



Course Syllabus for  
**GE3004 Art History 2**  
 Winter 2012  
 Section S Monday 6-10 Room 448  
 Section J Friday 1-5 Room 426

**Contact Information**

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**Telephone: 469-587-1378**  
**Website: <http://www.owlfarmer.com>**

Please note that all formal contact must be made in person, or in writing via e-mail.

| Monday  | Tuesday    | Wednesday  | Thursday  | Friday   |
|---|------------|--|---|--|
| off campus  | off campus | off campus   | GE2024 A<br><b>Art History I</b><br>Room 448              | off campus   |
|   |            | <b>Office Hours</b><br>12-1<br>Room 227              | <b>Office Hours</b><br>12-1<br>Room 227                   | <b>Office Hours</b><br>12-1<br>Room 227              |
|   |            | GE 2024 J<br><b>Art History I</b><br>1-5<br>Room 426 | GE 2134 J<br><b>Art History Survey</b><br>1-5<br>Room 448 | GE 2024 J<br><b>Art History 2</b><br>1-5<br>Room 426 |
|   |            | <b>Office Hours</b><br>5-6<br>Room 227               | <b>Office Hours</b><br>5-6<br>Room 227 or Library         | off campus   |
| GE 3004 S<br><b>Art History 2</b><br>6-10<br>Room 448 | off campus |  |   |  |

**Course Description**

This course explores the cultural-historical development of Western and non-Western art from seventeenth century Baroque to the present.

**Student Learning Outcomes**

Successful completion of the course will enable students to:

- Evaluate the impact of culture and technology on the development of art in different historical contexts.
- Establish a cultural and historical framework for understanding artistic movements and their impact on later movements.
- Demonstrate familiarity with the language of art history and art criticism.
- Develop projects based on creative use and/or reinterpretation of existing works of art.

**Course Prerequisites**

None

**Course Format**

|                        |   |
|------------------------|---|
| <i>Course Length:</i>  | 11 Weeks                                      |
| <i>Course Delivery</i> | Lecture/Discussion/Workshop                   |
| <i>Homework</i>        | Estimate 2 hours for every hour of class time |

### ***Quarter Credit Hour Definition:***

A quarter credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- 1) One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10-12 weeks, or the equivalent amount of work over a different amount of time; or
- 2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practical, studio work, and other academic work leading to the award of credit hours.

### **Course Materials/Supplies**

A course website is available to supplement this syllabus, support the lectures, and facilitate discussion. Students are expected to have completed assigned or suggested readings before each class. All worksheets, slide lists, lecture supplements, and image sources are linked to the appropriate week's topic on the web version of the Weekly Schedule. **eCompanion** will also be used to facilitate the course; an introduction to its use will be provided during the first two weeks of class.

The home page is located at <http://owlfarmer.com> and is updated frequently to accommodate changes and questions that arise during the quarter.

### **There are no technological requirements for this class other than access to a computer and the Internet.**

However, please purchase a loose-leaf, 3-ring binder (at least 1.5-inch) to be used as a workbook for the course. Weekly materials, including completed slide lists, notes, handouts, and worksheets, should be housed in this binder. Blank slide lists are now available online in two formats: .docx (Word) and .pdf (Adobe). A set of dividers (a package of 12) will help you sort things efficiently. Professional organization and tidiness will enhance the possibility of earning a respectable score on midterm and final exams. *Notes and materials not included in the workbook may not be used on exams.*

Projects in this class are designed to be completed with a minimum of technical expertise. Students are, however, welcome to use any skills they are developing in program courses.

### **Required Textbook/Resources**

Your required textbook for this course is *Gardner's Art Through the Ages*, edited by Fred S. Kleiner, delivered via electronic format. You do not need to purchase a hardcopy textbook. You will be able to access your eBook via eCompanion (<http://myaicampus.com>) beginning no later than the first day of class. Once you have accessed your eBook via eCompanion, you must download the eBook to a personal computer or mobile device using the Digital Bookshelf software (<http://vitalsource.com/downloads>). Please refer to the Ai Digital Bookshelf Student User Guide, available in eCompanion, for specific instructions.

For a student, the full license for an eBook lasts for up to 5 years. Students can obtain the full license for their eBook after 16 days into the term have passed. During the first 16 days of the term, students will receive a temporary license for the book.

