industries and the messages they create and control. Theories of ethical evaluation are combined with real-world case studies and hypothetical scenarios to help students become better acquainted with media ethics. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 233, Media Production; COMM 307, Rhetorical Theory; and CO 314, Journalism.

COMM 418: Advanced Media Production
This course is intended to provide students with advanced video production experience. The student will learn industry terminology, crew production skills, and other professional aspects found in the media industry. The students will be encouraged to develop complex shooting and lighting assignments that will enhance their critical thinking skills. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 233, Media Production; COMM 307, Rhetorical Theory; and COMM 314, Journalism.

COMM 423: Communication and Popular Culture
An interdisciplinary approach that might combine rhetorical, media, and cultural studies as well as semiotics to explore image advertising that includes product and lifestyle images. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 307, Rhetorical Theory; and COMM 312, Communication and Culture.

COMM 450: Thematic Seminar
These advanced special topics seminars seek to address the changing nature of communication processes in relation to a single grand theme. Previous offerings included themes related to the future, the global context, and the virtual world. Thematic Seminar may be taken twice for credit in the major. Lecture. Prerequisites: WRIT 112, Academic Writing II; and COMM 307, Rhetorical Theory or COMM 312, Communication and Culture or COMM 329, Visual Communication.

COMM 460: Critical Studies
Students in this writing-intensive course gain a thorough understanding of the critical studies approach in communication. We examine media texts and other forms of communication through the lens of current critical and cultural theory. To do so, extensive use is made of the collection of important journal articles housed in the media research...
room of the library. Successful completion of the course satisfies the departmental requirement for a comprehensive exam. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 307, Rhetorical Theory; and COMM 312, Communication and Culture.

COMM 485: Senior Seminar
This class is a CAPSTONE for students in the communication major. Students will engage in extensive research and produce a major research paper or original project appropriate to the field of communication. The creation of personal learning portfolios will help identify pertinent themes and research topics for each student. Prerequisite: Senior status.

COMM 490: Communication Internship
An on-the-job practicum in commercial settings in media, design, entertainment, and marketing firms. Work experience is complemented by academic requirements specified in a contract with the faculty advisor. Prerequisite: Communication majors only.

Fashion Design (B.F.A.)

Louise Coffey-Webb, M.A.O.M., Department Chair

Woodbury University offers a four-year Bachelor of Fine Arts degree in Fashion Design. The program is tailored to meet the needs of students wishing to enter the challenging, varied, and exciting world of the fashion or costume professional, and preparing students with a diverse set of skills and knowledge to successfully compete in the industries. The curriculum promotes strong technical skills, as well as critical and creative thinking, with equal emphasis on research and experiential learning. Freshman students may enter with no previous training; transfer students should submit samples of their work for placement evaluation. Choose a minor in Costume Design, to work in film and television, or one in another department, such as Graphic Design, Fashion Marketing, or Business. Woodbury graduates will enter the workforce with confidence and an eloquent demand of the appropriate professional terminology, a pertinent internship under their belt, and knowledge of the new practices and research into green sources and production.

Courses are taught by design educators and industry professionals, and the curriculum is enhanced with internationally renowned visiting lecturers. Fundamental skill areas include drawing, pattern drafting, draping, apparel construction, as well as fashion history and textiles. Studio classes are sequenced to promote progressive learning, and include leading categories of women’s wear, men’s wear, knitwear, active wear, and Couture. Courses are also offered in millinery, shoe design, costume design, textile design, children’s wear, lingerie, and other specialized areas such as LASER and exhibition design. Computer assisted design and illustration are integrated into the curriculum throughout the four years of study. The creative work of the fashion and costume design students is showcased at the university’s annual Fashion Show.

The Woodbury University Fashion Study Collection, consisting of over 6,000 garments and accessories that represent the clothing history of the past 200 years, is available as a hands-on resource to students and faculty. Resources also include extensive runs of historical fashion magazines and trend reports. The Judith Tamkin Fashion Center houses rotating exhibitions of items from the Fashion
Study Collection, as well as student work. Students may intern with the curator, working on the themed exhibitions and management of the collection.

Being part of the School of Media, Culture & Design, students can benefit from studies in related disciplines, such as visual communication, media psychology and animation.

Woodbury’s location in the hub of the media capital of the world, near this immense network of fashion designers, design studios, movie studios, animation houses, advertising agencies, and production companies, means unique field trips, guest lecturers, internships, and job opportunities that set Woodbury apart. Career opportunities include fashion designer, fashion illustrator, fashion stylist, wardrobe consultant, costume designer, costumer, textile designer, pattern maker, accessories designer, fashion museum curator, manufacturer, and instructor.

FACULTY
Faculty participate in shaping the Fashion Design program with their continuous involvement in the fashion and entertainment industries, the art world and with their own research. This involvement manifests in creating new courses, updating projects for existing courses and assisting students with their studies and research.

Chair
Louise Coffey-Webb, Assistant Professor, Fashion Design
B.A., M.A.O.M., Antioch University

Full-time Faculty
Penny Collins, Professor, Fashion Design
B.A., California State University, San Jose; M.S., College of New Rochelle; M.F.A., California State University, Northridge
Melinda Kerstein, Visiting Professor, Fashion Design
B.A., M.A., State University of New York

Participating Adjunct Faculty
Anna Leiker
B.S., Moscow Technological Institute of Light Industry, Russia; M.S., California State University, Northridge
Susan Monte
B.F.A., M.F.A., Otis Art Institute of Los Angeles County

Adjunct Faculty
Randi Beer  
B.S., Woodbury University

Heather Carleton  
B.A., Hampshire College, Amherst; M.F.A., University of Arizona, Tucson

Suzanne Fessler  
B.S., Cal Poly Pomona; M.S., California State University, Los Angeles

Mariel McEwan  
B.F.A., University of Arizona, Tucson; M.A., University of New Mexico, Albuquerque; American Film Institute Producing Fellow

Mauricio Osorio  
Universidad de Bellas Artes, El Salvador

May Routh  

Jaime Scholnick  
B.A., California State University, Sacramento; M.F.A., Claremont Graduate University

Felis Stella  
B.A., Fine Art, University of California, Los Angeles; B.A., Psychology, University of California, Los Angeles

Meredith Strauss  
B.F.A., Kansas City Art Institute; M.F.A., University of California, Los Angeles

MISSION  
The study of fashion design, as the creation of the material image of the self, simultaneously engages problem solving, collaboration, and sensitivity for human needs, in a balance between artistic, practical, and intellectual skill sets. Producing work that explores various human identities, students achieve technical and critical analysis proficiency that allows them to successfully negotiate the creative, critical and ethical challenges of the fashion industries.

PROGRAM GOALS  
- Develop our students to be creative, innovative, and highly skilled professionals capable of entering the fashion, apparel, entertainment, and related industries in a variety of roles.
- Develop technical expertise, artistic skill, and proficiency leading to creative, sustainable, and ethical approaches to problem solving for apparel design.
• Develop an understanding of fashion history and theory, aesthetics and technology, so that apparel design is informed by awareness of a variety of perspectives on the meaning of dress in a global and sustainable context.
• In a collegial and cross-disciplinary atmosphere, provide opportunities to observe and learn professional business practices, and develop skills necessary to create a professional design portfolio.
• Support the university’s strong liberal arts base, emphasizing research, critical and innovative thinking, environmental and social responsibility, and strong technical skills to enable graduates to reach their full lifelong creative and intellectual potential.
• Provide up-to-date facilities and equipment appropriate to the profession of fashion and costume design.

STUDENT LEARNING OUTCOMES
• The ability to understand how design elements, including color, texture, form analysis and pattern, contribute to the aesthetic and practical functions of three-dimensional forms, particularly as related to principles for covering and decorating the human body, and the design and construction of garments.
• To acquire knowledge and skills in the use of basic tools, techniques and processes, sufficient to produce work from draft or specifications to finished product, including skills in portfolio preparation.
• To acquire functional knowledge of human form and function, and awareness of the potentials and professional capabilities in the uses of current and developing materials, media and technologies, including sketching, rendering and computer-assisted design.
• The ability to determine design priorities and alternatives; research, define and evaluate criteria and requirements; coordinate project elements; and communicate with involved personnel at all stages of the design process, working productively as a team member.
• The ability to design for a number of markets based on a working knowledge of the organization of those markets, and the acquisition of a functional knowledge of basic business practices as they pertain to the fashion and apparel industries.
• The ability to understand the history of fashion design and theory, along with an ability to develop a balanced understanding of the profession’s connection with other design field.

FASHION DESIGN CURRICULUM
Leading to the Bachelor of Fine Arts Degree  Units
Major (M) 68
General Education (GE) 45
Restricted Design Electives (RE/DES) 6
Unrestricted Electives (UE) 9
Minimum Semester hours required 128

FIRST YEAR

Fall Semester
FDES125  Technical Studio 1  4M
FOUN101  Beginning Drawing  3M
FOUN102  Design Elements  3M
WRIT111  Academic Writing I  3GE
COMM 120  Public Speaking  3GE
Spring Semester
FDES111  Fashion Sketching I  2M
FDES225  Technical Studio 2  4M
FOUN103  Color Theory  3M
FDES160  History of Fashion I  3GE
WRIT112  Academic Writing II  3GE

SECOND YEAR

Fall Semester
FDES130  Textiles  3M
FDES210  Fashion Sketching 2  2M
FDES226  Advanced Technical Studio  3M
FDES105  Into Digital Fashion Design  2M
FDES161  History of Fashion II  3GE
2xx  Social Science OR  3GE
INDS1xx  IS Core
Spring Semester
FDES232  Knitwear & Swimwear  3M
FDES333  Computer Assisted Fashion Design  3M
2xx  Social Science OR  3GE
INDS1xx  IS Core
BIOL2xx  Biological Science  3GE
FOUN104  Drawing and Composition  3GE

Successful design review required prior to enrollment in 300 level studios.

THIRD YEAR
Fall Semester
FDES 310  Adv. Fashion Illustration  3M
FDES 331  Young Careerwear  3M
FDES 301  Digital Fashion Design  3M
FDES 3XX  Studio Elective  2M
ARTH 2XX  Art History Course  3RE/DES
MATH 2xx  Mathematics  3GE

Spring Semester
FDES 332  Advanced Careerwear  3M
FDES 363  Digital Portfolio Development  2M
FDES 3XX  Studio elective  2M
ARTH2xx  Art History Course  3RE/DES
PHYS 2xx  Humanities or IS core  3GE
PHYS 2xx  Physical Science Course  3GE

FOURTH YEAR

Fall Semester
FDES 431  Senior Collection: Contemporary  4M
FDES313  Pro Practice  3M
ECON2xx  Economics Course  3GE
3xx  General Education Elective  3GE
Unrestricted Elective  3UE

Spring Semester
FDES411  Portfolio & Presentation  3M
FDES432  Senior Collection: Couture  4M
3xx  General Education Elective  3GE
FDES433  Art & History of Haute Couture  1M
Unrestricted Elective  3UE
Unrestricted Elective  3UE

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

FASHION AND COSTUME DESIGN ELECTIVES

FDES 311  Costume Illustration*  3
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>FDES 070</td>
<td>Topics in Fashion Design</td>
<td>1-3</td>
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<tr>
<td>FDES 231</td>
<td>Children’s Wear</td>
<td>2</td>
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<tr>
<td>FDES 343</td>
<td>Millinery</td>
<td>2</td>
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<td>FDES 235</td>
<td>Textile Design</td>
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<td>FDES 264</td>
<td>World Textiles</td>
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<td>FDE 315</td>
<td>History of Costume Design*</td>
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<td>FDES 336</td>
<td>Leather Goods</td>
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<td>FDES 337</td>
<td>Experimental Design</td>
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<td>FDES 355</td>
<td>Costuming for Film/TV*</td>
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<td>FDES 401</td>
<td>Shoe Design</td>
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<td>FDES 405</td>
<td>Costume Design Studio 1*</td>
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<td>FDES 407</td>
<td>Advanced Shoe Design</td>
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<td>FDES 485</td>
<td>Costume Internship*</td>
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<td>FDES 299</td>
<td>Independent Study</td>
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*Courses which meet Costume Minor Requirements

COURSES WHICH MEET
RESTRICTED DESIGN
ELECTIVE REQUIREMENTS

Course selection for Restricted Design Elective (RE/DES) includes any course offered in Animation, Fashion Design, Graphic Design, and Interior Architecture (ANIM, ARCH, FDES, GDES, INAR) plus the following:

- FDES 311  Costume Illustration
- ARCH269  Object Making
- FMRK106  Sculpture
- ARTH202  History of Ancient Art
- ARTH204  History of Modern Art
- ARTH205  History of Contemporary Art
- ARTH211  History of Latin American Art
- ARTH320  Tribal and Traditional Art
- ARTH322  Studies: Great Masters
- ARTH330  Studies: Great Movements
- INDS327  Film and Literature
- PHIL310  Aesthetics
## CURRICULAR MAP
Department of Fashion Design

<table>
<thead>
<tr>
<th>UNIVERSITY PRINCIPLES</th>
<th>1 Innovation &amp; Creativity</th>
<th>2 Communication</th>
<th>3 Transdisciplinarity</th>
<th>4 Social Responsibility</th>
<th>5 The Integrated</th>
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### Learning Outcomes

1. Understand basic design principles
2. Understanding how design principles relate to 3-dimensional forms
3. Research, information gathering and analysis
4. Generation of alternative and multiple solutions
5. Knowledge of basic tools and skills of fashion design

### Major Courses

- **Assuring Academic Quality In Fashion Design**
- **Innovation & Creativity**
- **Communication**
- **Transdisciplinarity**
- **Social Responsibility**
- **The Integrated**
| Ability to design for a variety of markets | 1 2 3 4 |
| Ability to define and evaluate criteria | All |
| Knowledge of basic business practices and variety of markets | 2 3 4 |
| Participation in field experiences and internships | All |
| Recognition of human factors that shape design solutions | All |
| Knowledge of fashion history | 2 3 4 5 |
| Knowledge of practical aspects of fashion design | 1 2 4 |
| Knowledge of theoretical aspects of fashion design | 2 3 4 |
| Connection with other design fields | All |
| Awareness and use of fashion design resources | All |
| Knowledge of design priorities and criteria | All |
| Communication of the design process | All |
| Drawing, including tools and processes | 1 2 3 4 |
| Portfolio preparation | 1 2 3 5 |
| Knowledge of manufacturing processes | 2 3 4 |
| Digital technologies | All |
| Knowledge of design and art history, theory | 2 3 5 |
| Knowledge of fashion design process from concept to consumer | 1 2 4 5 |
| Organization of design projects and coordination of project elements | All |
| Working productively as a team member | All |

**ASSessment Process**
Student performance and attainment in Fashion Design is evaluated systemically throughout the program, through ongoing assessment strategies both formal and informal. Evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. This process documents student progress and is required for entrance into upper-division studios. Student work is also evaluated through the Capstone Project, which assesses the research methodology used, and its effectiveness in design solutions. Further assessment is made through the Senior Design Review Presentation, which evaluates the students’ mastery of learning outcomes, and development from the Progress Portfolio Review. A final assessment is conducted through Internship host companies, and evaluates the students’ preparedness for real-world design environments.

Placement Portfolio Review – Upon acceptance, transfer students are required to submit a portfolio of their work for studio placement.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio Review – At the end of the sophomore year, students are required to submit a comprehensive portfolio of their work from each major Fashion Design Studio and from a Fashion Design Elective Studio of their choice. The portfolio should demonstrate sufficient development of the knowledge and skills of design process, sketching, patternmaking, and construction. The goal of the review is to assess strengths, weaknesses, and the general progress of a student and their ability to integrate gained technical skills into creative, effective and complex projects. Also, to assess the student’s development of communication skills and the self-evaluation of personal growth, they are required to write a Reflective Essay. Portfolios are reviewed by a panel of Fashion Design Faculty and the Department Chair. Passing the Progress Portfolio Review is a pre-requisite for upper-level fashion design classes. Students who fail the portfolio review must take a remedial course (as indicated by the results) and resubmit their portfolio for review. Portfolio requirements can be found on the Fashion Design website.

CAPSTONE COURSES

In order to illustrate required professional and design competencies before graduation, students must successfully pass FDES 433 Art & History of Haute Couture, and FDES 432 Senior Collection Couture, the outcomes of which are judged by industry professionals in the April Design Review, then presented at the professionally produced annual student fashion show in May.

RESULTS OF LEARNING

Both Studio and lecture courses require production of various fashion design projects specific to the learning outcomes of each course. Projects may include construction, finish or closure samples, muslins, patterns, blocks and individual garments. Student work is reviewed at the end of each semester by faculty and industry professionals. Additionally, evidence of learning is assessed through the Progress Portfolio Review at the end of the second year. In the senior year students develop their professional portfolio and begin designing their own website. Student self-assessment is required in both the Progress Portfolio and the Senior Design Review Presentation.

STUDENT WORK
The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and Web formats.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS
It is the philosophy of the Fashion Design Department that students be exposed to both theoretical and professional aspects of the discipline. Students will become acquainted with current designers and have the opportunity to experience international approaches to design education and practice during their education. They are additionally exposed to the operations of professional practice, networking with industry practitioners, and membership in professional design organizations. All students are encouraged to enter the many fashion competitions available, both locally and nationally.

Internship/Work Experience
Prior to graduation, students must complete 120 hours of internship or work experience in the fashion, costume or apparel industries. It is recommended that the student have passed the Progress Portfolio Review and be at minimum in Junior standing before interning. The internship placement is approved by the Department Chair as well as the Student’s Advisor. The Rosalie Utterbach Memorial Internship Award is offered annually for students wishing to work on the Fashion Study Collection.

Study Tours and Study Abroad
Annual Spring Break New York Study Tours are planned where students gain credit for a two-unit Studio Elective. Biennial Study Abroad tours are designed to enhance fashion design students’ curriculum and usually give upper level credit units. Past tours have included Turkey, France, Italy and Costa Rica.

Lecture Series and Special Workshops
Students are required to attend lectures, panel discussions and workshops from industry professionals, often as part of their course syllabus. Lecturers include designers, business owners, historians and other practitioners. Special workshops include hands-on instruction, including acting workshops to improve students’ verbal presentations, and fiber and crystal workshops in conjunction with Swarovski and the Surface Design Association.

Fashion Student Organization
Fashion Design Students have an active organization, À La Mode that produces a newsletter twice each semester, as well as other events. Students are also encouraged to join professional organizations, such as: Fashion Group International/Los Angeles, California Fashion Associates, The Costume Society of America, The Surface Design Association.

COMPUTER LITERACY REQUIREMENTS
The Fashion Design Department requires its graduates to be literate in the current media of fashion and costume design, demonstrated by the following:
1) A proficiency in digital applications and global CAD/CAM solutions for the Apparel Industry and in executing creative concepts in fashion using CAD.
2) A proficiency in computer based programs to perform the entire process of transforming designs into computer-generated images, creating presentation boards drafting the pattern, grading and creating a marker for production.
3) A proficiency in word-processing, document formatting and file management for creating specification sheets, pattern cards and cost sheets. Bibliographic documentation of database use and citation of web-based sources is required for all Fashion Design courses.
4) A proficiency in internet research, library research using on-line search engines, and on-line fashion market predictive services.

STUDENT COMPUTER REQUIREMENTS
Students are responsible for email, printing, and network logon accounts. Students are required to provide computer data storage devices such as USB memory cards or CD-Rom for saving their digital and CAD files. The Fashion Design Department does not require a laptop computer, but recommends it.

MINOR REQUIREMENTS

Costume Minor for Fashion Design majors only
FDES 315 History of Costume Design in Motion Pictures/TV 3 units
FDES 355 Costuming for Motion Pictures/TV 3 units
FDES 405 Costume Design Studio 1 3 units
FDES 485 Costume Design Internship 3 units
FDES 311 Costume Illustration 3 units

Fashion Design Minor for Fashion Marketing majors
FDES 111 Sketching 1 2 units
FDES 125 Technical Studio 1 4 units
FDES 160 History of Fashion 1 3 units
FDES -- Fashion Design Elective 3 units
FDES 313 Professional Practices in Fashion Design 3 units

Fashion Design Minor for students in other majors
FDES 111 Sketching 1 2 units
FDES 125 Technical Studio 1 4 units
FDES 130 Textiles 3 units
FDES 161 History of Fashion 2 3 units
FDES 313 Professional Practices in Fashion Design 3 units

FASHION DESIGN COURSES

FDES 105 Introduction to Digital Fashion Design
2 units- An introduction to two of the computer graphic programs currently used in the fashion industry, Adobe Illustrator and Photoshop. Studio. Prerequisite: None.

FDES 111 Sketching 1
2 units- An introduction to quick sketching techniques for communicating clothing styles, fabrics, colors and construction details.
Emphasis will be on developing flats and croquis. Studio. Prerequisite: FOUN 101, Beginning Drawing.

FDES 125 Technical Studio 1
4 units- An introduction to basic flat pattern making, draping, and sewing techniques. Muslin samples are constructed with the use of industry power machines, fitted and completed into finished garments. Studio. Prerequisite: none.

FDES 130 Textiles
3 units- A study of fiber types and their characteristics and care. Emphasis on fiber content and construction and their appropriate use for each market. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 160 History of Fashion 1
3 units- A survey of prehistoric, ancient, and traditional world costume through the 16th century CE, emphasizing the origins of clothing and stylistic trends in Asia, Africa, and the Near East. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 161 History of Fashion 2
3 units- A survey of Western costume from the 17th century CE to contemporary times with an emphasis on the 20th century. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 210 Sketching 2
2 units- Continuation of sketching techniques and further development of croquis and fabric renderings. Emphasis is placed on developed croquis, which have the appropriate character and attitude for each market. Studio. Prerequisite: FDES 111, Sketching 1.

FDES 225 Technical Studio 2
4 units- The study of creating patterns through draping and drafting techniques. Designs are translated into muslin, directly on the dress form. Complex designs are interpreted through flat pattern techniques, production patterns are developed and graded and markers are made. Studio. Prerequisite: FDES 125, Technical Studio 1.

FDES 226 Advanced Technical Studio
3 units- Advanced flat pattern, draping, and construction techniques are reviewed and reinforced. Special attention is given to development and construction of complex facings, lapels, and closures. Pattern marking and labeling is standardized. Studio. Prerequisite: FDES 125, Technical Studio 1; FDES 225, Technical Studio 2 or equivalent transfer credit.

FDES 231 Children’s Wear
2 units- Children’s wear markets are researched, garments are designed and constructed through flat pattern and draping techniques. Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 232 Knitwear and Swimwear
3 units- Knitwear and swimwear markets are researched. Garments are designed and constructed through advanced draping and advanced pattern-making methods. Studio. Prerequisite: FDES 226, Advanced Technical Studio.
FDES 235 Textile Design
2 units- Advanced textile design methods are studied, including hand and machine knitting, laser techniques, hand and tie dying, shibori, arashi, zome and dévore methods. Studio. Prerequisite: FDES 130, Textiles.

FDES 236 Fashion Exhibition
2 units- An examination of the function and creation of fashion and costume exhibitions, using the Fashion Study Collection as the material resource to produce a themed display in the Tamkin Center.

FDES 237 Weaving Studio
3 units- This course will teach students the basics of both pattern and tapestry weaving. Each student will learn how to plan a project, warp a loom and finish their project by themselves. Pattern drafting will be incorporated in learning about both traditional techniques as well as more contemporary variations. From this class, students will gain the confidence to pursue weaving independently. Prerequisite: FDES 130, Textiles.

FDES 250 Silkscreen Painting
3 units

FDES 264 World Textiles
3 units- This course is a survey of the development of textiles over the past 5,000 years. The methods and materials used around the world will be explored as well as the aesthetic, cultural, and political forces that have shaped the textile industries over time. Lecture. Prerequisite: WRIT 111, Academic Writing 1.

FDES 301 Digital Fashion Design
3 units- Using Adobe Illustrator and the Snapfashun plug-in, students design garments and illustrate their designs for line sheets, catalog pages, and presentation boards. Studio. Prerequisite: FDES 111, Fashion Sketching 1 and FDES 105, Introduction to Digital Fashion Design.

FDES 310 Advanced Fashion Illustration
3 units- The student's individual style is developed, gaining speed and accuracy in fashion illustration. Creative use and combination of various media are emphasized to create progressive approaches to communicating fashion through illustration. Studio. Prerequisite: FDES 210, Fashion Sketching 2.

FDES 313 Professional Practices in Fashion Design
3 units- A study of business concepts and procedures in the apparel industry, researching various markets and the appropriate design approach for each, fashion trends over time, definitions of fashion and investigations into sustainability practices and techniques. Lecture. Prerequisite: WRIT 112, Academic Writing 2.

FDES 315 History of Costume Design for Motion Pictures/TV
3 units- A survey of costume designed for motion pictures and television, within the framework of their technological history. Lecture. Prerequisite: WRIT 112, Academic Writing II.

FDES 331 Young Career Wear
3 units- Women’s career wear markets are researched and garments are designed and constructed through flat pattern and draping technique. Studio. Prerequisite: FDES 226, Advanced Technical Studio.

FDES 332 Advanced Career Wear
3 units- Women’s bridge and missy markets, and Young Men’s wear are researched and designed. Garments are constructed through tailoring techniques and procedures. Studio. Prerequisite: FDES 331, Young Career Wear.

FDES 333 Computer Assisted Fashion Design
3 units- Using the PAD program, students design garments and execute the patterns using computer assisted pattern technology, and construct the garments. Studio. Prerequisite: FDES226, Advanced Technical Studio.

FD 336 Leather Goods
2 units- A study of handbag design, patternmaking, and methods of construction. The contemporary leather goods market is researched and designs and samples are constructed. Studio. Prerequisite: FDES 125, Technical Studio 1 or department chair permission.

FDES 337 Experimental Design
2 units- Through exploration of design options utilizing nontraditional materials and techniques, students acquire knowledge, skills, and experience in conceptualization, process, product, and critique. Studio. Prerequisites: FDES 232, Knitwear and Swimwear; FDES 210, Fashion Sketching 2; FDES 161, History of Fashion 2.

FDES 343 Millinery
2 units- A study of millinery design and methods of construction. Blocking, draping and trim application are practiced and samples are constructed. Studio. Prerequisite: FDES 125, Technical Studio 1 or department chair permission.

FDES 355 Costuming for Motion Picture/Television
3 units- This course introduces the student to the skills necessary to function as a costumer working in the film/television industry. Script analysis, character breakdown, character development through costume, budgeting, research and exploration of resources available to the costumer. Lecture. Prerequisite: WRIT 112, Academic Writing II.

FDES 363 Digital Portfolio Development
2 units- Advanced use of Photoshop and Adobe Illustrator for fashion and costume design. Studio. Prerequisite: FDES 301, Digital Fashion Design, Senior Standing.

FDES 390 Fashion Design Internship
1-3 units- Students obtain practical experience in a fashion design studio or apparel business. A journal will be submitted to verify the completion of 40 hours for each unit of credit. An evaluation will be submitted by the internship sponsor. A pass/fail grade will be given upon the completion of the internship experience. Internships must be approved by the fashion design department chair. Prerequisite: Junior or Senior standing.

FDES 401 Shoe Design
2 units- A study of shoe design and methods of construction. The contemporary shoe market is researched and designs and samples are constructed. Studio. Prerequisite: FDES 125, Technical Studio 1 or department chair permission.
FDES 405 Costume Design Studio

FDES 407 Advanced Shoe Design
2 units - Complex styles of shoes are researched, designed and constructed. Samples and complete drawings are presented at the end of this course. Studio. Prerequisite: FDES 401, Shoe Design.

FD 411 Portfolio and Presentation
3 units - Preparation of a portfolio of original designs in various techniques. Finished illustrations, groupings, flats, and fabrications are created. Resumes are prepared and mock interviews are held. Studio. Prerequisites: FDES 301, Digital Fashion Design; FDES 333, Computer Assisted Fashion Design; and FDES 310, Advanced Fashion Illustration; Senior Standing.

FDES 431 Senior Collection: Contemporary
4 units - Contemporary, missy, and special size markets are researched. Collections are designed and constructed. Studio. Prerequisite: FDES 310, Advanced Fashion Illustration; FDES 332, Advanced Career Wear, and department chair permission.

FDES 432 Senior Collection: Couture
4 units - High fashion, evening, and experimental designer markets are researched. Garments are designed, samples are constructed and style books are prepared. Studio. Prerequisite: FDES 431, Senior Collection: Contemporary.

FD 433 Art & History of Haute Couture
1 unit - A critical examination of the art and history of haute couture design, integrating the various societal impacts on its creation and construction, and reflecting on the current influences of contemporary design and production.

FDES485 Costume Design Internship
1-3 units - Each student will be placed as a costume designer, costumer or wardrobe person on a film or television production. A journal will be submitted to verify the completion of 40 hours for each unit of credit. An evaluation will be submitted by the internship sponsor. A pass/fail grade will be given upon the completion of the internship experience. Internships must be approved by the fashion design department chair. Prerequisite: Senior standing.

FDES 170, 270, 370, 470 Special Topics in Fashion Design
1-3 units - Topics courses in fashion design may be presented in a workshop, lecture or studio mode. The syllabus will be prepared prior to the semester in which the course is to be scheduled. Prerequisite: Department chair approval.

FDES 299, 399, 499 Independent Study
1-4 units - Individual investigation in a field of special interest chosen by the student with approval of the fashion design program director. Regular, periodic meetings with an assigned faculty member are required. Thirty hours are required for each unit of credit. Prerequisite: Contract approved by the dean.

Graphic Design (B.F.A.)
Sue Vessella, M.F.A., Department Chair

Woodbury University offers a four-year Bachelor of Fine Arts degree in Graphic Design. The program provides students with a professional education that prepares graduates through a solid understanding and mastery of the expertise required to enter professional practice. The curriculum provides students with a thorough comprehension of the design process through critical and creative thinking, theoretical and historical study, along with conceptual and experimental exploration. It is the intent of the department that students graduate with standards of design excellence, professional ethics and social responsibility.

Students are actively engaged in the process of learning through their direct participation in the discussion and analysis of the subject matter. Areas of investigation include visual communication in theory and practice, shaping civic attitudes through understanding cultural diversities, finding solutions for environmental and ecological concerns, and communicating the global aspects of social and political life. The curriculum promotes the internalization of the information, and evidence shows that by graduation, this reciprocal process has become a part of the students design process. Through this process they learn how to convey their personal voice and take initiative in advancing their education.

Small class size allows individual attention from the faculty, and advances the student learning experience. Students learn through research, sequential development, the study of current visual communication topics, and projects that simulate professional practice, as well as individual and class critiques. This pedagogy involves levels of competency including introduction, development, practice and mastery. Courses are taught by design educators and industry professionals, and include study in typography, graphic design, digital practice, package design, interactive media, photography, design history, and business practices. In the senior year, students may select a study emphasis in one of the following areas:

- PRINT: Advertising Design, Publication Design
- ENTERTAINMENT: Entertainment Design, Motion Graphics
- ENVIRONMENTAL: Environmental Graphics, Exhibit Design

As one of the many vibrant programs in the School of Media, Culture and Design, the program is designed to integrate Communications and Psychology into the general education curriculum through the study of visual communications, media culture, consumer behavior, and media psychology.

Woodbury’s location in the hub of Southern California’s entertainment and advertising industries provides students with unique field trip, internship and field experience opportunities. Career opportunities include positions as graphic designers, interactive and web designers, art directors, and creative directors, as well as positions in marketing and corporate communications.

FACULTY

Faculty participate in shaping the Graphic Design program by their continuous research in various aspects of design and visual communication, which manifests itself in creating new courses, updating projects for existing courses and assisting students in their studies and research. They are also involved in contemporary design movements through their creative work and private design practices, which has a direct effect on the students design experience. This engagement creates a community atmosphere inside and outside of the classroom and contributes to the learning success of students.

Chair

Sue Vessella, Professor, Graphic Design
- B.A., California State University, Northridge; M.F.A., California State University, Los Angeles

Full-time Faculty

Behnoush McKay, Assistant Professor, Graphic Design
- B.F.A., Art Center College of Design; M.F.A., California State University, Northridge
Cate Roman, Assistant Professor, Graphic Design
- B.A., Pitzer College; M.F.A., Claremont Graduate University

Participating Adjunct Faculty

Brian Herbst, Adjunct Professor, Graphic Design
- B.A., Woodbury University; Design Practice, MediaFive Design Group
Adjunct Faculty
Dan Hoy, Adjunct Professor, Graphic Design
   B.A., California State University, Northridge; Design Practice, Hoy Design
Bert Johnson, Adjunct Professor, Graphic Design
   B.A., University of Illinois at Urbana-Champaign; Design Practice, Graphics One
Niku Kashef, Adjunct Professor, Graphic Design,
   B.A., California State University, Northridge; M.F.A., California State University, Northridge
Jim Kelley, Adjunct Professor, Graphic Design
   B.A., San Diego State University; M.F.A., California State University, Los Angeles
Graham Moore, Adjunct Professor, Graphic Design
   B.A., Wimbledon School of Art, London, UK
Louis Solis, Adjunct Professor, Graphic Design
   B.F.A., School of Visual Arts, New York; M.F.A., Academy of Art College, California

MISSION
The Department of Graphic Design is committed to providing students with a design education in accordance with the highest professional standards. Our aim is to inspire graphic designers to develop and create effective visual communications, by cultivating their individual talent, potential and personal voice. We prepare innovative graduates that will advance the practice of graphic design and contribute responsibly in the global community.

PROGRAM GOALS
• Provide the student with the design skills to interpret, inform, instruct or persuade according to the needs of audiences and contexts for which communication is intended.
• Encourage and develop students critical thinking skills as they apply to design analysis and all intellectual processes, to achieve effectiveness and power in their work and lend energy and expression to their vision.
• Develop an understanding of business and marketing practices, creating ethical and responsible industry professionals that practice with integrity.
• Promote and develop a commitment to continued design exploration, in order to instill an appreciation for the value of visual communication and its power to sustain and transform society.
• Support a transdisciplinary curriculum in communications, writing, humanities, behavioral and social science, that enhances the academic breadth of the graphic designer.
• Provide up to date facilities and equipment appropriate to the profession of graphic design.

STUDENT LEARNING OUTCOMES
• The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
• The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
• The ability to create and develop visual form in response
to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

- An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media.
- An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.
- An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
- The ability to work collaboratively with multiple disciplines, and to understand the advantages and benefits of cooperative activities.

GRAPHIC DESIGN CURRICULUM
Leading to the Bachelor of Fine Arts Degree

| Major (M) | 71 |
| General Education (GE) | 42 |
| Restricted Design elective (RE/DES) | 3 |
| Unrestricted electives | 9 |
| Minimum semester hours required | 128 |

SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR
Fall Semester
FOUN 101 Beginning Drawing | 3 M
FOUN 102 Design & Color Elements I | 3 M
GDES 106 Graphic Design 1 | 3 M
WRIT 111 Academic Writing I | 3 GE
— — Unrestricted elective | 3 UE

Spring Semester
FOUN 103 Design & Color Elements 2 | 3 M
GDES 107 Digital Practice | 3 M
GDES 116 Typography 1 | 3 M
WRIT 112 Academic Writing II | 3 GE
MATH 2__ Mathematics course | 3 GE

SECOND YEAR
Fall Semester
GDES 207 Digital Production | 3 M
GDES 216 Typography 2 | 3 M
GDES 256 Interactive Design 1 | 3 M
GDES 260 History of Graphic Design 1 | 3 GE
FOUN 104 Drawing and Composition | 3 M
COMM 120 Public Speaking | 3 GE
**Spring Semester**

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<td>GDES 288</td>
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<td>COMM220</td>
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<td>PSYC 200</td>
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Progress portfolio review required for advancement to GDES310 Communication Design.

**THIRD YEAR**

**Fall Semester**

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**Spring Semester**

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**FOURTH YEAR**

**Fall Semester**

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<td>Restricted Design Elective</td>
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</tr>
<tr>
<td></td>
<td>Unrestricted Elective</td>
<td>3 UE</td>
</tr>
</tbody>
</table>

120 Hours Field Experience Required (Prerequisite GDES310, Communication Design)

* One of the science courses must have a lab component.
Courses that meet Graphic Design elective requirements
GDES 232  Graphic Illustration
GDES 250  Screen Printing
GDES 317  Typography 3
GDES 342  Photographic Art Direction
GDES 414  Environmental Graphics
GDES 415  Exhibit Design
GDES 430  Advertising Design
GDES 432  Publication Design
GDES 446  Entertainment Design
GDES 447  Motion Graphics
GDES 3/470  Topics in Graphic Design
GDES 360  Screen Printing 2

Courses that meet Restricted Design Elective requirements
Course selection for Restricted Design Elective (RE/DES) includes any course offered in Animation, Fashion Design, Graphic Design, and Interior Architecture (ANIM, FDES, GDES, INAR) plus the following:
ARCH 269  Object Making
ARTH 170  Topics
ARTH 202  History of Ancient Art
ARTH 204  History of Modern Art
ARTH 205  History of Contemporary Art
ARTH 211  History of Latin American Art
ARTH 320  Tribal and Traditional Art
ARTH 322  Studies: Great Masters
INDS 327  Film and Literature
PHIL310  Aesthetics
### CURRICULAR MAP

<table>
<thead>
<tr>
<th>INTRODUCED</th>
<th>DEVELOPED</th>
<th>PRACTICED</th>
<th>MASTERED</th>
<th>ASSESSMENT</th>
</tr>
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<tbody>
<tr>
<td>High Importance</td>
<td>High Importance</td>
<td>High Importance</td>
<td>High Importance</td>
<td>GD288 - Formative</td>
</tr>
<tr>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
<td>Moderate Importance</td>
<td>GD485/492 -</td>
</tr>
<tr>
<td>Low Importance</td>
<td>Low Importance</td>
<td>Low Importance</td>
<td>Low Importance</td>
<td>Summative</td>
</tr>
</tbody>
</table>

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

### MAJOR COURSES

**Assuring Academic Quality**

**In Graphic Design**

### LEARNING OUTCOMES

#### University Principles

<table>
<thead>
<tr>
<th>University Principles</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify communication problems</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solve visual communication problems</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research, gather information, analyze and synthesize findings</td>
<td>2</td>
<td>3</td>
<td>5</td>
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<tr>
<td>Generate alternative/multiple solutions to visual communication problems</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Generate Comprehensives and prototype projects</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Analyze end user experiences</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Evaluate outcomes of design solutions</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identify and describe appropriate audiences for communication solutions</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<td></td>
</tr>
<tr>
<td>Recognize and respond to physical/cognitive factors that shape design decisions</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
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<tr>
<td>Recognize and respond to cultural/social human factors shaping design solutions</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create and develop visual form in response to communication problems</td>
<td>1</td>
<td>2</td>
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</tr>
</tbody>
</table>
ASSESSMENT PROCESS

Student performance and attainment in Graphic Design is evaluated systemically throughout the program, through ongoing assessment strategies both formal and informal. The department specifies four key areas for measured assessment that include both formative and summative benchmarks, and involves multiple forms of evaluation. The processes provide a vehicle to assure program quality and promote continuous improvement in the effectiveness of teaching, the improvement of student work, and the design of the curriculum. Evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. This process documents student progress and is required for entrance into upper-division studios. Student work is also evaluated through the Degree Project, which assesses the research methodology used, and its effectiveness in design solutions. Further assessment is made through the Senior Portfolio Presentation, which evaluates the
student’s mastery of learning outcomes, and development from the Progress Portfolio Review. A final assessment is conducted through Internship host companies, and evaluates the student’s preparedness for real-world design environments.

PORTFOLIO REQUIREMENT

Placement Portfolio Review - Upon acceptance, transfer students are required to submit a portfolio of their work for studio placement. Requirements can be found on the Graphic Design web site.

PRE-CAPSTONE REQUIREMENTS

Progress Portfolio Review - At the end of the sophomore year, students are required to submit a comprehensive portfolio of their work from each major design studio. The portfolio should demonstrate sufficient development of the knowledge and skills of graphic design and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful visual communications. Portfolios are reviewed by a panel of design faculty and the Department Chair. Passing the Progress Portfolio Review is a prerequisite for GDES310 Communication Design. Students who fail the portfolio review must repeat GDES288 Graphic Design 2 and resubmit their portfolio for review. Format requirements can be found on the Graphic Design web site.

Prerequisite Requirements - GDES388 Graphic Design 3, an advanced studio in the study and application of graphic systems, explores issues of research, analysis, audience, identity and presentation, and is a prerequisite to the graphic design capstone course. An additional prerequisite is GDES491 Degree Project Research where students develop a proposal for their degree project. The course is broken into four modules that deal with the components of the Graphic Design project: topic development, research and information analysis, conceptual thesis and contextual framework.

CAPSTONE COURSES

In order to illustrate required professional and design competencies before graduation, students must successfully pass GDSN491, Degree Project Research, GDES492 Degree Project, and GDES485 Portfolio Presentation. GDES492 is the program’s capstone project. Capstone projects are designed to provide students an experience of developing and completing a design project that illustrates their ability to address knowledge gained in the previous years of study. Students must demonstrate the application of theoretical research to a self-initiated graphic design project through a rigorous level of work, which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft.

RESULTS OF LEARNING

Both studio and lecture courses require production of various graphic design projects specific to the learning outcomes of each course. Projects may include logos, stationery applications, brochures, posters, publications, photography, packaging, websites, motion graphics, advertising, collateral material, environmental designs, exhibit design, information design, and research papers. Student work is reviewed by industry professionals and faculty, at the end of each term. Additionally, evidence of learning is assessed through the Progress Portfolio Review at the end of the second year of study. These portfolios must include project samples from all studios completed. In the senior year students develop their professional portfolio, which is also reviewed by industry professionals, and assessed by faculty and the Graphic Design Advisory Board. Student self-assessment is required in both the Progress and Senior Portfolio processes.

STUDENT WORK

The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and Web formats.

ACADEMIC STANDARDS

Less than average work is not acceptable for a professional degree. A minimum grade of “C” is required for the design studios in order to continue in the studio sequence. A student receiving a grade below a “C” must successfully repeat that studio prior to enrollment in the succeeding studio. It is strongly recommended that students take no more than 12 studio units in a single semester.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

It is the philosophy of the Graphic Design department that students be exposed to both theoretical and professional aspects of the discipline. Students will become acquainted with current designers and design movements, and have the opportunity to experience international approaches to design education and practice during their education. They are additionally exposed to the operations of professional practice, networking with industry practitioners, and membership in professional design organizations.

Internship/Field Experience - Prior to graduation, students must complete 120 hours of internship or field experience at a local design studio, advertising agency, entertainment studio, publishing or marketing company. Passing the Progress Portfolio Review is a prerequisite to the field experience, which must be accomplished in the junior or senior year and approved by the Department Chair.
Study Abroad - The department offers a summer study abroad program in London exploring design and photography. Exchange programs in visual communications and design are available in Germany, Mexico and the Netherlands, as well as opportunities with a number of other university's world-wide. Woodbury also hosts international students, which promotes a vibrant cross-cultural discourse.

Design Symposia - As an exploration and study of current art and design events in the Los Angeles area, this experience requires students to attend lectures, museums, galleries, and exhibitions exploring a variety of topics including social and culture issues. Through analysis and discussion of their experiences, students use this course to inform their studio work, and as a springboard for conceptual development of their degree projects.

Lecture Series - Students are required to attend lectures from professional graphic designers each term. Industry professionals from both national and international arenas have spoken at Woodbury on various design topics including typography, logo development, entertainment media, motion graphics, information graphics, environmental graphics and print.

Professional Affiliation - The Woodbury University Graphic Design program is affiliated with the American Institute of Graphic Arts, AIGA, the national professional association for design, whose mission is to advance designing as a professional craft, strategic tool and vital cultural force. Students participate in the local Los Angeles chapter events including studio tours, speakers, scholarship competitions, exhibitions, conferences and portfolio review events. They network with industry professionals, and students from other AIGA affiliated schools, and participate in special projects sponsored by local design studios.

COMPUTER LITERACY REQUIREMENTS
The Graphic Design Department requires its graduates to be literate in the current media of representation and communication, demonstrated by the following:

(1) a proficiency in computer systems operations, including communications, upgrades and management.
(2) a proficiency in internet research, through completion of COMM 105, or appropriate equivalent. Bibliographic documentation of database use and citation of Web-based sources is required of all Graphic Design courses.
(3) a proficiency in word-processing, document formatting, and file management for both print and digital distribution.
(4) a proficiency in computer based design programs for page layout, interactive and motion design, and image creation.