### **Technical Support:**

For technical support using the Digital Bookshelf, contact Campus Support at 1-866-642-2711 or [campus\\_support@aii.edu](mailto:campus_support@aii.edu). This support group is available Monday through Saturday, 8:00 AM – 10:00 PM EST.

**There are no recommended textbooks or technology requirements for this course other than access to a computer with Microsoft Word and the Internet.**

## Grading Criteria/Student Evaluation

**Grading Criteria:** For a description of the criteria used to grade each assignment, **see the course rubric** (attached). Point values correspond to letter grades according to the following; 100 points are available in this class:

|            |            |            |           |
|------------|------------|------------|-----------|
| A = 100-93 | B = 86-83  | C = 76-73  | D = 66-60 |
| A- = 92-90 | B- = 82-80 | C- = 72-70 | F = 59-0  |
| B+ = 89-87 | C+ = 79-77 | D+ = 69-67 |           |

You must complete the following assignments in order to earn a passing grade in the course; if completed perfectly, the total points will earn a B-.

- Indicate mastery of course material by undertaking two **exams**, at midterm (week 5) and week 11, worth 20 points each (total **40%**)
- Maintain a **workbook** that reflects weekly interaction with course material, designed to be used in conjunction with quizzes and exams.
- Complete at least two **workshops** (for up to 10 points each) (**20%**).
- Demonstrate analytical and critical thinking skills by composing an **essay based on a visit to a local museum** (**20%**).

To earn a grade of B or better, you must complete **all of the above** (earning 80 or more points) as well as a **research-based final project** on a specific period in art history, for a possible total of 20 more points (**20%**). This project includes a creative component, a concept essay, and an annotated bibliography. Project essays must be submitted electronically to **Turn It In** via the course shell on eCompanion *before* the project deadline, week 10.

No extra credit is available in this class, although bonus points will be awarded for faithful attendance and for professionalism associated with following instructions and appropriate presentation of required materials.

## Art Institute Policies on Class Assignments/Late Work

Faculty members encourage accountability and punctuality for future career success. Students are encouraged to turn-in all work for instructor feedback.

One late daily assignment (workshop) will be accepted without penalty. Subsequent late assignments may be accepted at the instructor's discretion, but will involve penalties. Late work without prior arrangement will suffer substantial point deductions. Workshop grades are tied to participation; if you are not present for the class involved, you will not earn points but are welcome to submit the work for critique and feedback.

## Attendance Policy

- Regular class attendance is expected and required. Most courses meet once per week. If a student misses more than 27% of class time he or she can be dropped for lack of attendance at the discretion of the faculty member.
- The satisfactory explanation of an absence does not relieve the student from responsibility for the course work assigned and/or due during his/her absences. A student who does not attend class during the first week of school or starts late is still held responsible for his/her absences.
- A student who fails to attend all classes on his/her schedule for two (2) consecutive weeks of the quarter will be automatically terminated from school for the remainder of the quarter by the Registrar's Office. A student who wishes to appeal a drop or termination must appeal to the Academic Dean within 72 hours of notification.

- If you are going to miss class, regardless of the reason, you must notify your instructor. You are responsible for gathering any information from the missed class period in a timely manner.

### Classroom Standards

- **Tobacco Products, Eating, and Drinking:** No smoking or other tobacco products may be used in any part of the building or near the main entrance. Smoking is only permitted in designated areas of the parking garage. Food and drinks are not permitted in the library or any computer lab under any circumstances.
- **Classroom Usage:** Students are asked to clean their workspaces at the end of each class. Rooms should be reset at the end of class for the next group of students.
- **Disruptive or Disorderly Conduct:** Engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or fellow students' ability to learn will result in a conduct referral to the Academic Director, Dean of Student Affairs, or Art Institute Security Personnel. The classroom extends to any setting or communication where a student is engaged in work toward academic credit, satisfaction of program-based requirements, or related activities.
- **Personal Technologies:** All computers, entertainment and personal communication devices must be turned off during lectures unless otherwise specified. Students may, with permission, record lectures/demonstrations.
- **Visitors:** To avoid class disruption, friends and relatives (including children) of students and faculty are not permitted to attend classes or use The Art Institute of Dallas equipment. Minors are not permitted on campus unless the Academic Dean has granted prior written permission.
- **Dress Code:** Casual, reasonable, professional attire and clean appearance are recommended. Bare feet on the school grounds or in the building are not permitted, as this is a health and safety regulation.
- **Identification Guidelines:** All members of The Art Institute of Dallas community are to display their badges/photo ID in an easily visible location to identify themselves and their association with the school.