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

COMPUTER REQUIREMENTS
Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network. The Department of Graphic Design requires a laptop computer for second semester studios, but strongly recommends it for first semester studies. The system must be compatible with existing on-campus computer labs. Specific hardware and software requirements are listed on the Graphic Design Web site.

MINOR REQUIREMENTS

Graphic Design Minor
GDES106 Graphic Design 1
GDES107 Digital Practice
GDES116 Typography 1
GDES217 Typography 2
GDES288 Graphic Design 2

Graphic Design Minor for Architecture Majors
GDES106 Graphic Design 1
GDES116 Typography 1
GDES216 Typography 2
GDES 288 Graphic Design 2

Select one from:
GDES 207 Digital Production
GDES 240 Digital Photography
GDES 250 Screen Printing 1
GDES 315 Package Design
GDES 310 Communication Design
GDES 256 Interactive Design 1
GDES 260 History of Graphic Design 1

GRAPHIC DESIGN COURSES

GDES 100 Introduction to Graphic Design
3 units - An introductory course in the fundamentals of graphic design, and exploration of opportunities in the field. Emphasis on the design development process including research, concept, and execution of visual communication topics. Students will become familiar with digital tools and terminology, basic typographic conventions, and concept sketching. Studio. Prerequisite: None.

GDES 106 Graphic Design 1
3 units - Introduction to the field of graphic design exploring the creation and function of design as a tool of communication, including issues of information, concept and execution. Emphasis will be placed on understanding principles of visual organization and typography. Technical instruction covering the hardware platform, software, scanning, printing and file management will be presented. Studio. Prerequisites: None.

GDES 107 Digital Practice
3 units - An introductory course in the fundamentals of digital technology, including their roles in the creation, reproduction, and distribution of visual messages. Study of the major drawing and imaging software used in the graphic design industry. Students will become familiar with digital tools and terminology as they apply to creative visual communication. Studio. Prerequisite: None.

GDES 116 Typography 1
3 units - An introduction to the fundamentals of typography, including its theory, practice, technology and history. Study of typographic vocabulary, anatomy, proportion, grids, hierarchy and legibility. Analysis of typographic solutions and their impact on visual communications. Studio. Prerequisite: None.

GDES 207 Digital Production
3 units - An intermediate course in the study and practice of software applications used for design and production of multi-page documents. Emphasis on commercial printing process including both digital pre-press and post-press applications. File preparation, color separation, ink and paper specifications as well as bindery considerations are covered. Studio. Prerequisite: GDES107 Digital Practice.

GDES 210 Design Symposia
1 unit - An exploration and study of current art and design events in the Los Angeles area. Students will attend lectures, museums, galleries, exhibitions or other events exploring a variety of topics, both on and off campus. Class lectures, as well as analysis and discussion of experiences. Course may be repeated up to two times for credit. Lecture. Prerequisite: WRIT110 Academic Writing.

GDES 216 Typography 2
3 units - Intermediate studies in typographic communications exploring student awareness of typography as an expressive medium that carries personal, aesthetic and social meaning. Emphasis is placed on extensive application of type to visual communication projects, information design and the responsibilities inherent in working with visible language. Studio. Prerequisite: GDES116, Typography 1.

GDES 232 Graphic Illustration
3 units - An intermediate studio examining the creation of tactile, textural and pattern applications in graphic design. Exploration of media, materials, styles and techniques for use in various design projects. Emphasis is placed on the development of hand skills and quick sketch techniques to better communicate visual ideas. Studio. Prerequisites: FOUN101 Beginning Drawing, FOUN102 Design Elements.

GDES 240 Digital Photography
3 units - Introduction to digital photography and digital camera operations covering lighting, composition, exposure and the fundamentals of traditional photographic concepts. Exploration of creative and technical issues in photographic output. Instruction in imaging software application including image editing, printing and color management. Studio. Prerequisite: None.

GDES 250 Screen Printing 1
3 units - An intermediate studio featuring the exploration and study of the screen printing process including inks, imaging techniques and stencil systems. Students will develop designs, investigate surfaces and substrates including fabric, paper, and plastics, and produce screen prints. Examination of the history of screen printing and contemporary industry overview. Individual study and investigation of special interests will be encouraged. Studio. Prerequisite: sophomore standing.

GDES 256 Interactive Design 1
3 units - An intermediate studio exploring the latest software applications for interactive media while experimenting with various methods of organizing and mapping information to integrate layers of content into a non-linear, interactive narration. Studio. Prerequisite: GDES207 Digital Production.

GDES 260 History of Graphic Design 1
3 units - A study of the historical evolution of Graphic Design and its influence today. The course will examine how graphic design responded to, and affected international, social, political, and technological developments since 1450. Emphasis will be placed on the development of visual and written communication from the industrial revolution through World War II. Lecture. Prerequisite: WRIT111 Academic Writing I.

GDES 265 History of Graphic Design 2
3 units - A study of twentieth century graphic design focusing on Late Modern and Postmodern movements in design affected by advancements in computer and digital technologies. Discussion of major individual designers' work, as well as national and international styles and design movements. The course will examine how graphic design responded to, and affected international, social, political, and technological developments since the 1970s. Emphasis will be placed on the development of experimental design, Post Typographic revolution, motion graphics and visual communications. Lecture. Prerequisites: GDES260 History of Graphic Design 1.

GDES 288 Graphic Design 2
3 units - An intermediate course in the study and practice of graphic design. Students will learn the value of research as it applies to the development of design solutions. Emphasis on conceptual thinking, visual organization/composition, information hierarchy, symbolic representation and the construction of meaningful images. Studio. Prerequisites: GDES106 Graphic Design 1, GDES116 Typography I and GDES107 Digital Practice.

GDES 289 Progress Portfolio
0 units - Required as a co-requisite to GDES288 Graphic Design 2, students will develop a portfolio including work from each major design studio completed. They will complete a reflective self-assessment evaluating their strengths and weakness, and performance in lower division studios. Students will be assessed for their progress in the program and readiness for upper division studios. Studio. Co-requisite: GDES288 Graphic Design 2.

GDES 310 Communication Design
3 units - An intermediate studio in graphic design exploring the fundamental theories and methodologies of visual communication. Development of creative design solutions involving research, information analysis and problem solving in consideration of context, concept, audience and process. Studio. Prerequisite: GDES288 Graphic Design 2, GDES260 History of Graphic Design and Progress Portfolio Review.

GDES 315 Package Design
3 units - An intermediate studio examining materials and processes as they relate to the development of forms and graphics for packaging. Through an understanding of the qualities inherent in various packaging materials, students produce a variety of packaging solutions dealing with shape, form and volume. Examination of marketing issues such as client needs, product placement and package function. Studio. Prerequisite: GDES288 Graphic Design 2.

GDES 317 Typography 3
3 units - Studies in typographic experimentation in both static and motion platforms. At a more advanced level, students 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: GDES256 Interactive Design 1.

GDES 334 Logo and Identity Design
3 units - An advanced studio in the design of logo and identity systems. Students will design marks for various businesses and organizations, as well as explore both contemporary and historic corporate logos and their evolution. Emphasis in the application of logotypes, and typographic issues in logo design, as well as style manuals and collateral applications. Studio. Prerequisite: GDES288 Graphic Design 2.

GDES 342 Photographic Art Direction

GDES 350 Professional Practice
2 units - Examination of business procedures used in the graphic design industry. Students will develop a formal business and marketing plan with graphic components that include identity and promotional elements. Emphasis on professional issues and relationships, project procedures, business management, ethical issues, copyright, contracts and pricing. Studio. Prerequisites: GDES288, Graphic Design 2 and WRIT112 Academic Writing II, Junior Standing.

GDES 360 Screen Printing 2
3 units - An advanced studio featuring the exploration and study of the screen printing process as it might be applied to the students major discipline focusing on inks, imaging techniques and stencil systems. Students will develop designs, investigate surfaces and substrates to communicate or create a unique design assemblage. Individual research and investigation of special interests will be required. The student will be required to produce a major work as it applies to their individual major study. Focus will be on the research and originality of the submission. Studio. Prerequisite: GDES250 Screen Printing 1.

GDES 356 Interactive Design 2
3 units - An advanced studio course exploring Internet communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures and systems, audience, organization and information access for Internet application. Studio. Prerequisite: GDES355 Interactive Design 1.

GDES 388 Graphic Design 3
3 units - An advanced studio in the study and application of graphic systems. Students will develop a comprehensive design system for a sponsoring client exploring issues of research, analysis, audience, identity and presentation. Internal, promotional and collateral material is examined. Studio. Prerequisite: GDES310 Communication Design.

GDES 390 Internship
14 units - Off-campus internships in Design, Advertising and Marketing. No more than 10 units of credit may be given for internship courses toward the B.F.A. degree. The student bears the responsibility for submitting the contract that identifies the sponsor of the participating organization. All internships must be approved by the department Chair. A minimum of 40 hours of participation for each unit of credit. Can be applied to Field Experience requirement. Prerequisite: GDES310 Communication Design.

GDES 414 Environmental Graphics
3 units - An advanced studio in the design of visual communications systems in the spatial environment. Emphasis is placed on the design of signage, charts, diagrams, maps, and wayfinding systems. Exploration of fabrication methods and materials, including selection criteria, longevity and environmental impact. Studio. Prerequisites: GDES310 Communication Design.
GDES 415 Exhibit Design
3 units - An advanced studio exploring the presentation of information in the exhibit environment. Emphasis on integrative communication activity of all elements involved, including time, space, form, movement, color, graphics, objects, instructions, text and constructions. Studio. Prerequisites: GDES310 Communication Design.

GDES 430 Advertising Design
3 units - Introduction to the design of advertising for mass communication. Emphasis is placed on marketing and concept development through analyzing specific client needs to create effective and targeted advertising for both print and electronic media. Studio. Prerequisite: GDES310 Communication Design.

GDES 432 Publication Design
3 units - An advanced design studio exploring the design, layout and production of commercial printing publications including newsletters, brochures, magazines and annual reports. The class will emphasize page layout and grid systems, typographic structures and the use of art and photography in publications. Studio. Prerequisite: GDES310 Communication Design.

GDES 446 Entertainment Design
3 units - An advanced design studio exploring graphic applications in the entertainment business. Emphasis is placed on the design of movie posters, CD, DVD and promotional packaging used in the film and music industry. Study of marketing techniques in television, concert promotion and theatrical production. Studio. Prerequisite: GDES310 Communication Design.

GDES 447 Motion Graphics
3 units - An intermediate studio exploring the latest software applications for motion graphics with a focus on understanding time-based design issues within the broadcast medium. Experimentations on typographic form and function in relation to elements of space, time, and motion in sequential organization. Study of rhythm, pacing and transitions and their influence on content and visual messages. Studio. Prerequisite: GDES256 Interactive Design 1.

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

GDES 491 Degree Project Research
2 units - Through lectures, self-directed study and research, students develop a proposal for their degree project. The course is broken into four modules that deal with the components of the Graphic Design project: topic development, information analysis, conceptual thesis and contextual framework. Through weekly meetings and seminars students discuss their research as it progresses to a final degree project proposal. Lecture. Prerequisite: GDES288 Graphic Design 2.

GDES 492 Degree Project
3 units - Students may pursue either individual or interdisciplinary collaborative projects. They must demonstrate the application of theoretical research to a self-initiated graphic design project through a rigorous level of work, which is clearly resolved, demonstrating a high degree of critical thinking, skill and craft. Studio. Prerequisite: GDES491 Degree Project Research, and GDES310 Communication Design which may be taken concurrently with GDES492.

GDES 299, 399, 499 Independent Study
1-4 units - Individual studio investigation in a field of special interest chosen by the student. Course description, objectives, content and schedule must be submitted to the department chair for approval. Regular, periodic meetings with sponsoring faculty are required. Prerequisite: No more than 10 units of credit may be given for Independent Study courses toward the B.F.A. degree.
Psychology (B.A.)
D. Joye Swan, Ph.D., Department Chair

The psychology major concentrates on the behavior of human beings as individuals, members of groups and as part of the larger social community. Students confront issues of competition, cooperation and conformity within social settings and explore mechanisms of influence in the media and their environment. The psychology program places special emphasis on the investigation of humans as agents for and recipients of influence and persuasion in their roles as consumers and communicators.

The program is writing intensive with an emphasis on critical thinking. Coursework in the major challenges students to apply their classroom knowledge to real world issues and experiences. Students also develop the skills necessary to design, implement, statistically analyze, and write research studies. The major is designed to complement any career path involving media production, design practice, or the fundamentals of human interaction. Students receive a strong foundation in psychological theory and application that successfully prepares them to continue their education at the graduate school level.

The Department of Psychology offers students in other majors the opportunity to complete a minor in psychology. A minor helps focus the skills developed in another major by adding additional layers of analytical thinking, strategic problem solving, effective writing, and persuasive communication abilities. A communication minor is recommended for psychology majors but students are encouraged to discuss other options with their adviser that may better meet their career goals. A capstone Senior Seminar completes the curriculum, providing the student with the opportunity to synthesize and put into practice the knowledge and skills learned in the program.

FACULTY

Chair
D. Joye Swan, Associate Professor, Psychology
   B.A., California State University, Northridge; M.A., Ph.D., Claremont Graduate University

Full-time Faculty
Angela K. Belden, Visiting Professor; Psychology
   B.A., M.A.P., University of Arkansas, Little Rock; M.S., Oklahoma State University
Zelda Gilbert, Professor, Psychology
   B.A., Chatham College; M.A., West Virginia University; Ph.D., University of Kentucky

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 where students are encouraged to apply their knowledge to novel situations and to the amelioration of social problems and where students are prepared to demonstrate these skills in a variety of arenas, such as graduate school or public service.

PROGRAM GOALS
• Encourage collaborative learning both within the field and across disciplines through teamed research and design projects with other students in the school of MCD.
• Provide unique opportunities to apply knowledge gained toward the amelioration of real world problems through application essay exams and hands on projects where students “do” psychology.
• Promote a culture of critical thinking with an emphasis on the scientific perspective of weighing evidence, analyzing arguments, and arriving at conclusions through multiple debate, writing, and investigative assignments across the curriculum.

LEARNING OUTCOMES
Students majoring in Psychology are expected to acquire knowledge and skills relevant to behavioral science in general and to psychology in particular.
They are expected to:

- Acquire knowledge and skills in research methodology that are necessary to understand the literature in psychology and to find answers to questions about human behavior and cognition.

- Acquire the knowledge and skills in statistics needed to describe and draw inferences from empirical data.

- Acquire computer application skills used in acquiring information from databases (e.g., PsychINFO), in organizing and analyzing empirical data (e.g., EXCEL, SPSS), and in presenting information (e.g., PowerPoint).

- Acquire skills used in conducting research in at least one specific area of psychology.

- Acquire knowledge about personality, social processes and developmental processes.

- Acquire knowledge about applied areas of psychology through course work and the internship.

- Apply psychological principles toward ameliorating social problems.

- Develop an understanding of and sensitivity toward gender, race and other cultural diversity issues.

- Develop an understanding and sensitivity to ethical concerns, particularly as they relate to issues in psychology.

- Develop critical thinking skills to evaluate and question established norms and ideas.

- Develop information competency skills, particularly as they are applied in various areas of psychology. This includes meeting the five information literacy competency standards adopted by the ACRL.

PSYCHOLOGY MAJOR CURRICULUM

Leading to the Bachelor of Arts Degree

<table>
<thead>
<tr>
<th>Major (M)</th>
<th>Units</th>
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<tbody>
<tr>
<td>General Education (GE)</td>
<td>51 units</td>
</tr>
<tr>
<td>Unrestricted electives</td>
<td>12 units</td>
</tr>
<tr>
<td>Minimum semester hours required</td>
<td>121 units</td>
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SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

Fall Semester
- -- Social Science 3 GE
- WRIT 111 Academic Writing I 3 GE
- -- Art history 3 GE
- INDS 1xx Interdisciplinary course 3 GE
- -- Elective 3 UE

Spring Semester
- COMM 120 Public Speaking 3 GE
- WRIT 112 Academic Writing II 3 GE
<table>
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<th>SEMESTER</th>
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<tr>
<td></td>
<td>PSYC 200 Introduction to Psychology 3 M</td>
</tr>
<tr>
<td></td>
<td>IND S1xx Interdisciplinary course 3 GE</td>
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<td></td>
<td>COMM 203 Communication Theory 3 GE</td>
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<td><strong>SECOND YEAR</strong></td>
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<td><strong>Fall Semester</strong></td>
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<td></td>
<td>PSYC 305 Personality 3 M</td>
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<td>IND S1xx Interdisciplinary course 3 GE</td>
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<td>BIOL 2xx Biological science * 3 GE</td>
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<td>— 2xx Humanities 3 GE</td>
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<td>COMM 210 Interpersonal Communication 3 GE</td>
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<td><strong>Spring Semester</strong></td>
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<tr>
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<td>PSYC 300 Social Psychology 3 M</td>
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<td>PSYC 310 Developmental Psychology 3 M</td>
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<td>PSYC 306 Influence &amp; Persuasion 3 M</td>
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<td>COMM 305 Ideology and Propaganda 3 M</td>
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<td>PSYC 3xx Psychology elective 1 3 M</td>
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<td>PHYS 2xx Physical Science* 3 UE</td>
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<td>PSYC 221 Statistics for the Behavioral Sciences 4 M</td>
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<td>PSYC 309 Abnormal Psychology 3 M</td>
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<td>PSYC 3xx Psychology elective 2 3 M</td>
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<td>PSYC 3xx Psychology elective 3 3 M</td>
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<td>— — General education elective 3 GE</td>
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<td>PSYC 3xx Psychology elective 5 3 M</td>
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<td>PSYC 322 Research Methods 4 M</td>
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<td>PSYC 331 Advanced Stats for Behavioral Science 4 M</td>
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<td>PSYC 490 Internship in Psychology 3 M</td>
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<td><strong>Spring Semester</strong></td>
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<td>PSYC 3xx Psychology elective 6 3 M</td>
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</tbody>
</table>
PSYC 3xx Psychology elective 7 3 M
PSYC 401 Seminar in Psychology 4 M
-- Unrestricted elective 3 UE

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

Courses that meet Psychology elective requirements
Students must complete seven courses from the following:

PSYC 301 Group Processes
PSYC 311 Human Sexuality
PSYC 312 Environmental Psychology
PSYC 314 Psychology of Gender OR COMM 327
PSYC 315 Industrial/Organizational Psychology
PSYC 316 Cross-Cultural Psychology OR COMM 312
PSYC 317 Consumer Psychology
PSYC 318 Media Psychology
PSYC 370 Topics in Psychology
## CURRICULAR MAP

<table>
<thead>
<tr>
<th>UNDEVELOPED</th>
<th>DEVELOPING</th>
<th>DEVELOPED</th>
<th>MASTERCED</th>
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<tbody>
<tr>
<td>High Importance</td>
<td>High Importance</td>
<td>High Importance</td>
<td>High Importance</td>
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<tr>
<td>Moderate Importance</td>
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<td>Low Importance</td>
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### UNIVERSITY PRINCIPLES

| 1 Innovation & Creativity | 2 Communication | 3 Transdisciplinary | 4 Social Responsibility | 5 The Integrated Student |

### MAJOR COURSES

**ASSURING ACADEMIC QUALITY IN PSYCHOLOGY**

**LEARNING OUTCOMES**

### UNIVERSITY PRINCIPLES

| PSY 1: Encourage collaborative learning | 1 2 3 4 5 |
| PSY 2: Develop strong written and research skills | 1 2 |
| PSY 3: Develop strong discipline specific skills | 2 5 |
| PSY 4: Provide unique opportunities to apply knowledge | 1 2 3 4 5 |
| PSY 5: Promote a culture of critical thinking | 1 2 3 4 5 |

### Courses

- PS316 Cross-Cultural Psychology
- PS318 Media Psychology
- PS221 Statistics for Behavioral Sciences
- PS300 Social Psychology
- PS301 Group Processes
- PS305 Personality
- PS306 Influence and Persuasion
- PS309 Abnormal Psychology
- PS310 Developmental Psychology
- PS311 Human Sexuality
- PS312 Environmental Psychology
- PS313 Social Cognition
- PS314 Psychology of Gender
- PS315 Industrial/Organizational Psychology
- PS331 Advanced Applied Statistics
- PS401 Seminar in Psychology

### Importance Levels

- High Importance
- Moderate Importance
- Low Importance

### Importance Mapping

- **High Importance** (Dark Green)
- **Moderate Importance** (Blue)
- **Low Importance** (Light Green)
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.

CAPSTONE COURSE
There are several marker courses in the major designed to measure student progress in their knowledge and abilities related to the field. These courses are rigorous and writing intensive. In the psychology major, the marker courses are Social Psychology, Research Methods and the Graduating Senior Seminar. In all of these courses students are required to produce extensive written research related work. In the Senior Seminar students create an extensive three-part written and oral project applying what they have learned in psychology to a large-scale media event. The senior Capstone projects are presented in a public forum and evaluated by members of the Woodbury community as well as individuals in the field. Students must pass all capstone courses with a grade of C or better.

RESULTS OF LEARNING
The majority of upper division psychology courses are writing intensive to allow 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 Research Methods and Senior Seminar projects are presented publicly and evaluated by the Psychology Advisory Board.

ACADEMIC STANDARDS
Students must pass all capstone courses with a grade of C or better.

INTERNSHIP
All students at Woodbury University are required to complete an internship in an area closely related to their career or educational goals. For the psychology major the internship provides an opportunity for students to gain valuable experience in a specific area that the student may be planning a career in or that they may be intending to specialize in during graduate school. This allows students a “try before you buy” opportunity to make sure that any particular area of psychology is a good fit for them.

STUDENT WORK
The University reserves the right to retain student work for archival, exhibition, and promotional purposes, including print and Web formats.

ACADEMIC STANDARDS
Less than average work is not acceptable for a professional degree. A minimum grade of “C” is required for the capstone courses as well as PSYC221, Statistics and PSYC331, Advanced Statistics. A student receiving a grade below a “C” must successfully repeat that course prior to enrollment in succeeding courses.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS
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 90 hours of internship or field experience at a relevant and preapproved venue.
PROFESSIONAL RESEARCH CONFERENCES
Students are required to submit either their Research Methods or Senior Seminar project for presentation at a professional Psychological conference.

LECTURE SERIES
Each year, students are required to attend lectures from professionals in psychology and related fields.

PROFESSIONAL AFFILIATION
The Woodbury University Psychology program is a member chapter of Psi Chi, the national honor society in Psychology. Students meeting eligibility requirements are inducted annually into lifetime membership in Psi Chi.

COMPUTER LITERACY REQUIREMENT
The Psychology Department requires its graduates to be literate in the use of computers in a variety of capacities:

(1) proficiency in email, through regular communication with school administration and course instructors;

(2) proficiency in internet research, through completion of all writing intensive courses requiring research papers. Specifically, these courses are PSYC200, Introduction to Psychology, PSYC302 Research Methods, PSYC312, Environmental Psychology, and PSYC 401, Senior Seminar;

(3) proficiency in word-processing, verified through research assignments and essays that are submitted as .doc or .pdf files (specific examples can be found in almost all 300-level psychology courses);

(4) proficiency in the use of statistical analysis software, specifically SPSS, through the completion of PSYC221, Statistics, PSYC302, Research Methods, and PSYC331 Advanced Statistics;

(5) proficiency in the use of PowerPoint and presentation software through the completion of courses including, but not limited to, PSYC 302 and PSYC 401;

(6) proficiency in searching databases for research articles and books verified through research assignments and essays that are submitted in almost all 300 level and above Psychology courses. Proficiency in word processing is expected and honed across all courses in Psychology.

STUDENT COMPUTER REQUIREMENTS
Students are responsible for email and ISP accounts; student-owned computers used on campus should have a network, and/or wireless card, for use of the university's wireless network.

PSYCHOLOGY MINOR REQUIREMENTS
PSYC 200 Introduction to Psychology 3 units

Select 4 from the following courses:
PSYC 200 Introduction to Psychology
3 units - An introduction to the basic concepts of psychology and the psychological processes of perception, learning, thinking, motivation, personality, development, and social behavior. Lecture. Prerequisite: WRIT 111, Academic Writing I.

PSYC 205 Sensation and Perception
3 units - Understanding how individuals obtain information from the environment and various theories as to how that information is processed. Topics will include basic sensory physiology, psychophysics, visual perception, auditory perception, tactile perception, and the chemical senses. Prerequisites: WRIT 100, MATH 049

PSYC 221 Statistics for Behavioral Sciences
4 units - This course emphasizes a conceptual rather than computational understanding of basic statistical concepts, including descriptive and inferential statistics, probability and hypothesis testing. A key component of the course is the introduction to statistical computation using the SPSS computer program. Lecture. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of “C” or better. Majors must pass with a grade of C or higher.

PSYC 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; COMM 120, Public Speaking; and PSYC 200, Introduction to Psychology.

PSYC 301 Group Processes
3 units - A study of intergroup processes and structure, including cooperation, hostility and prejudice, stereotypes, influence, and conformity. The class will examine leadership and membership issues in such settings as families, study groups and team projects. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking.
PSYC 302 Research Methods
4 units -Experimental and research methodology in contemporary psychology. Specific topics from areas of student interest are employed to teach basic concepts and methods of hypothesis formation, experimental design, observation, measurement and data collection, mathematical analysis and generalization. Individuals will be expected to complete a scientific research study from conception to implementation to statistical analysis to written APA-style manuscript. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; PSYC 221, & have completed a minimum of four Psychology courses with grades of C or higher. Students must pass PSYC 302 with a grade of C or higher. Psychology majors only.

PSYC 305 Personality
3 units -A study of historical development of major personality theories, including psychoanalytic, humanistic and learning approaches. Methods of personality measurement, such as objective and projective tests, inventories and other assessment procedures will also be explored. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 306 Influence and Persuasion
3 units -Focuses on how people influence themselves and each other singly and in groups. The activities of compliance professionals such as salespersons, con artists, politicians, etc. are stressed. Additionally, concentration is placed on research into the effects of influence and the ethics of the application of influence. Lecture. Prerequisites: WRIT 112, Academic Writing II and COMM 120, Public Speaking.

PSYC 309 Abnormal Psychology
3 units -Abnormal psychology is the study of disorders of a psychological nature. This course is intended to familiarize the student with the symptoms, causes and treatments of a variety of such disorders, including mood, anxiety, and personality disorders as well as disorders related to substance abuse. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 310 Developmental Psychology
3 units -The study of the psychological development of the person from the prenatal period through old age and death. The course emphasizes theories and their applications to the understanding of the physical, cognitive, social, and emotional changes that occur throughout the human life span. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 311 Human Sexuality
3 units -This course examines the social dimensions of human sexuality. An emphasis is placed on self-evaluation and frank discussion in regards to sexual attitudes, values and behaviors. Historical, anthropological, biological, social, and psychological factors will be introduced to encourage a broad social science perspective. Lecture. Prerequisites: PSYC200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 312 Environmental Psychology
3 units -An examination of the effect of the environment on human behavior. Topics include evolutionary and cultural forces that impact use of the environment, the concept of territoriality and how people perceive and use space. Emphasis is placed on the effects of signage and architectural design on human behavior and the impact of crowding, noise and population density on well-being. Lecture. Prerequisite: WRIT 112, Academic Writing II; COMM 120, Public Speaking; PSYC 200, Introduction to Psychology.

PSYC 314 Psychology of Gender
3 units - An examination of the concepts and issues related to gender viewed from a broad range of disciplines within the social sciences with an emphasis on historical antecedents, evolution, biology, and cultural norms. Issues include the meaning of gender in society, the development of gender identity, sex roles, and gender differences in aptitudes and abilities. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 315 Industrial/Organizational Psychology
3 units - The study of human organizations in the workplace. Topics include cultural issues involved in the development of industry and the structure of these organizations, the efficacy of various organizational structures on productivity and well-being of the employees, organizational structure as a reflection of values and norms, and the effect of changes in a culture on organizational behavior and vice versa. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 316 Cross-Cultural Psychology
3 units - The search for commonalities and differences in behavior, attitudes and norms across cultures. The focus is on the applicability of western theories of human psychology to other cultures, broadly defined to include nationality, race, ethnicity, gender, and social class. Lecture. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; and COMM 120, Public Speaking.

PSYC 317 Media Psychology
3 units - Encompasses the behavioral aspects of media in activities, events, theories, and practices regarding the effects and behaviors stimulated by media elements. These include pictures, sound, graphics, and content and their effects on the senses and intelligences. Prerequisites: WRIT 112, COMM 120, PSYC 200.

PSYC 318 Consumer Behavior
3 units - Application of psychological theory and applied research methods to the study of consumer behavior. The psychological processes that influence consumer decision making will be addressed including product recognition, alternative evaluation and choice behavior, and post-purchase attitudes and behavior. Prerequisites: WRIT 112, COMM 120, PSYC 200.

PSYC 331 Advanced Applied Statistics
4 units - Application of advanced statistical methods including multivariate and nonparametric analyses. Course focuses on selecting appropriate statistical analyses and computer skills to perform the analyses using SPSS, and the interpretation of computer generated results. Lecture. Prerequisite: PSYC 221, Statistics for Behavioral Sciences; must pass with a grade of C or higher.

PSYC 370 Topics in Psychology
1-3 units - Focuses on various areas of interest within the field of psychology. Prerequisites: PSYC 200, Introduction to Psychology; WRIT 112, Academic Writing II; COMM 120, Public Speaking; and other specific prerequisites depending on topic.

PSYC 401 Seminar in Psychology
4 units - The course emphasizes the student’s ability to synthesize and integrate the knowledge gained throughout the program. Students will be expected to possess a range of knowledge regarding the field and science of psychology and to translate this knowledge into understanding of human behavior in real world settings. This is accomplished through weekly written assignments and student-led discussions related to a wide variety of psychological topics. Prerequisite: Senior standing, Psychology majors only, Completion of minimum of 6 psychology courses with grades of C or higher.
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. Prerequisite: Senior standing, Psychology majors only.

Institute of Transdisciplinary Studies
Douglas J. Cremer, Ph.D., Dean

College graduates enter a world of rapid change in which they will have to remake themselves several times during their working lives. The days of remaining in the same career throughout one’s working life are past. We want to give students at Woodbury, who are already a diverse group and driven to succeed when they step onto the campus, every possible advantage as they transform their energy and ambition into educational programs capable of meeting the challenges of the contemporary world. Experience has taught us that a transdisciplinary approach is the best way to accomplish this task. Woodbury, in fact, has a long history of teaching practices that encourage collaboration, social responsibility, and what we now discern as other emergent forms of transdisciplinary inquiry.

Our curriculum focuses on developing the intellectual capacity to seek out and appreciate different ways of living and experiencing the world, the interpersonal skills needed to work effectively both within and across cultures, and the ability to analyze, understand and create new ways of living and experiencing the world. Courses, majors and programs in the Institute of Transdisciplinary Studies prepare students with the skills for an array of careers and advanced degrees. All of our courses expose students to the knowledge, theories, ideas, and principles that have shaped society, technology, culture and the environment. Within the Institute, the emphasis is on active, experiential learning techniques designed to enhance the student’s capacity for independent creative thought and action.

MISSION
To pursue learning and research freed from disciplinary constraints.

MAJORS AND PROGRAMS
The Institute houses two majors as well as three other programs that educate all students who attend the university. The majors, Interdisciplinary Studies and Politics & History, are designed as interdisciplinary programs, the first self-directed, the second combining two closely related fields. The three programs, Academic Writing, Art History and Mathematics & Natural Sciences, all provide essential elements of a university education as well as initiate efforts in transdisciplinary collaboration with other parts of the university.
Interdisciplinary Studies (B.A. or B.S.)

Douglas J. Cremer, PhD, Department Chair and
Dean of the Institute of Transdisciplinary Studies

The Department of Interdisciplinary Studies provides a diversity of educational experiences for students. From its self-designed major, allowing students to create their own educational program with the assistance of a group of faculty, to its minor in philosophy and its courses in economics, foreign languages, interdisciplinary studies, library sciences and literature, the department bridges the distance between and creates unique perspectives on the applied arts, the fine arts, the humanities, and the natural and social sciences. Through innovative and collaborative educational experiences, programs and courses in the Department of Interdisciplinary Studies serve as supplements and additions to disciplinespecific majors, often involving in-depth coverage of two or more areas. They are designed to provide knowledge, skills and experiences not normally given in other courses, and frequently employ team-teaching strategies to enhance their interdisciplinary perspectives.

The Interdisciplinary Studies major is intended for students seeking a unique, hand-crafted university education. In consultation with the Dean and a team of faculty from across the university, students create a self-designed program combining two or more disciplines, ending with a synthetic senior thesis that demonstrates their learning. Built around a core of courses introducing them to interdisciplinary theory and research, the major offers opportunities for students to bring together such diverse disciplines as business and architecture, communication and politics, or art history and interior architecture. The major suits students who have interests that lie between or outside the scope of our academic majors but has strong relationships with those majors. This interest also may be related to a curriculum that supports the majors, such as art history, literature, or writing, but for which we do not currently offer a major program. In the Interdisciplinary Studies Self-Designed Major, students work with three faculty members serving in the role of faculty advisors/mentors to design an in-depth study that requires knowledge of or skills in multiple disciplines.

Additionally, the department offers a variety of courses and programs in support of the general education goals of the university. They are rooted in a strong group of interdisciplinary courses that approach history, literature, philosophy and politics from a thematic perspective examining Journeys, Natures, Conflicts, and Knowledges. From the fundamentals of economics, where students learn about labor markets, supply and demand dynamics and government fiscal policies, to initial foreign language study in Chinese, French or Japanese, the department’s courses prepare students for the globalized world of today. 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, students practice interpretative, critical and analytical skills while challenging traditional boundaries and structures.

FACULTY

The faculty of the Department of Interdisciplinary Studies is incredibly diverse, not only in their education and backgrounds, but in their approach to student learning and academic scholarship. As the principal stewards of the program, they are responsible for creating and improving the educational experiences of all of the program’s students. They serve as mentors and advisors, providing personal and ongoing direction for students, whether they are majors, minors or taking an individual course. Faculty also work collegially and collaboratively with each other as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter-and transdisciplinary research and course development.

Chair
Douglas J. Cremer, Professor, History, Interdisciplinary Studies
B.A., M.A., University of California, Riverside; Ph.D., University of California, San Diego.

Full-time Faculty
Brian Burkhart, Assistant Professor, Philosophy
B.A., University of Northern Colorado; Ph.D., Indiana University.

Raida Gatten, Assistant Professor, Library Sciences
B.S., Cleveland State University; MLIS, Kent State University

E.B. Gendel, Professor, Economics
B.A., University of Connecticut; M.A., Ph.D., Boston University

L. Nedra Peterson, Associate Professor, Library Sciences and Director, Library Services
B.A., Portland State University; M.A., University of Arizona

Jennifer Rosenfeld, Assistant Professor, Library Sciences
B.A., Kenyon College; MLIS, San Jose State University

Elisabeth Sandberg, Professor, English, Interdisciplinary Studies
Cand. Mag., Cand. Phil., University of Oslo, Norway; Ph.D., University of Massachusetts, Amherst

Participating Adjunct Faculty
Emily Bills, Participating Adjunct Professor, Interdisciplinary Studies
M.A., Ph.D., New York University

Jeannette "Cookie" Fischer, Participating Adjunct Professor, Interdisciplinary Studies
B.A., Pomona College

Adjunct Faculty
Brian Allen, Adjunct Professor, Philosophy
B.A., M.A., University of Wisconsin, Madison; Ph.D., University of Illinois at Urbana-Champaign.

Matthew Mallard, Adjunct Professor, Library Sciences
B.A., University of California Irvine; MLIS San Jose State University
Andy McCutcheon, Adjunct Professor, Interdisciplinary Studies  
B.A., University Maryland; M.A., Tulane University

Sachiko Ota, Adjunct Professor, Japanese  
M.A., California State University, Northridge.

Marco Perez-Mares, Adjunct Professor, Economics  
B.Sc., Universidad de Monterrey, Mexico; M.A., University of California Los Angeles; M.A., Claremont Graduate University

Carol Rainwater, Adjunct Professor, Interdisciplinary Studies  
B.A., California State University Fresno; M.S., California State University Northridge; Ed.D., Nova Southwestern University

Yvonne Saalman, Adjunct Professor, Chinese  

Diane Zwemer, Adjunct Professor, Library Sciences  
B.A., Occidental College; MLS, Syracuse University

MISSION  
Connecting students and faculty in the exploration and analysis of issues and topics that both integrate and transcend differing disciplinary perspectives and methods.

STUDENT LEARNING OUTCOMES  
Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Interdisciplinary Studies program and its courses. At the end of their course of study, students will be able to:

1) Practice textual analysis, placing ideas in context while transcending the written word through reading texts writ large in oral presentations and written work
2) Practice textual analysis, creating a sense of play, exploring different possibilities, and assuming nothing in oral presentations and written work
3) Acquire the multiple analytical and interpretative skills that come along with experience in different disciplines, demonstrating them through oral presentations and written work
4) Develop the breadth of knowledge and experience that leads to a sense of social and personal responsibility and civility as evidenced in their choice and execution of research projects
5) Demonstrate the ability to take initiative in crossing boundaries while developing integrative research projects
6) Create innovative approaches to multifaceted situations through critical thinking and inquiry in oral presentations and written work
7) Solve problems too complex to be dealt with the knowledge and tools of a single discipline through individual and group research projects

CURRICULUM SUMMARY
Leading to the Bachelor of Arts or Bachelor of Science Degree

<table>
<thead>
<tr>
<th>Units</th>
<th>Major (M)</th>
<th>General education (GE)</th>
<th>Unrestricted electives (UE)</th>
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<tbody>
<tr>
<td>45 (BA) or 60 (BS)</td>
<td>45</td>
<td>30 (BA) or 15 (BS)</td>
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</table>

Minimum semester hours required 120

For the major in Interdisciplinary Studies, students must accumulate 120 Credit Units to graduate, whether the designed program will result in a Bachelor of Arts (B.A.) or Bachelor of Science (B.S.) degree in Interdisciplinary Studies. All Interdisciplinary Studies Self-Designed Major students must meet all of Woodbury University’s General Education and Residency requirements.

The student begins with an initial interview with the Dean of the Institute of Transdisciplinary Studies to ascertain the suitability of the student’s aspirations for the program. If the potential for undertaking an IS degree is found, the student begins by enrolling in INDS 200, Introduction to Interdisciplinary Studies, where she or he begins developing the contract for the major under the Dean’s supervision, exploring the meaning of interdisciplinarity, discussing the student’s purposes and goals, deciding on appropriate learning outcomes, and selecting the student’s faculty mentors.

The INDS 200 course and the development of the major contract last either fifteen or seven weeks, depending on the student and the Dean’s decision. A new student (or newly transferred student) is registered in the major and begins with general education courses while defining the major. A student changing majors within Woodbury formally maintains her or his current major for the semester (with some possible adjustment, if possible, of courses taken in light of the potential Interdisciplinary Studies degree) during the contract process. It is highly recommended that students take as many of the INDS 100-level courses as they can as 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 Dean discuss the possible faculty members to be selected as the student’s Self-Designed Major Review Committee (SMRC). The student meets each potential member, discussing with her or him the student’s ideas and plans for the degree. With the Dean, the student begins writing the Proposal for Self-Designed Curriculum and finalizes the choice the members of the SMRC. At least one of the three members of the SMRC must be a full-time member of the faculty. These members, once they agree to serve, also provide feedback on the student’s proposal.

The student, the SMRC and the Dean formally meet to review and approve an individualized curriculum contract and plan of study that includes a title for the curriculum and a tentative timeline for completing that curriculum:

1) The curriculum must involve at least two disciplines and the work in each discipline must be equivalent to a minor in each (15 credit units each; see the sections on academic minors for details of the relevant minor).
2) All students must complete at least one-year under the new contract, making the minimum time from first contact to completion two years or three semesters plus a summer term.
3) The committee shall assess the educational fitness of plans of self-designed majors proposed by students in the program as well as any modifications to that plan of study.
The SMRC members, in consultation with other faculty and chairs as necessary, must approve the final proposal. When approved by the Dean of the Institute of Transdisciplinary Studies, the student forwards the proposal to the Registrar's Office and files a petition for change of major along with the proposal. The approved proposal serves as the contract for the student's plan of study. Amendments and modifications to the plan may be made following the same procedure as the initial approval.

All contracts must include and all students must complete five INDS courses, INDS 200, Introduction to Interdisciplinary Studies (above); INDS 350, Interdisciplinary Research; and INDS 490, Internship. The final two courses are part of a year-long capstone project: INDS 491, Senior Thesis: Preparation; and INDS 492, Senior Thesis: Execution. Major courses must come from at least two areas of the curriculum equivalent to a minor (15 Credit Units) in each area. A minimum of 27 Credit Units must be taken at the 300 or 400 level; at least 9 of those Credit Units must be taken at the 400 level or above.

**SUGGESTED SEQUENCE OF COURSES**

**FIRST YEAR ————**

**Fall Semester**
- - Art history 3 GE
- - Social science (INDS 101 recommended) 3 GE
WRIT 111 Academic Writing I 3 GE
PPDV 100 Orientation 3 U
- - 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 3 GE
- - Unrestricted elective 3 UE

**SECOND YEAR ————**

**Fall Semester**
INDS 200 Introduction to Interdisciplinary Studies 3 M
- - Biological Science * 3 GE
- - Social science (INDS 103 recommended) 3 GE
- - Unrestricted elective 3 UE
- - Unrestricted elective 3 UE

**Spring Semester**

- - Mathematics 3 GE
- - Art History or Humanities (INDS 104 recommended) 3 GE
- - Physical science * 3 GE
- - Major Area 1 course 3 M
- - Major Area 2 course 3 M

**THIRD YEAR**

**Fall Semester**

<table>
<thead>
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<tbody>
<tr>
<td>INDS 350</td>
<td>Interdisciplinary Research</td>
<td>3 M</td>
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- - Major Area 1 course 3 M
- - Major Area 2 course 3 M
- - General education elective 3 GE
- - 3xx General education elective 3 GE

**Spring Semester**

- 3xx Major Area 1 course 3 M
- 3xx Major Area 2 course 3 M
- 3xx General education elective 3 GE
- - Unrestricted elective† 3 UE
- - Unrestricted elective† 3 UE

**FOURTH YEAR**

**Fall Semester**

<table>
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- 3xx Major Area 2 course 3 M

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<td>Senior Thesis: Preparation</td>
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<tr>
<td>INDS 490</td>
<td>Internship</td>
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<td>4 M</td>
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- - Unrestricted elective† 3 UE

**Spring Semester**

- 3xx Major Area 1 course 3 M
- 3xx Major Area 2 course 3 M

**INDS 492** Senior Thesis: Execution 3 M
- - Unrestricted elective† 3 UE
- - Unrestricted elective† 3 UE

* One of the science courses must have a lab component.
† These unrestricted electives must be Major Area 1 or 2 courses for the B.S. degree

**CURRICULUM MAP**

<table>
<thead>
<tr>
<th>Learning Outcomes/ Courses</th>
<th>INDS 101</th>
<th>INDS 102</th>
<th>INDS 103</th>
<th>INDS 104</th>
<th>LSCI 105</th>
<th>CHIN 110</th>
<th>FREN 110</th>
<th>FREN 113</th>
<th>JAPN 110</th>
<th>JAPN 113</th>
<th>ECON 200</th>
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<table>
<thead>
<tr>
<th>Learning Outcomes/ Courses</th>
<th>PHIL 201</th>
<th>PHIL 210</th>
<th>INDS 322</th>
<th>INDS 327</th>
<th>INDS 330</th>
<th>INDS 350</th>
<th>LITR 330</th>
<th>PHIL 310</th>
<th>PHIL 311</th>
<th>PHIL 312</th>
<th>PHIL 314</th>
<th>INDS 490</th>
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</table>
ASSESSMENT PROCESS

In order to assure the quality of student learning, the department’s faculty regularly review the collective work of students over time. Students’ research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students’ overall learning.

For the purposes of assessment, the overall curriculum has been broken down into five distinct parts:

1) The introductory interdisciplinary courses (INDS 101, 102, 103 and 104) and outcomes 1-3 and 6 are assessed in 2009 and again in 2015
2) The introductory information theory (LSCI 105) and foreign language courses (CHIN 110, FREN 101 and 113, JAPN 110 and 113) and outcomes 1-3 and 6 are assessed in 2010 and 2016
3) The 200-level courses (ECON 200, 202, and 203, LITR 206, PHIL 201 and 210) and outcomes 1-4 and 6 are assessed in 2011 and 2017
4) The upper-division seminars (INDS 322, 327 and 330, LITR 330, PHIL 310, 311, 312, and 314) and outcomes 1-7 are assessed in 2012 and 2018
5) The research core (INDS 200, 350, 491, 492) and internship (INDS 490) and outcomes 3-7 are assessed in 2013 and 2019
6) The overall program is reviewed and any special assessments are undertaken in 2014 and 2020

RESULTS OF LEARNING

The primary focus of the Interdisciplinary Studies program is on increasing students’ analytical abilities, their knowledge of the world and their awareness of their own values and ambitions. The emphasis is on how students’ learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative. Evidence of student learning in research papers and oral presentations, with particular emphasis on the senior thesis, is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

In the Interdisciplinary Studies major, the student’s capstone project courses are conducted as directed studies, directed by at least two members of the SMRC and approved by all members of the SMRC. The first course, a reading course in preparation for the second, includes investigations into the relevant literature and resources and the development of a plan for the second course, one in which the student executes and performs the final cumulative work of the capstone. Both courses must demonstrate a balance between the student’s chosen disciplines, include concrete objectives to be met (tied to student’s major proposal objectives), include meetings and advising by individual review committee members, and require a midterm and final evaluation by the entire review committee. The evaluation reviews must be set up with at least one hour for presentation and discussion and a half-hour afterwards for student-faculty discussion.
SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Internship
In order to reinforce the knowledge and skills acquired in the classroom, all students are required to complete a 3-unit practical internship of 120 hours at a site of their choosing relevant to their particular career and educational goals. The internship includes regular journals, evaluations, and a concluding reflective essay. Students may also fulfill the internship requirement by attending American University’s “Semester in Washington Program” in the nation’s capitol, serving in one of over two-thousand internship sites in Congress, the White House, and numerous federal agencies.

Study Abroad
There are several options available for students interested in study abroad. In the summer, the university sponsors different programs for single course study in such countries as China, France, Germany, and Spain. Check each fall for opportunities available as they change regularly. During the academic year, students may apply for a variety of programs offered through other universities to participate in their educational activities. The department chair and faculty will assist in developing a plan and exploring options.

COMPUTER LITERACY REQUIREMENTS
Interdisciplinary Studies majors demonstrate the required computer skills suitable to their program through the successful completion of the requirements for the degree and the use of those skills in their capstone project. Basic skills in word-processing, e-mail communications and Internet research are required of all majors and accomplished through completion of the Academic Writing program (WRIT 112, Academic Writing II). Spreadsheet skills for those integrating business into their programs are accomplished through the course in statistics (MATH 226, Business Statistics). All capstone projects must demonstrate fluency with these areas in the course of preparation.

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS
Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department’s recommended software package is the Microsoft Office Suite 2007 for either PC of MAC.

MINOR REQUIREMENTS
For the minor in Philosophy, select 1 course from the following:
PHIL 201 Introduction to Philosophy 3 units
PHIL 210 Ethical Systems 3 units

Select 4 from the following courses:
INDS 310 Postmodernism 3 units
PHIL 310 Aesthetics 3 units
PHIL 311 Moral Philosophy 3 units
PHIL 312 Philosophy of Religion 3 units
PHIL 313 Modern Thought 3 units
PHIL 314 Existentialism 3 units
Minimum unit requirement 15 units
COURSES

INDS 101 Journeys
The causes and effects of physical and spiritual journeys, human migrations and how the movements of individuals and populations have been understood in differing cultures and eras. 3 units. Lecture. Prerequisite: none.

INDS 102 Natures
The various ways the natural world and human relations to or within that world have been characterized and constructed in different contexts and communities. 3 units. Lecture. Prerequisite: none.

INDS 103 Conflicts
The sources and consequences of war, conquests and clashes in the political, social and cultural spheres as expressed in historical, analytical and literary sources. 3 units. Lecture. Prerequisite: none.

INDS 104 Knowledges
The ways in which opinions and beliefs, knowledges and certainties have been constructed and communicated over time, including experiential, narrative and analytical sources. 3 units. Lecture. Prerequisite: none.

INDS 200 Introduction to Interdisciplinary Studies
An introduction to the concepts and methods of interdisciplinary studies, including approaches to integrating two distinct disciplines and applying insights from one to the other and vice versa. Serves as first course in the Interdisciplinary Studies major as well as an introduction for those generally interested in integrative, interdisciplinary learning. 3 units. Seminar. Prerequisite: WRIT 111 Academic Writing I.

INDS 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. 1-6 units. Prerequisite: Consent of the dean.

INDS 322 Music and Literature
Examines the relationship between the music and the literary texts that have inspired songs, operas, ballets, symphonies, and suites. Writings of and about music and musicians and writings using musical structure are also treated. Lecture. Prerequisites: WRIT 112; COMM 120; and one of either IS 1xx, OR LITR 206

INDS 327 Film and Literature
An analysis of literature and films and possible relationships between these two art forms. 3 units. Lecture. Prerequisites: WRIT 112; COMM 120; and one of either IS 1xx, LI 206, or ARTH 2xx.

INDS 350 Interdisciplinary Research
An introduction to the essentials of interdisciplinary research, including approaches to integrating two distinct disciplines and applying insights from one to the other and vice versa. Serves as second course in the Interdisciplinary Studies major as well as an introduction for those generally interested in integrative, interdisciplinary research. Prerequisites INDS 200; WRIT 112, COMM 120.

INDS 370 Topics in Interdisciplinary Studies
Focuses on various areas of interest that are best studied with an interdisciplinary approach. 3 units. Seminar. Prerequisites: WRIT 112; COMM 120; and at least one other course specific to the topic of the course.

INDS 490 Internship
Students obtain practical, on-the-job training in a setting related to their career and educational goals. Work experience is complemented by an academic requirement and periodic meetings with student’s on-campus internship advisor. Serves as the third course in the Interdisciplinary Studies major. Internship contract required by Registrar. Thirty hours per unit credit. 3-4 units. Prerequisite: Senior standing, Interdisciplinary Studies majors only.

INDS 491 Senior Thesis: Preparation
A student designed interdisciplinary research seminar that integrates two distinct disciplines and applies the insights from one to the other and vice versa. Serves as the fourth course in the Interdisciplinary Studies major. 3-4 units. Seminar. Prerequisite: INDS 350.

INDS 492 Senior Thesis: Execution
The continuation of a student designed interdisciplinary research seminar that integrates two distinct disciplines and applies the insights from one to the other and vice versa. Serves as the final course in the Interdisciplinary Studies major. 3-4 units. Seminar. Prerequisite: INDS 491.

Politics and History (B.A.)
Douglas J. Cremer, PhD, Department Chair and Dean of the Institute of Transdisciplinary Studies

The Department of Politics and History is an exciting interdisciplinary combination of two traditional disciplines. It brings together the strengths of political analysis and historical narrative in a way that introduces students to the complexities of decision-making, the diversity of ideologies, and the ebb and flow of historical change. We believe that the study of history and politics properly concerns every aspect of human activity, both past and present. Our focus in the major, therefore, is less on memorizing specific events and persons than on exploring the various ways that cultural practices, economic structures, and social organizations influence the 21st century. Students are encouraged to use a variety of sources, political and social documents. Modeling their faculty, students learn to articulate and clarify the multiple causes and consequences of global political developments over the past 250 years. Moreover, faculty members are encouraged to use a variety of methods: readings, lectures, discussions, projects, and independent studies to develop students’ analytical skills, historical knowledge and political acumen.

The curriculum is shaped by a unique interdisciplinary core in the first two years that introduces the major, blending studies of politics and history with those of literature and philosophy. Upper-division seminars, which are generally offered on a rotating two-year cycle, focus on such interdisciplinary topics as war and revolution, civil rights and
globalization, and political theory and law, among others. The seminars are supported and brought together by a research sequence introducing students to historiographical and political methodologies, developing their advanced research skills, and writing a senior thesis over a year-long pair of courses culminating in an individual research project that is presented publicly to students and faculty.

The major is also a part of a program of law school preparation, leading to graduate education for a career in the legal field. Students are also well prepared for admission to graduate education in political science, international affairs, or history as well as careers in government service at the local, state or national level, and non-profit organizations. Politics and history alumni have received graduate degrees in history, law, public administration, education, business administration and organizational leadership and are serving as elected city officials, lawyers, professors, business owners and teachers.

FACULTY
Faculty in the department of Politics and History are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program’s students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are majors, minors or taking an individual course. Faculty also work collegially and collaboratively with each other as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter- and transdisciplinary research and course development.

Chair
Douglas J. Cremer, Professor and Dean, History and Interdisciplinary Studies
   B.A., M.A., University of California, Riverside; Ph.D., University of California, San Diego

Full-time Faculty
Emerald Archer, Assistant Professor, Politics
   B.A., University of Puget Sound; M.A., Ph.D., University of California, Santa Barbara

Adjunct Faculty
Chanzo V. Nettles, Adjunct Professor, Politics
   B.A., California State University, Los Angeles; M.A., University of Southern California; Ph.D. (cand.), University of Southern California

Sebastian Zacharia, Adjunct Professor, Politics
   M.A., Madras University

MISSION
To create a transdisciplinary approach to the study of politics and history with a global perspective.

STUDENT LEARNING OUTCOMES
Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Politics and History program and its courses.

At the end of their course of study, students will be able to:

1) Analyze political situations clearly and convincingly with one or more different political ideologies and theories in oral presentations and written work
2) Apply different historiographical approaches to historical analysis clearly and convincingly in oral presentations and written work
3) Demonstrate significant global awareness of multiple cultural, historical and political traditions in the modern world in oral presentations and written work
4) Demonstrate significant knowledge relevant to international conflicts, diplomacy and organizations in oral presentations and written work
5) Discuss intelligently the philosophical and historical origins of Western political and legal traditions in oral presentations and written work
6) Discuss intelligently the role of other social science disciplines in the analysis of political and historical situations in oral presentations and written work
7) Develop basic research designs, including hypotheses, analysis, use of primary and secondary sources, and qualitative and quantitative reasoning
8) Clarify her or his political philosophy in light of historical knowledge and theoretical perspectives in an intelligent and convincing manner
9) Clarify his or her career goals relevant to the study and application of political and historical knowledge and analysis in an intelligent and convincing manner

CURRICULUM SUMMARY

Leading to the Bachelor of Arts Degree

<table>
<thead>
<tr>
<th>Units</th>
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<tr>
<td>Major (M)</td>
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<tr>
<td>General education (GE)</td>
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<tr>
<td>Unrestricted electives (UE)</td>
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<td>Minimum semester hours required</td>
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SUGGESTED SEQUENCE OF REQUIRED COURSES

FIRST YEAR

**Fall Semester**

- INDS 1xx Interdisciplinary Core 3 M
- PPDV 100 Orientation 1 –
- xxx Social science 3 GE
- WRIT 111 Academic Writing I 3 GE
- Unrestricted elective 3 UE

**Spring Semester**

- INDS 1xx Interdisciplinary Core 3 M
- xxx Social science 3 GE
- COMM 120 Public Speaking 3 GE
- WRIT 112 Academic Writing II 3 GE
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**SECOND YEAR *******

**Fall Semester**

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<td>INDS 1xx</td>
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<tr>
<td>BIOL -</td>
<td>Biological Science *</td>
<td>3 GE</td>
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<tr>
<td>-</td>
<td>Social science</td>
<td>3 GE</td>
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<td>Art history</td>
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<td>Mathematics</td>
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**Spring Semester**

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<td>INDS 1xx</td>
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<tr>
<td>PSYC 221</td>
<td>Statistics for the Behavioral Science</td>
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<tr>
<td>POHI 221</td>
<td>Introduction to Political and Historical Research</td>
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<tr>
<td>PHYS -</td>
<td>Physical science *</td>
<td>3 GE</td>
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<tr>
<td>-</td>
<td>Humanities</td>
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**THIRD YEAR *******

**Fall Semester**

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**Spring Semester**

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<td>POHI 3xx</td>
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- - Unrestricted elective 3 UE

### FOURTH YEAR

#### Fall Semester

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<td>POHI 3xx</td>
<td>Major elective 6</td>
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<td>POHI 400</td>
<td>Advanced Research Methods</td>
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<td>POHI 490</td>
<td>Internship</td>
<td>3 M</td>
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<td>- 3xx</td>
<td>General education elective</td>
<td>3 GE</td>
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#### Spring Semester

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<td>3 M</td>
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<td>POHI 3xx</td>
<td>Major elective 8</td>
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<td>POHI 401</td>
<td>Senior Thesis</td>
<td>3 M</td>
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* One of the science courses must have a lab component.

### POLITICS & HISTORY ELECTIVES

Students must complete eight courses from the following:

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<th>Course</th>
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<tbody>
<tr>
<td>POHI 321</td>
<td>International Wars</td>
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<tr>
<td>POHI 322</td>
<td>Civil Wars</td>
</tr>
<tr>
<td>POHI 323</td>
<td>Genocides</td>
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<tr>
<td>POHI 324</td>
<td>AIDS and Epidemics</td>
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<td>POHI 325</td>
<td>Modern Revolutions</td>
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<td>POHI 326</td>
<td>Terrorism</td>
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<tr>
<td>POHI 327</td>
<td>Classic Civil Rights Movements</td>
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<tr>
<td>POHI 328</td>
<td>Contemporary Civil Rights Movements</td>
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POHI 331 Classic Political Theory
POHI 332 Contemporary Political Theory
POHI 333 Globalization
POHI 334 Postmodernism
POHI 335 Migration and Colonization
POHI 336 Liberation and Decolonization
POHI 337 United States Constitutional Law
POHI 338 International Law and Organizations
POHI 370 Topics in Political Science

**CURRICULUM MAP**
The curriculum map shows how the learning outcomes of the program are emphasized throughout the curriculum. The chart below shows the most significant outcomes related to each course and the level of complexity at which the outcome is presented by the faculty in each course.

<table>
<thead>
<tr>
<th>Learning Outcome/Course</th>
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ASSESSMENT PROCESS
In order to assure the quality of student learning, the department’s faculty regularly review the collective work of students over time. Students’ research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students’ overall learning.

For the purposes of assessment, the overall curriculum has been broken down into five distinct parts:

7) The introductory interdisciplinary courses (INDS 101, 102, 103 and 104) and outcomes 1-6 are assessed in 2009 and again in 2015
8) The upper-division seminars (POHI 32x) and outcomes 1-6 are assessed in 2010 and 2016
9) The upper-division seminars (POHI 33x) and outcomes 1-6 are assessed in 2011 and 2017
10) The upper-division seminars (POHI 3xx) and outcome 7 are assessed in 2012 and 2018
11) The research core (POHI 221, 400, senior thesis (POHI 401) and internship (POHI 490) and outcomes 1-2 and 7-9 are assessed in 2013 and 2019
12) The overall program is reviewed and any special assessments are undertaken in 2014 and 2020

RESULTS OF LEARNING

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The primary focus of the Politics and History program is on increasing students' analytical abilities, their knowledge of the world and their awareness of their own values and ambitions. The emphasis is on how students' learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative. Evidence of student learning in research papers and oral presentations, with particular emphasis on the senior thesis, is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Internship
In order to reinforce the knowledge and skills acquired in the classroom, all students are required to complete a 3-unit practical internship of 120 hours at a site of their choosing. Internship possibilities include political campaigns, historical museums, historic preservation agencies, law enforcement agencies, or other government offices, among others. The internship includes regular journals, evaluations, and a concluding reflective essay. Students may also fulfill the internship requirement by attending American University’s "Semester in Washington Program" in the nation’s capitol, serving in one of over two-thousand internship sites in Congress, the White House, and numerous federal agencies.

Study Abroad
There are several options available for students interested in study abroad. In the summer, the university sponsors different programs for single course study in such countries as China, France, Germany, and Spain. Check each fall for opportunities available as they change regularly. During the academic year, students may apply for a variety of programs offered through other universities to participate in their educational activities. The department chair and faculty will assist in developing a plan and exploring options.

COMPUTER LITERACY REQUIREMENTS
Politics and History majors demonstrate the required computer skills suitable to their program through the successful completion of the requirements for the degree and the use of those skills in their capstone project. Basic skills in word-processing, e-mail communications and Internet research are required of all majors and accomplished through completion of the Academic Writing program (WRIT 112, Academic Writing II). Spreadsheet skills are accomplished through the course in statistics (PSYC 221, Statistics for the Behavioral Sciences). All capstone projects must demonstrate fluency with these four areas in the course of preparation.

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS
Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department’s recommended software package is the Microsoft Office Suite 2007 for either PC or MAC.

MINOR REQUIREMENTS
For the Minor in Politics and History, select 2 from the following courses:

INDS 101 Journeys 3 units
INDS 102 Natures 3 units
INDS 103 Conflicts 3 units
INDS 104 Knowledges 3 units
POHI 221 Introduction to Political and Historical Research
POHI 270 Topics in Politics and History
Select 3 from the following courses:
POHI 321 International Wars
POHI 322 Civil Wars
POHI 323 Genocides
POHI 324 AIDS and Epidemics
POHI 325 Modern Revolutions
POHI 326 Terrorism
POHI 327 Classic Civil Rights Movements
POHI 328 Contemporary Civil Rights Movements
POHI 331 Classic Political Theory
POHI 332 Contemporary Political Theory
POHI 333 Globalization
POHI 334 Postmodernism
POHI 335 Migration and Colonization
POHI 336 Liberation and Decolonization
POHI 337 United States Constitutional Law
POHI 338 International Law and Organizations
POHI 370 Topics in Politics and History

Minimum unit requirement: 15 units

COURSES
POHI 221 Introduction to Political and Historical Research
This seminar, serving as a transition to upper-division work, prepares students for systematic investigations into issues and ideas relevant to the study of politics and history. Topics in American and world history and politics not covered in the interdisciplinary core (Journeys, Natures, Conflicts, and Knowledges) are also addressed. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 270 Topics in Politics and History
Specialized course that focuses on various issues of interest in politics and history. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 321 International Wars
This seminar explores the origins, course and consequences of modern international conflicts in a variety of settings, including analyses of political and social ideologies and conflicting international alliances and groupings. Topics include such classic struggles as the Napoleonic Wars, the First and Second World Wars, and proxy wars of the Cold War, as well as contemporary international wars in Latin America, Africa and Asia. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.
POHI 322 Civil Wars
This seminar explores the origins, course and consequences of modern internecine conflicts in a variety of settings, including analyses of political and social ideologies and conflicting internal alliances and groupings. Topics include such classic struggles as the American, Russian and Chinese Civil Wars as well as contemporary civil wars in Latin America, Africa and Asia. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 323 Genocides
This seminar delves into the intentional attempts by organized groups, from state authorities to local political leaders, to destroy, in whole or in part, the members of a particular national, ethnic, religious or racial group. Topics include the debates concerning the meaning of the term genocide itself and its political uses and abuses, as well as modern examples ranging from the Holocaust to Rwanda and the former Yugoslavia. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 324 AIDS and Epidemics
This seminar examines the complex social, political and historical reaction to disease and epidemics through a close analysis of procedures, theories, and outcomes adopted in the face of global pandemics such as influenza, cholera, malaria and HIV/AIDS. Topics to be covered include disease transmission, sexually transmitted diseases, quarantines, stigmatization, attribution, and the effects of race, class and gender on the perception of disease. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 325 Modern Revolutions
This seminar examines the social, cultural, and political revolutions of Europe and Asia in the twentieth century, using the eighteenth-century French revolution as a model. Taking as a starting point the analytical language of bourgeois, proletarian, and peasant revolutions, a critical and comparative approach to the Russian and Chinese revolutions is used to illuminate revolutions in several other nations. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 326 Terrorism
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. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 327 Classic Civil Rights Movements
This seminar examines the strategies, language and politics of several attempts to extend rights and liberties to disenfranchised members of western societies. Topics include female suffrage, union and immigrant rights, minority voting rights, student and youth rights, intermarriage, as well as rights to free access and equal accommodations. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 328 Contemporary Civil Rights Movements
This seminar explores the continuing demand of disenfranchised members of global societies for power and equality. International strategies, the use of mass communication media, and the construction of political discourse are examined through the struggles of indigenous, internally colonized peoples, women in patriarchal societies, and lesbian and gay women and men, among others. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 331 Classic Political Theory
This seminar develops themes such as the legitimacy of ruling authority, the administration of justice, the role of freedom and constraint, and the relationship between individual and communal rights and responsibilities. Readings are drawn from authors ranging from Plato to Karl Marx, from Niccolo Machiavelli to John Stuart Mill. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 332 Contemporary Political Theory
This seminar is a comparative examination of the theoretical bases of global political systems, including ideologies originating in Asia, Africa, and Latin America, as well as Europe and the United States after the Second World War. Topics include the relationship between the state and the economy, the role of non-governmental organizations in the extension of state power, and the use and abuse of mass mobilization among others. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 333 Globalization
This seminar examines the contemporary development of transnational movement, trade, politics and communication on a world-wide scale. Topics discussed range from the development of global organizations such as the International Monetary Fund and the World Trade Organization to the emergence of global consumer culture, urbanization patterns and economic dependencies. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 334 Postmodernism
This seminar analyzes the multi-faceted contemporary theory of postmodernism, questioning and examining the alleged shift away from modernity's emphasis on the subject, its universalizing tendencies and its binary modes of thought. The topic is explored through studying such postmodern strategies as paradox, ambiguity, pastiche, and indeterminacy. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 335 Migration and Colonization
This seminar looks at the historic patterns of human migration as well as the political, economic and military sources of population movement and political domination. Topics include the causes and consequences of national displacement and diaspora, the rule of colonial elites and their sources of power, and the abuses of indigenous and immigrant peoples, among others. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 336 Liberation and Decolonization
This seminar examines the complex problems of national identity in an era of wars of liberation and post-colonialism, looking at such topics as the African, Asian and Latin-American struggles for independence through the lenses of orientalism, subaltern studies, and post-national thought. Questions raised range from the dynamics of internal class and ethnic divisions in newly created states to the continuing relationship between former colonial powers and their former dependencies. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 337 United States Constitutional Law
This seminar studies the historical development and contemporary function of constitutional law, defined as the interpretation and implementation of the US constitution, through the problematics of liberal democratic theory and the role of the judiciary as an actor in political life. Major cases in constitutional law, on such topics as the extent of judicial power, states rights, and equal protection, are examined. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 338 International Law and Organizations
This seminar explores the development of the rules, principles and theories applied to conduct between nations and the embodiment of these ideas in various regional and worldwide associations that transcend international boundaries. From the beginnings of a law of nations and international treaties to the origins and expansion of the United Nations, the International Court of Justice, and the European Union, questions of the reach and limits of such bodies are discussed. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 370 Topics in Politics and History
Specialized course that focuses on various issues of interest in politics and history. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx.

POHI 299, 399, or 499
Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

POHI 400 Advanced Research Methods
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. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx, POHI 221.

POHI 401 Senior Thesis
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. 3 units. Prerequisites: WRIT 112, COMM 120, INDS 1xx, POHI 400.

POHI 490 Internship
Students obtain practical, on-the-job training in a setting of business, law, government agency or other organization. Work experience is complemented by an academic requirement and periodic meetings with student’s on-campus internship advisor. Internship contract required by Registrar. Thirty hours per unit credit. Prerequisite: Senior standing, Politics and History majors only.
Art History
Amy M. Pederson, PhD, Department Coordinator

The Department of Art History offers a distinct yet complementary program in relation to other departments, one that is committed to historical inquiry and critical analysis of art at all levels of learning. We explore and critique not only the mainstream of the artistic tradition, but the borders and edges of the realm, looking for ways that the study of art history interpenetrates and illuminates other discourses and disciplines.

Students will find that coursework in the minor and in the department overall engages more than historical discourse to include wide discussions and critical examinations of politics, society, and culture. Challenging and probing such distinctions as high and low art, manufactured and created works, and insider and outsider artists, students and faculty explore art within the confines of the gallery and outside the walls of the exhibit, examining the critical choices and pressures that result in some works being given the title of art, and some not.

The heart of the program in art history lies as much in reading and research as it does in the works of art themselves. History and theory, research and writing are at the core of these examinations, especially in the study of the modern era where mechanical reproduction and technological innovations challenged received notions of artistic creativity and production. Students who fulfill the requirements for the minor will receive a solid foundation in critical methodologies that will inform and enrich their major course of study, whatever that may be.

FACULTY
Faculty in the department of Art History are the principal stewards of the program, responsible for creating and improving the educational experiences of all of the program’s students. They serve as mentors and advisors, providing personal and on-going direction for students, whether they are minors or taking an individual course. Faculty also work collegially and collaboratively with each other as well as faculty members across the university (and outside the university as well) in order to keep abreast of recent developments in their fields and establish opportunities for inter- and transdisciplinary research and course development.

Coordinator
Amy Marie Pederson, Assistant Professor, Art History
B.A. Hon., M.A., University of British Columbia; Ph.D., University of California Los Angeles

Adjunct Faculty
Saul Alvarez, Adjunct Professor, Art History
B.A., University of California Irvine; M.F.A., California Institute of the Arts

Brian Dick, Adjunct Professor, Art History
B.A., University of California Los Angeles; M.F.A., University of California San Diego

Ed Gomez, Adjunct Professor, Art History
B.A., Arizona State University; M.F.A., Otis College of Art and Design
MISSION
To create a transformative educational program devoted to both the theory and practice of Art History.

STUDENT LEARNING OUTCOMES
Learning outcomes express the kinds of things (abilities, knowledges, and values) that students can expect to be taught and to learn in the Art History program and its courses. At the end of their course of study, students will be able to:

1) Explain how history corresponds to art and art to history in oral presentations and written work
2) Discuss different forms of art in an informed, analytical, and visually critical way in oral presentations and written work
3) Discuss the idea and effects of visual culture, particularly within the fields of media and design.
4) Evaluate works of art from different points of view, through their own analysis and the use of primary and secondary texts.
5) Contextualize twentieth-century art, in terms of historical, social, and political events and ideas in oral presentations and written work
6) Demonstrate a comprehension of the concept of Modernism and its legacy in this field in oral presentations and written work
7) Examine critically the relationship between theory and practice in twentieth-century art, and the interaction between the two, in oral presentations and written work
8) Evaluate the role of museums and galleries as part of the curatorial field in oral presentations and written work
9) Evaluate visual, theoretical and historical information through a first-hand study of works of art.
10) Demonstrate research and writing skills specific to the discipline of art history.
11) Use libraries, bibliographies, catalogues and periodicals in a scholarly fashion.

CURRICULUM SUMMARY
For the minor in Art History, select at least 2 courses from the following:
ARTH 202 History of Ancient Art
ARTH 204 History of Modern Art
ARTH 205 History of Contemporary Art
ARTH 211 History of Latin American Art
ARTH 270 Topics in Art History

And select at least 3 from the following:
ARTH 331 History of Modern Painting
ARTh 332 History of Photography
ARTh 333 History of Land Art
ARTh 334 Curatorial Studies
ARTH335 History of Baroque Art
ARTH 336 Outsider Art
ARTH 370 Topics in Art History
ARTH 375 Field Experience

Minimum unit requirement: 15 units

CURRICULUM MAP
The curriculum map shows how the learning outcomes of the program are emphasized throughout the curriculum. The chart below shows the most significant outcomes related to each course and the level of complexity at which the outcome is presented by the faculty in each course.

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ASSESSMENT PROCESS
In order to assure the quality of student learning, the department’s faculty regularly review the collective work of students over time. Students’ research papers, exams, evaluations of presentations, internship reports and senior theses are archived for review purposes. Each year an assessment report is written for faculty to use in creating adjustments and improvements to the program, its courses and the students’ overall learning.

For the purposes of assessment, the overall curriculum has been broken down into five distinct parts:

13) The introductory Art History courses (ARTH 202, 204, 205 and 211) and outcomes 1-4 are assessed in 2009 and again in 2015
14) The introductory Art History courses (ARTH 202, 204, 205 and 211) and outcomes 5-8 are assessed in 2010 and again in 2016
15) The upper-division seminars (ARTH 331-336) and outcomes 1-4 are assessed in 2011 and 2017
16) The upper-division seminars (ARTH 331-336) and outcomes 5-8 are assessed in 2012 and 2018
17) All courses and outcomes 9-11 are assessed in 2013 and 2019
18) The overall program is reviewed and any special assessments are undertaken in 2014 and 2020

RESULTS OF LEARNING
The primary focus of the Art History program is on increasing students’ analytical abilities, their knowledge of the world of art and their awareness of their own values and ambitions. The emphasis is on how students’ learning is expressed in both written and oral arguments and in the organization and display of information, both qualitative and quantitative.

Evidence of student learning in research papers and oral presentations is collected and reviewed by the department faculty on a regular basis in order to monitor the collective performance of the students in the program.

STUDENT COMPUTER and OTHER EQUIPMENT REQUIREMENTS
Students are required to have a computer with word processing, spreadsheet, internet and e-mail capabilities. The department’s recommended software package is the Microsoft Office Suite 2007 for either PC or MAC.

COURSES
ARTH 202 History of Ancient Art
A survey of architecture, painting, and sculpture from prehistoric times to the Romanesque period. Lecture. 3 units. Prerequisite: none.

ARTH 204 History of Modern Art
A survey of architecture, painting, and sculpture from the mid-nineteenth century to the present. Lecture. 3 units. Prerequisite: none.

ARTH 205 History of Contemporary Art
An exploration of the issues in contemporary art. Sculpture, painting, performance art, video, mixed media, and other forms from World War II until the present will be covered, with an emphasis on current trends in the art world. Lecture. 3 units. Prerequisite: none.
ARTH 211 History of Latin American Art
A survey of the architecture, painting, and sculpture of Latin America from pre-Columbian times to the present. Lecture. 3 units. Prerequisite: none.

ARTH 170, 270 Topics in Fine Arts
Topics focus on various areas of interest within fine arts. Lecture. 3 units. Prerequisite: none.

ARTH 331 History of Modern Painting
Modern painting is designed to acquaint students with a fundamental understanding of the artistic, political, cultural and scientific developments that radically altered the look and the purpose of painting in the modern era. We will look at the movements and individuals within those movements who were in part responsible or participated in these revolutions known as Modernism. From Modernism students will look at the role of the Market and the idea Painting as Model within the “postmedium” world of Formalism. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 332 History of Photography
This course focuses on the history of photography from its beginnings in France and England, up until the present. We will look at images ranging from the pictorialist movement up and through postmodernism. The course will evaluate the medium of photography as a utilitarian commercial activity and as a culture-producing medium within the field of visual art and aesthetics. We will focus on photography’s evolution against biographical, historical, economic and social contexts. Films and slide shows will be used to articulate and/or emphasize specific points and ideas along the way. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 333 History of Land Art
This course discusses the major artistic movements and ideas that surrounded the transition of artists leaving the white cube of the gallery for the earth as a return of the inside/outside distinction. The underpinnings of land art and its evolution out of minimalism and its reaction to modernism, as well as the transformation of the anti-aesthetic as it relates to anti-architecture, are focused on. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 334 Curatorial Studies
This seminar course will engage not just with the dominant systemic structures and discursive practices of art exhibitions, but also with the strategies of opposition that have been directed against them. Through a laboratory-based model of study, students will end up producing their own curatorial proposals, understanding and interrogating the politics of representation. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 335 History of Baroque Art
This class will consider late sixteenth- through seventeenth-century European Art within cultural, political, social contexts. The course will emphasize the effects of both the Protestant Reformation and Catholic Counter-Reformation on European visual culture to establish the religious contexts of key works of art. The biographies and oeuvres of major artists such as Caravaggio, Rembrandt, Poussin, Rubens, Velazquez, Bernini, Vermeer, and van Dyke will be studied in depth. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 336 History of Outsider Art
This course will conduct a comparative study of different aspects of “subcultural art” from different time periods and locations. The historical and political context of this work will be discussed and analyzed, as will its aesthetic foundations and legacies within “high” and “low” cultural forms. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.
ARTH 370 Topics in Fine Arts
Topics focus on various areas of interest within fine arts. Seminar. 3 units. Prerequisites: WRIT 112, CO 120, and ARTH 2xx.

ARTH 375 Field Experience
Study in fine arts combined with travel to relevant sites. Both travel and study on campus are required. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, and ARTH 2xx.

ARTH 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. 3-6 units. Prerequisite: Consent of the dean.

ECONOMICS
Lower-level economics are liberal arts courses offered through the Institute for Transdisciplinary Studies in cooperation with the School of Business. E.B. Gendel, Professor, Economics, coordinates those offerings.

ECONOMIC COURSES
ECON 200 Elementary Economics
Analysis of the contemporary American economic system. This course is a combination of macroeconomics and microeconomics. Topics include: inflation, unemployment, national income determination, money and banking, fiscal and monetary policies, theories of production and consumer choice, prices and outputs, monopoly and competition, wages and profits, international trade and finance. 3 units. Lecture. Prerequisite: none.

ECON 203 Macroeconomics
An introduction to macroeconomic analysis. Economic theory related to the determination of national income, inflation, unemployment, money and banking, government fiscal and monetary policies in offsetting economic fluctuations. Applications of macroeconomic theory, including its use in evaluating and forming public policy. 3 units. Lecture. Prerequisite: MATH 149, Intermediate Algebra.

ECON 204 Microeconomics
An introduction to microeconomic analysis. Economic theory related to demand, marginal analysis, consumer behavior, costs and production, competitive and noncompetitive product markets, labor markets and welfare. Applications of microeconomic theory, including its use in evaluating and forming public policy. 3 units. Lecture. Prerequisite: ECON 203, Macroeconomics.

FOREIGN LANGUAGES
All foreign language courses are offered through the Institute of Transdisciplinary Studies and are coordinated by the Director.
CHIN 110 Beginning Chinese I
This course introduces basic spoken Mandarin Chinese (Putonghua), including fundamental elements of vocabulary and grammar, giving special attention to good pronunciation. It also introduces essentials of reading and writing, including basic calligraphy. Lecture. Prerequisite: None.

FREN 110 Beginning French I
A first course in French, emphasizing the active use of the language in class in addition to some basic elements of French culture. Present tense, negative and interrogative forms, dates, counting, time, and first group verbs will be covered. 3 units. Lecture. Prerequisite: none.

FREN 113 Beginning French II
A further continuation of the beginning course in French, stressing basic conversation competence and exploration of some elements of French history. Future and past tenses will be covered. 3 units. Lecture. Prerequisite: FREN 110, Beginning French I or permission of the instructor.

JAPN 110 Beginning Japanese I
The course introduces basic spoken Japanese, emphasizing fundamental elements of vocabulary and grammar, while giving special attention to good pronunciation. The Hiragana and Katakana syllabaries are also introduced. 3 units. Lecture. Prerequisite: none.

JAPN 113 Beginning Japanese II
More advanced grammar elements, such as compound and complex sentences, are emphasized, as well as idiomatic expressions and levels of politeness. 100 more Kanji are introduced, and students will delve into aspects of Japanese culture. 3 units. Lecture. Prerequisite: JAPN 110.

INFORMATION LITERACY
Nedra Peterson, MA, Director of the Library

The library is your partner in learning, research, study, and teaching. Connecting scholars with information and related services, the library’s faculty and staff provide the human element that helps guide scholars toward eventual self-sufficiency in effective and efficient research and development of critical evaluation skills for a lifetime. By providing access to targeted, worthy information resources for research and inspiration, the library supports the University’s mission of excellence in the quality of the educational environment.

The library’s physical spaces provide access to collections which encourage creativity and exploration in a technologically and aesthetically inviting environment. Comfortable lounge-type seating is arranged throughout the main building, inviting browsing of new books, newspapers, and a variety of popular magazines. To accommodate diverse study needs and learning styles, there are spaces for individual quiet study as well as group study areas. Desktop computer workstations are provided for general use, and wireless access to the internet is available throughout the library facility.
The library’s growing collection includes approximately 65,000 books, 2000 videorecordings, 300 current print journal subscriptions, and access to 54 research databases. To complement the slide collection, over half a million digital images are licensed by the library through the ARTstor repository. Scholars locate and identify materials through the library’s web-based information systems. The online catalog provides information about books, videos, periodicals, and other materials that comprise the library’s collections at both the Burbank and San Diego campuses, including the item location and circulation status. Borrowers may access their library accounts through the catalog to renew items or place items on hold as well as to view outstanding materials. While continuing to develop and manage collections of traditional printed materials, Woodbury’s Library also provides access to a number of digital resources through the library’s website. These include electronic journals and magazines, e-books, reference sources, periodical indexes and abstracts. Access to the library’s online catalog and research databases is available 24/7. Materials not owned by Woodbury Library may be requested through InterLibrary Loan, thus making the scholarly resources of the world available to the campus community.

A small architecture-specific library is maintained at the San Diego campus. Regardless of location, all Woodbury students, faculty, and staff have the same access to the Woodbury Library’s electronic databases and catalog.

The Woodbury identification card is available through the library. Photos are taken in room L104 any time the library is open. The card is free, though if lost or damaged a replacement will cost $5. Your Woodbury ID serves as your library card and meal card. Cards must be updated every semester at the library circulation desk.

Woodbury University Library's hours of operation vary throughout the year to accommodate the academic cycle. Current hours are always posted on the library's website http://web3.woodbury.edu/library/index.html, or call 818-252-5200.

FACULTY
Librarians play a vital role in educating Woodbury students. The library provides a dynamic instruction program to support students in achieving the most efficient and effective use of information resources and technologies. Course-related bibliographic instruction is provided by librarian subject specialists, and is available to any instructor for any class. Librarians teach LSCI 105 Information Theory and Practice, completion of which ensures that students meet the university’s Information Literacy requirement. Professional reference and research assistance is available during all hours the library is open. Specialized in-depth research appointments may be made with subject specialist librarians. The library contributes to the lifelong learning of students by providing them with the skills to access and evaluate information throughout their lives.

Director
L. Nedra Peterson, Associate Professor; Director, Library Services
BA, Portland State University; MA, University of Arizona

Full-time Faculty
Raida Gatten, Assistant Professor; Access Services Librarian
BS, Cleveland State University; MLIS, Kent State University

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

Participating Adjunct Faculty
Diane Zwemer, Coordinator, Library Instruction
Adjunct Reference Librarians
Matthew Mallard, Reference Librarian  
BA, University of California, Irvine; MLIS, San Jose State University

Siobhan Sullivan, Reference Librarian  
BA, University of California, Los Angeles; MS, Drexel University

Leena Waller, Reference Librarian  
BA, California State University, Los Angeles; MLIS, San Jose State University

Susan Waterman, Reference Librarian  
BA, University of Waterloo; MLS, University of Western Ontario; MA University of Waterloo

Staff
Elsie Aromin, Course Reserves Manager  
Lita Fabiosa, Technical Services Coordinator  
Kathleen Glover, Evening/Weekend Circulation Supervisor/Serials Manager  
Arturo Medina, InterLibrary Loan and Stacks Manager  
Marti Pike, Cataloger

MISSION
The Library is dedicated to enriching the life of the Woodbury community through the expansion of knowledge and creativity. We seek to build and preserve resource collections that meet current and future curriculum, research, intellectual, creative and professional needs of the University. In pursuit of this mission the Library strives for excellence in the quality of programs, services and resources.

STUDENT LEARNING OUTCOMES
Guided by the Information Literacy Competency Standards for Higher Education established by the Association of College and Research Libraries, the library provides courses, workshops, and individual point-of-use instruction to facilitate the achievement of the following outcomes:
I. The student recognizes and utilizes the library's physical and virtual resources and services as an access point for the facilitation of learning.
II. The student demonstrates a foundational understanding of research methods and resources appropriate for inquires both general and discipline specific.
III. Using resources discovered through the research process, the student creates oral, physical, visual, and/or written works that advance understanding.
IV. The student continues to build and practice information literacy skills and knowledge beyond LSCI 105, applying them in other courses and situations.
V. The student applies skills and knowledge of effective and ethical research processes to real life issues and situations.
LIBRARY PERFORMANCE STANDARDS
The Woodbury Library provides an environment that is conducive to study and learning.
The library promotes and maintains useful and effective services in support of the library's and university's instructional programs.
The library acquires varied, up-to-date, authoritative collections of information resources to assist students in achieving their educational goals, to support the curriculum, and to support faculty research needs.
Library technical systems are reliable, efficient, and cost-effective.
The library is administered in a manner that permits and encourages the professional development and growth of library personnel.

ASSESSMENT PROCESS
The assessment of the library's influence on students' learning is accomplished using direct and indirect measures. A regular five-year cycle of assessment provides opportunities to evaluate the results of changes made in response to previous findings.

Direct input comes from the evaluation of student work produced in LSCI classes, review of portfolios and papers produced in other classes with a significant research component, librarians' formal observation of students' facility in using library resources, and students' self-evaluation resulting from focus groups and point-of-use surveys.
Assessment of the performance of the library in the provision of resources and services that support student learning is equally important, and is based on guidelines established in the Standards for Libraries in Higher Education as developed by the Association of College and Research Libraries. Traditional measures such as usage statistics, user satisfaction surveys, review of specific library operations, and comparison with peer institutions help quantify the ability of the Library to effectively meet the needs of users.

RESULTS OF LEARNING
The most obvious tangible results of students' learning are manifest in projects created for various classes throughout the course of study at Woodbury. Bibliographies and resource lists will show accurate and correct citation practices, appropriate choices of a variety of authoritative resource material, and projects overall are free of plagiarism.
Changes in behaviors and attitudes are evident in students' activities such as being able to independently use the library online catalog to identify materials, retrieve materials from various locations, choose research tools suitable for the information need and execute effective and efficient searches, and request further assistance from the appropriate librarian or service department of the library.
<table>
<thead>
<tr>
<th>Criteria for rubric / measures</th>
<th>1st Year Student</th>
<th>2nd Year Student</th>
<th>3rd Year Student</th>
<th>4th Year Student</th>
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<tr>
<td><strong>STUDENT LEARNING OUTCOMES</strong></td>
<td>The student recognizes and utilizes the library's physical and virtual resources and services as an access point for the facilitation of learning.</td>
<td>The student demonstrates a foundational understanding of research methods and resources appropriate for inquiries both general and discipline specific. (ACRL Standard n)</td>
<td>Using resources discovered through the research process, the student creates oral, physical, visual, and/or written works that advance understanding. (ACRL Standard n)</td>
<td>The student continues to build and practice information literacy skills and knowledge in different courses and situations (time has passed since CO 105 &amp; new behaviors adopted)</td>
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<td><strong>LIBRARY PERFORMANCE STANDARD</strong></td>
<td>The library provides an environment that is conducive to study and learning</td>
<td>The Library provides efficient and effective services to support the library's and university's instructional programs</td>
<td>The Library acquires adequate collections of information resources to assist students in achieving their educational goals, to support the curriculum, and to support faculty research needs</td>
<td>The library's management and systems are effective and efficient</td>
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<td><strong>The student utilizes the library's physical facility to facilitate individual and group study and research.</strong></td>
<td>The student distinguishes among the library's resources for the best likelihood of meeting the informational need. The student articulates the information need and constructs a research question or thesis statement...identifies appropriate research tool; constructs and implements effective search strategy ....Discovers, assembles, documents a collection of info resources appropriate to academic and personal needs ...examines, compares, evaluates info sources fromdivers subject areas</td>
<td>portfolio review of specific upper division courses with research component</td>
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library open hours meet community's needs...comfortable seating ...
adequate lighting... sufficient individual study areas ....
Ref librns are available & helpful

increasing number of workshops/B.I. requests ...
patron satisfaction with circ & reserve services

ILL requests continue to increase, but not so much that curr is not supported w/local resources ...
faculty & student satisfaction w/library resources ...
acquisition rate is equal or greater than peer institutions

employee satisfaction & turnover ...
review of administrators ....
stability & accuracy of catalog ....
stability of database access ....
website usability testing
The Information Literacy Requirement at Woodbury University

<table>
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<tr>
<th>Year of Entry</th>
<th>Status</th>
<th>Options</th>
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<tr>
<td>2008 – 2009 and forward</td>
<td>Freshmen</td>
<td>Take and pass CO 105 / LSCI 105* with a “C” or better</td>
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</table>
| | Transfer | a. Successfully pass the AW 112 Transfer Writing Portfolio  
b. Enroll in CO 270 / LSCI 205* concurrently with AW 212  
c. Earn a “C” or better in an equivalent course at another institution |
| 2007 – 2008  
2006 - 2007 | Freshmen | Take and pass CO 105 with a “C” or better |
| | Transfer | a. Earn a “C” or better in an equivalent course at another institution  
b. Earn a “C” or better in courses equivalent to Woodbury’s AW 111 and AW 112 prior to enrolling at Woodbury  
c. Pass a challenge exam with a “C” or better |
| 2005 – 2006  
2004 - 2005  
2003 - 2004  
2002 – 2003 | Freshmen OR Transfer | a. Pass with a "C" or better the IL placement exam taken during SOAR  
b. Take and pass CO 105 with a "c" or better  
c. Earn a “C” or better in an equivalent course at another institution |
| | Transfer | Earn a "C" or better in courses equivalent to Woodbury's AW 111 and AW 112 prior to enrolling at Woodbury |
| 2001 - 2002 | Freshman OR Transfer | a. Take and pass CO 105 with a "c" or better  
b. Earn a “C” or better in an equivalent course at another institution |
| | Transfer | Earn a "C" or better in courses equivalent to Woodbury’s EN 111 and EN 112 prior to enrolling at Woodbury |
| 2000 - 2001 | No Information Literacy Requirement |

“CO 105; and Practice will be 2010
“CO 270: Disciplines is a new LSCI 270 Spring

“The Exam”
Currently, the only challenge the requirement are who began at fall 2008. The Program’s Transfer Portfolio assessment all transfer students, forward. This an information Freshmen have not out of CO 105 by

Effective remaining students to challenge the IL (transfer students
Woodbury between fall 2002 and spring 2008 and have not previously taken the information literacy exam) may submit a Research Paper Portfolio to the library for assessment. An authentic assessment of a student’s ability to produce a research project is a better measure of information literacy than a multiple choice test. This is the third time the “exam” has been updated; the original placement exam was valid from fall 2002 through spring 2005. An improved challenge exam was introduced in fall 2006 and lasted through spring 2009.

For more information about the Research Paper Portfolio, please contact Diane Zwemer, Library Instruction Coordinator, Woodbury University, at diane.zwemer@woodbury.edu

LIBRARY AND INFORMATION SCIENCE COURSES

Information Theory
LSCI 105 Spring

Information in the course that will be 2010

students eligible to Information Literacy transfer students Woodbury prior to Academic Writing Student Writing replaces the exam for fall 2008 and assessment includes literacy component. been eligible to place exam since fall 2007. immediately, any who are still eligible requirement who began at
LSCI 105 Information Theory and Practice
An introduction to the production and dissemination of information and knowledge. Using networked information systems, traditional scholarly resources, and evolving delivery systems, students develop an understanding of concepts underlying the research process, and skills in retrieval and critical evaluation of resources appropriate to university level research. Provides experience in the ethical use and presentation of research results with correct documentation styles, and the application of knowledge and skills to research assigned in other courses. Co-requisite: WRIT 112 Academic Writing II.

LITERATURE
Literature classes offer students a range of perspectives on literary expression and its continuing exploration of the human condition. These classes deepen one’s understanding of the historical, cultural, and individual elements found in contemporary and historical literary works. Students are challenged to pursue the meaningful threads of style and content that connect texts to each other and to their social context.
All literature courses are offered through the Institute of Transdisciplinary Studies and are coordinated by the Director.

FACULTY
Full-time Faculty
Elisabeth Sandberg, Professor, English
Cand. Mag., Cand. Phil., University of Osio, Norway; Ph.D., University of Massachusetts, Amherst.

LITERATURE COURSES
LITR 206 The Short Story
A study of the short story as a unique literary form. Reading and analysis of representative stories; historical development of the short story. Lecture. Prerequisite: WRIT 112, Academic Writing II.

LITR 330 Autobiography
Radically different styles in autobiographies are explored. The course looks at ethics and intentions in depicting one’s life. Students will gain an appreciation for the sometimes fuzzy distinctions between what is fiction and what is fact in character portrayals. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and LITR 2xx, literature course.

LITR 299, 399 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. Prerequisite: Consent of the dean.

LITR 270, 370 Topics in Literature
Lecture. Prerequisite: for LITR 270: WRIT 112, Academic Writing II; for LITR 370: WRIT 112, Academic Writing II and LITR 2xx, literature course.

**MATHEMATICS & NATURAL SCIENCES**

Nageswar Rao Chekuri, Ed.D., Department Chair

To work on the complex issues that confront the modern world, it is important that students develop good skills in science and mathematics, learn to value the scientific perspective, and become effective self-learners and good communicators. Because of the complex relations that exist between issues, as well as within any one issue, collaborative and transdisciplinary efforts by both students and faculty are required to understand and solve these relations and issues. One way to grow as effective self-learners is by explicitly recognizing and strengthening the learning process. The faculty in the department create conducive learning environments to help students recognize and strengthen their learning abilities and to improve their communication skills. Furthermore, these environments focus on developing the students’ cognitive, psychomotor and transdisciplinary skills while helping them form proper understanding of and appreciation for the scientific method. Conducive learning environments are provided through innovative instructional methods, engaging curriculum, collaborative classroom activities and various self-reflection methods. In particular, the faculty emphasizes the process of formal abstraction from concrete subject learning and collective process through classroom activities. These faculty-designed activities also affect students’ beliefs about mathematics and science, leading our students towards becoming ethical, socially responsible citizens.

**MATHEMATICS**

Martin C. Tippens, M.S., Program coordinator

Successfully achieving learning objectives and developing mathematical habits of mind requires attention to student engagement. University students need to experience mathematics beyond numbers and operations and begin to see it as communication. These goals are achieved in the classroom through compelling applications dealing with civic and social issues.

**FACULTY**

Basing themselves on the department’s learning outcomes, faculty members develop courses with innovative instructional methods, work collectively and in concert with faculty from other departments in this process. While striving for deeper understanding of the subject matter as well as mathematical and scientific literacy, the faculty ensures that students improve their beliefs, cognitive, communicative, and collaborative skills, and to develop proper understanding of scientific theories, research and methodologies. Thus students are prepared to work on complex and capacious issues. The faculty does this by accepting students for who they are, understanding their fears and values, and regularly updating their teaching and learning methods through research, readings, and personal experiences.

**Chair**
Nageswar Rao Chekuri, Professor, Physics
M.Sc., Vikram University, India; M.S., Simon Fraser University, Canada; Ph.D (Dissertation work), University of Hyderabad, India; Ed. D., University of Cincinnati.

**Mathematics Program Coordinator**
Martin C. Tippens, Assistant Professor, Mathematics
B.A., M.S., California State University, Northridge.

**Full-time Faculty**
Christine Carmichael, Associate Professor, Physics
B.S., University of Edinburgh, Scotland; Ph.D., University of New South Wales, Australia.

Phillip E. Pack, Professor, Biology
B.S., University of Southern California; M.A., University of California, Los Angeles; Ph.D., Claremont Graduate School

Participating Adjunct Faculty
Alan B. Solinger, Participating Adjunct Professor, Mathematics and Physics.
M.S., Ph.D., University of Michigan.

Rubik Yegoryan, Participating Adjunct Professor, Mathematics and Physics
M.S., Yerevan Physics Institute, Armenia; Ph.D., Yerevan Physics Institute, Armenia and St. Petersburg Institute of Nuclear Physics, USSR.

Adjunct Faculty
Eugene Allevato, Adjunct Professor, Mathematics and Physics
M.S., Military Engineering Institute, Brazil; M.Phil., University of Wales, UK; MBA, Woodbury University.

Andranik Hakobyan, Adjunct Professor, Mathematics
M.S., Mathematics, California State University Northridge

Barbara Hunt, Adjunct Professor, Biology
M.A., Health, Safety & Related Technologies, California State University Los Angeles

Anil V. Kantak, Adjunct Professor, Mathematics and Physics,
M.S., Ph.D., Electrical Engineering, University of Southern California.

John-Paul Sikora, Adjunct Professor, Mathematics
M.S. Applied Mathematics, California State University Northridge

MISSION

To provide a superior scientific and mathematical learning environment and to support quality scholarship in the exploration of the complexity and diversity of the human experience.

STUDENT LEARNING OUTCOMES

Students will be able to:

1. Explain correctly mathematical and/or scientific concepts and principles and their symbolic representations.
2. Recognize and explain various and distinct connections between mathematical and/or scientific concepts and principles.
3. Apply mathematical and/or scientific concepts and principles to simple real life problems.
4. Identify and synthesize various mathematical and/or scientific concepts and principles to find solutions to complex problems.
5. Evaluate solutions, principles, reasoning, and methods, from various scientific and/or mathematical perspectives.
6. Analyze the various mathematical and/or scientific learning activities and draw conclusions about mathematical and/or scientific reasoning.
7. Describe clearly the scientific method, and when the scientific reasoning is applied, to distinguish science from pseudo science.
8. Collaborate with others to solve problems and propose solutions effectively.
9. Discuss critically the use of scientific method and reasoning.
10. Discuss critically one’s ethical responsibility in the context of scientific and/or mathematical applications in a social and civic context.

**CURRICULUM SUMMARY**

**THE DEVELOPMENTAL MATHEMATICS PROGRAM**
For those that are not ready to undertake college-level mathematics, either because they have been away from the subject for a while or because they have yet to fully grasp the fundamentals and put them into practice, the developmental mathematics program provides coursework for students demonstrating deficiencies in mathematical skills. MATH 049, Elementary Algebra, and MATH 149, Intermediate Algebra, are consecutive 3-unit courses that prepare students for college-level work in mathematics. MATH 049 does not apply towards graduation but will fulfill unit requirements for financial aid. MATH 149 applies toward elective credit but does not fulfill a general education requirement. Placement in these classes is based on a proficiency examination score. A grade of “C” (2.0) or higher in MATH 049 is required to enroll in MATH 149. A grade of “C” (2.0) or higher in MATH 149 is required to enroll in college level mathematics courses.

**THE COLLEGE-LEVEL MATHEMATICS PROGRAM**
All university students are required to complete at least one college-level mathematics course. Many departments ask for an additional mathematics course, so please check your major department’s course requirements. College-level mathematics courses are designated with a number in the 200s, such as those below:

- MATH 220 Business Math
- MATH 226 Business Statistics
- MATH 249 College Algebra
- MATH 251 Trigonometry with Descriptive Geometry
- MATH 270 Topics in Mathematics
- MATH 299 Independent Study in Mathematics

In addition, the department may occasionally offer an upper-division course in mathematics:
- MATH 370 Topics in Mathematics
- MATH 399 Independent Study in Mathematics

**THE NATURAL SCIENCES PROGRAM**
All university students are required to complete two 200-level courses (one of which must be a laboratory course) in the natural sciences, one in the biological sciences, the other in the physical sciences:

Biological Sciences:
- BIOL 201 Life Science
- BIOL 230 Biology (laboratory)
- BIOL 231 Human Biology (laboratory)
BIOL 232 Botany (laboratory)
BIOL 270 Topics in Biological Science
BIOL 299 Independent Study in Biological Sciences
ENV 220 Environmental Studies

Physical Sciences:
PHYS 202 Astronomy
ENV 220 Environmental Studies
PHYS 200 Physical Science
PHYS 240 Physics I (laboratory)
PHYS 241 Physics II (laboratory)
PHYS 270 Topics in Physical Science
PHYS Independent Study in Physical Sciences

In addition, the department may occasionally offer an upper-division course in mathematics:
BIOL 370 Topics in Biological Sciences
BIOL 399 Independent Study in Biological Sciences
PHYS 370 Topics in Physical Sciences
PHYS 399 Independent Study in Physical Sciences

**CURRICULUM MAP**

The curriculum map shows how the learning outcomes of the program are emphasized throughout the curriculum. The chart below shows the significant outcomes related to each course and the level of complexity at which the outcome is presented by the faculty in each course.

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<th>Learning Outcome/Course</th>
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Key: I = outcome is introduced; D = outcome is developed; M = outcome is mastered
ASSESSMENT PLAN

Ongoing diagnostic, formative and summative assessment methods are used to see the fruits of student and faculty efforts. Reflections on the results of the assessment enable faculty to channel efforts towards more effective accomplishment of departmental goals. By reviewing the curriculum, instructional methods and various assessment processes, faculty can see the changes in students’ beliefs, understanding of mathematics and natural sciences and their improved abstraction, communication and collaborative skills.

In mathematics, common final examinations are conducted for the courses that have multiple sections; examinations are evaluated and graded by the mathematics professors collectively, minimizing instructors’ biases. Each course and its related outcomes are assessed every two years. In the natural sciences, student work in the form of examinations, homework, class work, recorded student discussions, videotaped activities, and reflective essays are collected and archived. The biological and physical science courses and their relevant outcomes are assessed by the department faculty in alternate years.

RESULTS OF LEARNING

Analysis of common math finals indicates the students have various strengths and weaknesses. In spring of 2009, critical thinking skills in college algebra course were evaluated. Critical thinking involves application, analysis, synthesis and evaluation stages of Bloom’s taxonomy which are used in problem solving. The greater percentage of students mastered critical thinking skills in specific areas of algebraic procedures, distribution and factoring. The mathematics program is currently directing its attention towards improving student’s critical thinking skills as applied to polynomial operations and applications.

COURSES

BIOL 201 Life Science
An introduction to major concepts in biology. Topics include the scientific process, the cell, heredity, molecular genetics, evolution, a survey of living things, ecology, and animal behavior. May not be taken for credit by students who have completed BIOL 230, Biology. Lecture. 3 units. Prerequisite: none.

BIOL 230 Biology
A study of major concepts in biology. Topics include the scientific process, chemistry of living things, the cell, heredity, molecular genetics, evolution, ecology, and animal behavior. May not be taken for credit by students who have completed BIOL 201, Life Science. Laboratory. 3 units. Prerequisite: none.
BIOL 231 Human Biology
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. 3 units. Prerequisite: none.

BIOL 232 Botany
An introduction to selected topics in plant biology. Topics include the structure of plant cells, the structure of roots, stems, leaves, and flowers, reproduction in plants, genetics of plants, diversity of plant life, and characteristics of various groups of plants. Laboratory. 3 units. Prerequisite: none.

BIOL 270 Topics in Biological Science
Focuses on various areas of interest in biological science. Lecture. 3 units. Prerequisite: none.

BIOL 370 Topics in Biological Science
Focuses on various areas of interest in biological science. Seminar. 3 units. Prerequisites: WRIT 112, COMM 120, and BIOL 2xx.

BIOL 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the director. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. 1-3 units. Prerequisite: Consent of the director.

ENVT 220 Environmental Studies
An overview of topics including ecosystems, biodiversity, mineral and nutrient cycles, sources of energy, waste and pollution, and environmental movements and philosophies. Lecture. 3 units. Prerequisite: none.

MATH 049 Elementary Algebra
A course in pre-algebra and an introduction to algebra. Topics include operations on whole numbers, fractions, real numbers, first-degree equations of one variable and formulas, and an introduction to polynomials. This course does not count towards graduation. Lecture. 3 units. Prerequisite: Placement examination.

MATH 149 Intermediate Algebra
A beginning course in algebra. Topics include polynomials, factoring, algebraic expressions, equations in two variables, quadratic equations, and graphing. Lecture. 3 units. Prerequisite: Placement exam or MATH 049, Elementary Algebra with a grade of “C” or better.

MATH 220 Business Mathematics
A course applying mathematics to business, economics, and management. Topics include matrices, linear programming, an introduction to probability and statistics, game theory, mathematics of finance, and Markov chains. Lecture. 3 units. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of “C” or better.

MATH 226 Business Statistics
This course emphasizes a conceptual rather than computational understanding of basic statistical concepts, including 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. 3 units. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of “C” or better.

MATH 249 College Algebra
A course in algebraic function. Functions, inverse functions and the algebra of functions, exponential and logarithmic functions, systems of equations and an introduction to matrices, and sequences and series are possible topics of discussion. Lecture. 3 units. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 251 Trigonometry with Descriptive Geometry
A course in trigonometry and descriptive geometry. Topics include radian measure, algebraic and trigonometric functions, inverse functions, trigonometric identities and equations, vectors, laws of sine and cosine, vector algebra, orthographic projection, multi-view drawings, visualization, fundamental views of the point line and plane. Lecture. 3 units. Prerequisite: College Algebra with a grade of "C" or better.

MATH 270 Topics in Mathematics
Focuses on various areas of interest in mathematics. Lecture. 3 units. Prerequisite: Placement exam or MATH 149, Intermediate Algebra with a grade of "C" or better.

MATH 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the director. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. 1-3 units. Prerequisite: Consent of the director.

MATH 370 Topics in Mathematics
Focuses on various areas of interest in mathematics. Lecture. 3 units. Prerequisites: WRIT 112, COMM 120, and MATH 2xx.

PHYS 200 Physical Science
An introduction to the physical sciences of chemistry, geology, astronomy, and physics. Topics include the scientific process. Lecture. 3 units. Prerequisite: none.

PHYS 202 Astronomy
An introduction to astronomy and cosmology. Topics include the scientific process, the solar system, visible astronomy, and stellar, galactic, and cosmic evolution. Lecture. 3 units. Prerequisite: none.

PHYS 240 Physics I
An introductory physics series that emphasizes understanding, recognizing, and applying basic physics concepts and problem solving skills. Topics include the scientific process, one and two dimensional motion, circular motion, gravity, Newton’s laws of motion, rotational motion, moment of inertia, linear momentum, work and energy, equilibrium, elasticity, and fluids. Laboratory. 3 units. Prerequisite: MATH 251, Trigonometry with Descriptive Geometry with a grade of "C" or better.

PHYS 241 Physics II
A continuation of Physics I. Topics include heat, laws of thermodynamics, vibration and waves, sound, electrostatics, electric current, DC and AC circuits, magnetism, electromagnetic induction, electromagnetic waves, and light. Laboratory. Prerequisite: PHYS 240.

PHYS 270 Topics in Physical Science
Focuses on various areas of interest in physical science. Lecture. 3 units. Prerequisite: none.

PHYS 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the director. Regular, periodic meetings with the department chair and an assigned faculty member are required. Thirty hours required for each unit of credit. 1-3 units. Prerequisite: Consent of the director.
PHYS 370 Topics in Physical Science
3 units Focuses on various areas of interest in science. Lecture. Prerequisites: WRIT 112, COMM 120, PHYS 2xx.

PHILOSOPHY
All Philosophy courses are offered through the Institute of Transdisciplinary Studies. The philosophy program supports the goals of the general education curriculum, offers supporting courses in ethics and aesthetics for the professional programs and includes a minor as detailed below.

PHILOSOPHY MINOR
Select 1 course from the following:

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

Select 4 from the following courses:

PHIL 310 Aesthetics 3 units
PHIL 311 Moral Philosophy 3 units
PHIL 312 Philosophy of Religion 3 units
PHIL 313 Modern Thought 3 units
PHIL 314 Existentialism 3 units

Minimum unit requirement 15 units

PHILOSOPHY COURSES

PHIL 201 Introduction to Philosophy
A survey course in philosophy, focusing on the origins of philosophy. Treated are the perennial questions of philosophy, including the nature of knowledge, free will and determinism, immortality, and reality. 3 units. Lecture. Prerequisite: none.

PHIL 210 Ethical Systems
An analysis of ethical problems intrinsic to modern life including an examination of traditional and contemporary moral theories and their applications in practical experience. Lecture. Prerequisite: none.

PHIL 270 Topics in Philosophy
Focuses on various areas of interest in philosophy. Lecture. Prerequisite: none.
PHIL 310 Aesthetics
Examination of the concept of beauty, the nature of artistic judgment, art and reality, the work of art as aesthetic object, truth and meaning in the arts, and an exploration of art as intuition, imitation and experience. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course; or ARCH 330, Theory of Architecture.

PHIL 311 Moral Philosophy
An examination of fundamental ethical theories in light of contemporary moral philosophy. The course covers such topics as the nature of justice, the relationship between happiness and virtue, and the possibility of objective moral standards. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 312 Philosophy of Religion
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. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 314 Existentialism
A consideration of the 19th and 20th century claims concerning the collapse of the Western philosophical tradition, focusing on such writers as Nietzsche, Heidegger, and Sartre, among others. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 370 Topics in Philosophy
Focuses on various areas of interest in philosophy. Lecture. Prerequisites: WRIT 112, Academic Writing II; COMM 120, Public Speaking; and PHIL 2xx, philosophy course or INDS 1xx, Interdisciplinary course.

PHIL 299, 399, 499 Independent Study
Individual investigation in a field of special interest chosen by the student with the approval of the dean. Regular, periodic meetings with the department chair or an assigned faculty member are required. Thirty hours required for each unit of credit. 1-3 units. Prerequisite: Consent of the dean.

Writing Program
Richard N. Matzen, Ph.D., Director of Writing Program

Educator John Dewey in Experience and Education (1938) explains that progressive education looks toward the future and values real world experience as a basis for education. Besides activating this philosophical stance, the Writing Program is committed to these rhetorical premises: good writers conscientiously use processes of writing and include in those
processes writing for a particular audience or audiences. That is, while helping students to know the writing process as a process of discovery and learning, the Writing Program teaches students how their writing is shaped by disciplinary and professional audiences.

To summarize, the Writing Program adheres to the NCTE-WPA White Paper on Writing Assessment in Colleges and Universities (2008):

Writing instruction and literacy education at all levels are formal ways in which societies build citizens, and in which citizens develop reading and communication behaviors and competencies in order to participate in various communities. Learning to write better involves engaging in the processes of drafting, reading, and revising; in dialogue, reflections, and formative feedback with peers and teachers; and in formal instruction and imitative activities.

Consequently, as defined in the White Paper, Woodbury University’s Writing Program uses assessment as a pedagogical tool and as a way to account for the “contextual and social elements of writing pedagogy” (2008, p. 1)

Overview of the Program
The Writing Program integrates the following areas and programs:

### Academic Writing Program
- English Placement Program
- The WRIT 112 Transfer Portfolio Program
- C-Portfolio Review Workshop
- Hybrid/Online Certification Program

### Writing Consultant Program
- Writing for Academic Success Program
- Academic Writing Awards

### The Writing Center
- Writing Center Curriculum

### Academic Writing Program. For Woodbury University students—on the San Diego and Burbank campuses—the integration of the four programs previously mentioned (English Placement Program, The WRIT 112 Transfer Portfolio Program, C-Portfolio Review Workshop, Hybrid/Online Certification Program) means that, after securing academic literacy, students proceed toward obtaining pre-professional or professional writing. In particular, new students begin the Academic Writing Program by participating in the English Placement Program; whereas, transfer students begin the Academic Writing Program by either enrolling in WRIT 112 or participating in the WRIT 112 Transfer Portfolio Program.

In general, the Academic Writing Program develops the students’ academic and pre-professional writing skills, and measures their skill development by assessing their portfolios. A portfolio is required in all WRIT courses. To facilitate high standards and faculty development, and promote the availability of the curriculum, each WRIT course is offered in a hybrid or online format to non-traditional and traditional students. Furthermore, because of the C-Portfolio Review Workshops—that involves traditional, hybrid, and online courses every semester—all Academic Writing Program students are required to achieve or surpass standardized measures for the learning outcomes and portfolios that are distinct for each WRIT course. (See the Assessment Process section for more information on the C-Portfolio Review Workshop.)
The Academic Writing Program prepares students for writing-intensive courses in disciplines other than English. Both capstone courses, WRIT 112 and WRIT 212, are founded on writing-across-the-curriculum (WAC) theory and writing-in-the-discipline (WID) philosophy. The Writing Consultant Program, furthermore, extends this theory and philosophy. The Writing Consultant Program includes Academic Writing Program professors as writing consultants and other professors from across the curriculum to help lower and upper division students write papers with the terminology and document design that is specific to their majors. Supplemening this effort, all Academic Writing Program professors tutor students in papers due in non-WRIT courses; this tutorial process defines the Writing for Academic Success Program (WASP). Also, to encourage superior writing, the Academic Writing Program recognizes several excellent student writers—some from the Academic Writing Program but most from other disciplines—every spring during award ceremonies previous to graduation. To conclude, along with the Writing Center, the Writing Consultant Program helps students write documents that address the needs of specific audiences: peer, professorial, and professional audiences. The Writing Consultant Program, moreover, helps faculty members from across the curriculum to create effective writing assignments.

The Writing Center.
To support the Academic Writing Program and Writing Consultant Program, the Writing Center’s professionalized, peer tutors provide tutorials so that students may meet standards for writing set by each department’s professors. To be exact, to serve undergraduate and graduate students, and their professors and curricula, the Writing Center values writing as a foundation for discourse communities, as a means to discover and share knowledge, and as integral support for a document’s (or presentation’s) text, illustrations, figures, and/or graphs. The Writing Center offers practical support to transform cultural and language diversity into valuable academic writing, to strength the links between composition theories and teaching practices, to modify essay and research conventions to address specific assignments, and to use existing and cutting-edge technology to prepare students for the communication environments that define professional workplaces. The Writing Center has a 24-hour online service, too. The Writing Center’s tutors, to summarize here, are an available and critical audience for students’ writing.

FACULTY
In our writing programs, professors typically have expertise in disciplines other than English and publications in the commercial, news, entertainment, and/or creative sectors. In general, all the Academic Writing Program professors are actively involved in assessment and work in multiple writing programs, both on- and off-campus. Besides professional standards and motivations, a concern for individual students unites our Academic Writing Program professors into a dynamic productive group.

Program Director
Richard N. Matzen, Jr., Associate Professor, Director of Writing Program. Rhetoric and Composition.
B.S., M.A., Northern Arizona University; Ph.D., Indiana University of Pennsylvania

Full-time Faculty
William McConnell, Assistant Professor, Director of the Writing Center. Interdisciplinary Studies.
B.A., Saint Mary's University, Nova Scotia; M.A., University of Western Ontario; Ph.D., McMaster University, Ontario

Participating Adjuncts
Andrew McCutcheon, Participating Adjunct Professor, Coordinator for the Academic Writing Program (AWP), WRIT 112 Transfer Portfolio Program, and English Placement Program. English.
B.A., University of Maryland, Baltimore County; M.A., Tulane University, New Orleans

Aristi Contos, Participating Adjunct Professor, Liaison for the San Diego Campus and Coordinator of the Writing Awards Program, Writing Consultant Program, and Writing for Academic Success Program. English.
MISSION
To develop students’ communicative abilities and skills so that their writing addresses diverse audiences, blends distinctive genres, crisscrosses disciplinary boundaries, and embodies productive academic and professional thoughts.

STUDENT LEARNING OUTCOMES and CURRICULUM MAP
In general, learning outcomes represent knowledge, skills, and values that Academic Writing Program students are expected to secure by the end of a given WRIT course. Some learning outcomes are unique to a WRIT course, and others are shared across WRIT courses. The next table addresses learning outcomes that are shared across WRIT courses, relevant to Woodbury University principles, and associated with a WRIT course’s specific content. Evidence of students achieving these learning outcomes comes from both direct and indirect assessment measures. Regarding all the following tables, IN means “introductory”; DE means “developmental”; and MA means “mastery.” That is, a learning outcome may be introduced, developed, and/or mastered during a specific WRIT course.

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<td>An Academic Writing Program student will....</td>
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• Value reflection as part of writing.
• Know the heightened importance of written communication. (Woodbury Principle of Communication)
• Understand that achieving standards of good academic writing involves substantial time invested in writing. (Woodbury Principle of Communication)
• Use social process to write for various audiences. (Woodbury Principle of Social Responsibility)
• Understand the importance of harmonizing personal aspirations or first-person writing and professional aspirations or third-person writing. (Woodbury Principle of The Integrated Student)
• Understand one’s discipline as one among other disciplinary perspectives needed to solve complex problems. (Woodbury Principles of The Integrated Student & Transdisciplinarity)
• Understand sustainability as a way to respect the planet, its people and environment. (Woodbury Principle of Social Responsibility)
• Understand document design and research writing as ways to develop professionally and maintain professional integrity. (Woodbury Principle of Social Responsibility)
• Understand one’s discipline as addressing various professional audiences and as situated among various communities, both on-and off-campus. (Woodbury Principle of the Integrated Student)

Other learning outcomes are evident in each student’s portfolio at the end of the course and are accessed as part of the C-Portfolio Review Workshop. Outcomes that are accessed at the end of the semester in the C-Portfolio Review Workshop but may be shared by more than one WRIT course are found in the following tables. (See the Assessment Process section for more information on the C-Portfolio Review Workshop.)

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A WRIT 100 Bridge to Academic Writing student will....
• Know the writing process (prewriting, drafting, revising, editing, and proofreading).
• Understand paragraph unity, thesis, statements and ideas, and topic and transition sentences.
• Introduce avoiding plagiarism and logical fallacies in academic discourse.
• Write in first- and third-person narration.
• Paraphrase and summarize readings.
- Use introductions, rhetorical proofs, and conclusions in essays.
- Complete basic grammar lessons and apply them to academic writing.
- Apply basic grammar lessons to their academic writing.

These WRIT 100 learning outcomes are the same for the international student section of WRIT 100 that begins in the fall of 2009. This section’s professor will achieve these outcomes by having readings and lectures to help international students....

- Overcome translation as a writing and reading strategy.
- Acquire Western academic rhetorical patterns.
- Understand their own contrastive rhetorical knowledge.
- Learn how to use personal experiences and research sources as proofs.
- Use sources appropriately in papers.

Next are the learning outcomes for the other WRIT courses.

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<td>A WRIT 111 Academic Writing I student will....</td>
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<tr>
<td>• Analyze education, experience, and readings for logical fallacies and with rhetorical theory: ethos, pathos, and logos.</td>
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<td>• Master prewriting and informal writing, such as journal and impromptu writing, as well as revising, editing and proofreading.</td>
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<td>• Create multiple-source papers by using MLA formatting and coordinating first- and third-person narration.</td>
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<td>• Develop thesis statements for essays and multiple-source papers.</td>
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<td>• Master paraphrasing and summarizing readings.</td>
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<tr>
<td>• Advocate reasonably for a point of view through persuasive writing.</td>
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<th>WRIT 100</th>
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<td>A WRIT 112 Academic Writing II student will....</td>
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<td>• Know how to integrate diverse kinds of documents to explore sustainability topics, problems, and arguments as such that may be defined by a student’s major.</td>
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<tr>
<td>• Acquire research writing competence by using quotations, signal phrases, reference lists, images (e.g., table or illustration), etc. within the framework of MLA and APA formats.</td>
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<tr>
<td>• Develop a proposal and field research (e.g., an interview, survey, observation).</td>
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• Learn forms of informal writing such as journal writing and impromptu essay writing.

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<th>WRIT 100</th>
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A WRIT 212 Rhetoric and Design student will....

• Research funding sources for undergraduates and the primary sources in his or her field.

• Acquire research writing competence by using quotations, signal phrases, reference lists, images (e.g., table or illustration), etc. within the framework of APA formats.

• Study and write memos, reports, letters, and proposals applicable to his or her major and/or chosen profession and learn the limitations and advantages of “models” for documents.

• Understand the relationship between pictorial and numerical information, and document design that is relevant to publications in his or her field.

• Apply his or her profession’s ethical code(s) to activities, publications, and documents.

The following course, WRIT 312 Rhetoric and E-Environments is a new course that counts for upper division, General Education elective credit. Because it is not part of the Academic Writing Requirement, its outcomes are not directly related to the required WRIT sequence of courses.

A WRIT 312 student will....

• Focus on e-environments in terms of rhetorical theories.

• Study how e-environments (and media) are reshaping professional writing and audience expectations within a profession and discipline-specific rhetoric.

• Apply rhetorical theory to relationships between speaking, writing, and images, and improve document designs in e-environments as a result.

• Create a website and e-portfolio that crosses disciplinary and cultural boundaries.

• Propose and complete an action plan for a research project.

• Understand that creativity and innovation are reshaping the rhetoric of e-environments for professional purposes. (Woodbury Principle of Innovation and Creativity)

• Understand how discourses communities affect personal and professional lives. (Woodbury Principle of The Integrated Student)
Academic Writing Program professors look forward to continuing to develop and revise our current syllabi templates, syllabi checklists, and assessment processes to improve the Academic Writing Program curricular relationships to the Woodbury principles.

Referring to the next table and to summarize the curriculum map, the WRIT courses are supporting specific Woodbury principles. The five Woodbury principles are abbreviated in the following table: Comm = Communication; Trans = Transdisciplinarity; Social = Social Responsibility; Innov = Innovation and Creativity; Integr = The Integrated Student. The following table indicates which of the principles each course best supports.

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<th>FIVE WOODBURY PRINCIPLES</th>
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<td>WRIT 100 Bridge to Academic Writing</td>
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<td>WRIT 111 Academic Writing One</td>
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<td>WRIT 112 Academic Writing Two</td>
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<td>WRIT 212 Rhetoric and Design</td>
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<td>WRIT 312 Rhetoric and E-Environments</td>
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REQUIRED SEQUENCE OF COURSES

Academic Writing Requirement.
The Academic Writing Program begins with the English Placement Program that places new students into their appropriate first course in writing at the university level. So, as a result of completing a timed-essay exam or a portfolio review—the English Placement Program—each new student is placed into WRIT 100 Bridge to Academic Writing, WRIT 111 Academic Writing I, or WRIT 112 Academic Writing II. This placement program determines which course begins the required sequence of WRIT courses. The required sequence defines the “Academic Writing Requirement.”

Required Sequence of WRIT Courses (On-Campus Courses):
• Placement into WRIT 100 or 111.
• Completion of this sequence: WRIT 111 and WRIT 112.

The Academic Writing Requirement means that, beginning with the first Woodbury semester and according to placement scores, students are required to enroll in WRIT courses in consecutive semesters until completing the entire WRIT sequence with a grade of C or better in each WRIT course. If a student enrolls in the equivalent of a WRIT course off campus, then the student still must complete the writing courses in consecutive semesters beginning with the first semester at Woodbury University and with a grade of C or better in each course. The Academic Writing Requirement helps students secure foundational writing skills so that during subsequent years at the university, students may not only obtain discipline-specific rhetoric and pre-professional writing skills but also use writing as a mode of learning and thinking.

Required Sequence of WRIT Courses Affected by Transfer Credit
• Transfer WRIT 111 (off-campus course) and complete WRIT 112 (on-campus course).
• Or, transfer WRIT 111 and 112 (off-campus courses); and participate in WRIT 112 Transfer Portfolio Program
WRIT 112 Transfer Portfolio Program.

Writing Program administrators want to ensure that all students have achieved WRIT 112 learning outcomes and are prepared to succeed in writing-intensive courses in the General Education curriculum and in their major degree programs. Therefore, we have the WRIT 112 Transfer Portfolio Program:

- Students who transfer the equivalent of WRIT 112 Academic Writing II into their degree programs are required to present a portfolio of their off-campus writing to verify that they have met WRIT 112 learning outcomes and are competent student writer of research papers.

Consequently, transfer students receive information about the WRIT 112 Transfer Portfolio Program from the Admissions, Registrar’s, and Writing Program offices. This way, transfer students learn how to prepare their WRIT 112 Transfer Portfolio. Once the portfolio is received, two writing program professors read each WRIT 112 Transfer Portfolio and apply the appropriate rubric to it. After reading each portfolio independent of each other, the two professors determine which portfolios pass and fail. Students who do not pass the review—although Woodbury University still accepts their WRIT 112 transfer credits—are required to complete WRIT 212 Rhetoric and Design in order to graduate and complete the Academic Writing Requirement. For more information on the WRIT 112 Transfer Portfolio Program, contact the Writing Program Director, Richard Matzen.

Required Sequence Affected by WRIT 112 Transfer Portfolio Program

- Pass the WRIT 112 Transfer Portfolio review, then the Academic Writing Requirement is fulfilled and complete.
- Fail the WRIT 112 Transfer Portfolio review, then passing WRIT 212 is required.

If a student fails the WRIT 112 Transfer Portfolio review, in other words, then he or she must enroll in WRIT 212 as soon as possible to fulfill the Academic Writing Requirement.

ASSESSMENT PROCESS

Because of the Academic Writing Requirement, regarding on-campus WRIT courses, a crucial point of assessment is the difference between a portfolio that earn a grade of C or better and one that earn a grade of C- or lower. Hence, all of the course-specific outcomes are measured each semester in the C- Portfolio Review Workshop that happens during every semester’s finals period. The C- Portfolio Review Workshop exists, moreover, to assure student’s learning and secure faculty members’ confidence in their grades.

In the workshop, each portfolio meets two criteria: (1) the student’s portfolio is complete by having all the required papers, and (2) the student has a summative grade of C or lower in the WRIT course. In the workshop, Academic Writing Program professors participate in calibration sessions and holistic scoring with the WRIT portfolio rubrics. After the calibration sessions, two professors “read and rate” each portfolio. The professors score the portfolios independent of each other and use a six-point scale that represents grades: F, D, D+, C-, C, C+. As a team, the Academic Writing professors have the goal of exceeding the minimum reliable and valid measure for inter-rater reliability of 80%.

Because of the discreet categories in each WRIT course’s portfolio rubric, moreover, the Writing Program Director not only has an opportunity to exceed minimum inter-rater reliability while securing shared standards for passing and failing portfolios but also an opportunity to study specific learning outcomes found in the relevant WRIT portfolio rubric.

At the program level, however, a three-year cycle of assessment occurs. The following table begins to describe that assessment.

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An Academic Writing student will....

- Value reflection as part of writing.
- Understand that achieving standards of good academic writing
involves substantial time invested in writing.

• Use social process to write for various audiences.
• Know the heightened importance of written communication.
  (Woodbury Principle of Communication)
• Understand the importance of harmonizing personal aspirations or first-person writing and professional aspirations or third-person writing. (Woodbury Principle of The Integrated Student)
• Understand one’s discipline as one among other disciplinary perspectives needed to solve complex problems. (Woodbury Principle of The Integrated Student & Transdisciplinarity)
• Understand sustainability as a way to respect the planet, its people and environment.
• Understand document design and research writing as ways to develop professionally and maintain professional integrity.
  (Woodbury Principle of Social Responsibility)
• Understand one’s discipline as addressing various professional audiences and as situated among various communities, both on-and off-campus. (Woodbury Principle of the Integrated Student)

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Key:
B Assessed first in a three year cycle (beginning 2009-2010).
C Assessed second in a three year cycle (beginning 2010-2011).
D Assessed third in a three year cycle (beginning 2011-2012).

Each of the learning outcomes—identified with B, C, and D—is assessed during a three-year cycle with both direct and indirect assessment methods or with research methods often associated with case study methodology. The diversity of methods that define case study methodology creates benefits from triangulation and facilitates gathering multiple perspectives to bear on learning outcomes. Multiple perspectives come from WRIT students and professors, non-WRIT students and professors, staff personnel and administrators. Furthermore, in 2012-2013, the Writing Program plans to participate in the appropriate national program review offered by the Council of Writing Program Administrators (WPA).

RESULTS OF LEARNING
Each semester, WRIT students are required to create portfolios. These portfolios are a measure of how well students achieve learning outcomes in each WRIT course: WRIT 100, 111, 112, 212, and 312. In addition, each semester, any student who has a summative grade of C or lower has his or her portfolio read by two Academic Writing Program professors during the C-Portfolio Review Workshop. That is, after a calibration session, two writing professors determine a final grade for each portfolio in the workshop.

ACADEMIC STANDARDS
Each WRIT course's learning outcomes are held-in-common across sections of a WRIT course because of the WRIT syllabi template for each course. The Academic Writing Program coordinator guarantees that each section of a WRIT course has a syllabus reflects the appropriate WRIT template. A portfolio rubric, which defines grading criteria, is part of each
WRIT course’s syllabus template. Hence, because of portfolios, rubrics, and assessment, both students and professors are sharing standards. One way that the Academic Writing Program professors share standards is by their participation in the C-Portfolio Review Workshop.

SPECIAL LEARNING OPPORTUNITIES/REQUIREMENTS

Writing Center. In general, the Writing Center supports the teaching and learning of writing, provides free tutoring services, and supports the Academic Writing Program, Writing Consultant Program, and Writing for Academic Success Program (WASP). Particularly noteworthy is that, according to statistics, the Writing Center serves all students studying in lower and upper division classes, and supports each school and the institute equally. During fall and spring semesters, the Writing Center is open during these hours:

- 9 AM to 4 PM: Monday, Tuesday, Wednesday, and Thursday
- 10 AM to 3 PM: Friday
- 11 AM to 2 PM: Saturday

Appointments with tutors may be made through the Writing Center homepage which is located under “Academics” on the Woodbury University homepage. When tutors are not tutoring but are at the Writing Center, they are studying scholarship and research about professional, academic tutoring as well as completing investigations into their own tutoring practices. These studies “professionalize” the peer tutors and constitute the Writing Center curriculum. In addition, each tutor has to pass an employee review, every semester, to retain his or her position.

Writing Consultant Program. When the Academic Writing Requirement is fulfilled, a student is better prepared to achieve the goals of writing-intensive courses across the curriculum. These goals are shaped by writing within a discipline and for professional purposes. Writing Program administrators and Writing Consultants support these goals and help professors from across the curriculum to develop their use of writing assignments in their courses and departments. Writing Consultants help professors develop and refine their writing assignments so that these assignments better reflect student’s learning and a course’s learning outcomes. Specifically, the Writing Consultants and professors create purposeful writing, research, and communication assignments: essay test, research paper, proposal, journal, presentation, observation report, and peer response assignments. The Writing Consultants, furthermore, teach WRIT courses and participate in Writing for Academic Success Program (WASP) and make nominations regarding the Academic Writing Awards.

Academic Writing Awards. These awards recognize exceptional writers in WRIT 112 and 212, and in writing-intensive courses across the curriculum. The writer is nominated by a professor and is chosen after his or her portfolio has been reviewed by a panel of professors. All Writing Award recipients receive their monetary award and certificate of award during ceremonies on the Friday before commencement in the spring semester.

ACADEMIC WRITING COURSES

While many programs offer writing opportunities specific to their disciplines, e.g. scriptwriting, the courses below form the backbone of a program in strong expository writing.

WRIT 100 Bridge to Academic Writing
WRIT 100 is an intensive writing course that deepens students’ experiences with writing (and reading) for academic purposes and provides them with basic lessons in academic writing. WRIT 100 students are introduced to writing as a process, complete grammar lessons, improve grammatical accuracy, and develop expository skills. WRIT 100 includes teaching common academic rhetorical strategies, establishing proofs to support a thesis idea, and writing essays that are coherent and logical. Seminar. 3 units. Pre-requisite: Appropriate placement score.

WRIT 111 Academic Writing I
WRIT 111 is an intensive writing course that introduces students to university standards for academic writing and teaches students how to use the writing process and social processes to write for various audiences. WRIT 111 students improve their prewriting and revision abilities and learn to modify the essay form, integrate their opinions and experiences into
essays, and create multiple-source papers in the MLA format. WRIT 111 also includes learning to coordinating first- and third-person narration and critiquing readings for bias and for other logical fallacies. Seminar. 3 units. Pre-requisite: WRIT 100 Bridge to Academic Writing or appropriate placement score.

WRIT 112 Academic Writing II
WRIT 112 is an intensive writing course and is the capstone course in the Academic Writing Program. WRIT 112 students develop their research and writing skills; practice MLA and APA documentation formats; and integrate diverse kinds of documents to explore topics, solve problems, and develop arguments. WRIT 112 also includes elements of document design and field research, and completing research into a subject other than English. Specifically, the issue of sustainability will be examined by each student through the lens of his/her major. While studying sustainability, students will critically think, read, and write, and study the relationships between language, knowledge, and power. Seminar. 3 units. Pre-requisite: WRIT 111 Academic Writing I or appropriate placement score.

WRIT 212 Rhetoric and Design
WRIT 212 is a writing-intensive course that is designed for students who either need to complete the Academic Writing Requirement or who are interested in improving their ability to write and design documents in their major and/or chosen profession. WRIT 212 students study the primary publications in their major/profession, practice the writing style and document design that defines writing in their major/profession, and write documents for their major/profession accordingly. All WRIT 212 students create a portfolio of their writing. This course may fulfill a lower-division General Education Requirement in the Humanities. Seminar. 3 units. Pre-requisite: WRIT 112 Academic Writing II or transfer equivalent credit.

WRIT 312 Rhetoric and Electronic Environments
This writing-intensive course not only supports writing-intensive courses in a major but also focuses on how electronic environments and media are reshaping professional writing and audience expectations within a profession and discipline-specific rhetoric. WRIT 312 students apply rhetorical theory—as such theory comments on relationships between speaking, writing, and images—to improve their manipulating of document design in electronic environments. All WRIT 312 students will create an electronic portfolio of their writing and images. This course may fulfill an upper-division General Education Requirement in the Humanities. Seminar. 3 units. Pre-requisite: WRIT 112 Academic Writing II or WRIT 212 Rhetoric and Design.