### Additional notes on course and classroom etiquette

- **E-mail:** I can be reached reliably only through e-mail, or in person during my office hours. I am, however, reluctant to open mail from unidentified persons. Therefore, please place in the **subject line of any e-mail your last name and the course number/section** (e.g. GE2024 J). No days or times are necessary because the section letter provides me with that information. If you're unsure about your course number and section, consult my current course schedule on your syllabus. It's also listed on your own individual course schedule.
- For purposes of this course, **please use your campus e-mail address**. This will ensure that I can reach you if necessary in regard to schedule changes, issues of missed material, etc.
- **Please use standard English and correct spelling in your messages.** Please do not treat an e-mail message to me as if it were a text-message to your friends. *This owl don't tweet*, either; think your message through before you send it, and make sure it makes sense.
- Recording of lectures is not permitted in this class without accommodation from the Academic and Disabilities Services Specialist.
- **Please turn off and/or silence all electronic media** (phones, computers, tablets) during lectures. Experiments over the last few quarters involving computer use have been dismal failures. Students who use computers in class predictably perform measurably worse on exams than those who focus on the lecture and take notes by hand. Computer use for note taking will only be available for students with accommodation.

- **Note taking** is an art; it requires practice, and it is an essential skill for students in my classes. I have evidence from cognitive scientists that doodling and other expressions of "multitasking" are not, in fact, conducive to information retention, and can seriously inhibit your ability to assimilate the material. The only sketches you should be making are those related to slides or films being shown on the screen in front of you. If you absolutely must draw, relate your doodles to the material. In my experience, students who doodle *rather* than take notes do significantly worse on exams than those who actually pay attention and carefully record important information.

*As a courtesy to your instructor and your fellow students, please avoid the use of heavily scented personal products. Many of us have become sensitive or allergic to colognes, body sprays, perfumes, and lotions containing strongly scented ingredients, and would appreciate your restraint.*

### **Plagiarism/Acts of Dishonesty**

Academic honesty is expected. Any infraction of the Art Institute of Dallas' academic integrity policy will be referred to the Dean of Student Affairs and the Dean of Academic Affairs.

Each student should make sure all materials are documented carefully, to show the rightful designer, owner, proprietor, etc. for photos, drawings, book information, etc. in the development and display of their student work. Each student is responsible for reviewing the dishonesty act information found in the Student Handbook. Dishonesty in the classroom, including securing, passing, receiving a test prior to test date, or cheating on examinations is subject to a failing grade and possible suspension or termination from The Art Institute. Attempted and completed acts of dishonesty or plagiarism will be dealt with according to AID policies.

The same rule applies for detected plagiarism within the classroom. Plagiarism includes any unattributed use of materials from any source – including books, periodicals, CD-ROMs, videos, and the Internet, as well as artwork or projects from other students or professionals. All quotations, paraphrases, or other adaptations of others' work must be properly cited and documented.

All assignments are to be completed individually and not jointly with other students, unless the instructor specifically designates the assignment as a group assignment. Copied or shared work will be reported for investigation to the Dean of Student Affairs and the Dean of Academic Affairs as cheating, and a grade of zero will be recorded for the assignment.

If you are having trouble with a particular theory or assignment, ask your instructor for help immediately; office hours are set aside specifically for helping students. Be careful about consulting other students or using search engine results because both may provide misinformation and/or it may appear as though you are not doing your own work.

### **Copyright Materials**

Trademarks and Copyrights are the property of their owners. As such, students may not infringe upon those rights of ownership. Proper attribution must be made for all assets used by a student for class assignments. Students are reminded to credit the sources and display the copyright notice © and copyright ownership information if this is shown in the original source for all works incorporated as part of educational projects, including those prepared under fair use. Crediting the source must adequately identify the source of the work, giving a full bibliographic description where available, i.e., author, title, publisher and place and date of publication. Additionally, the copyright ownership information includes the copyright notice, year of first publication and name of the copyright holder.

Material derived from Creative Commons licenses must be acknowledged by using the correct agreement designation. For explanations of various agreements, see <http://creativecommons.org/licenses/>.

## **Americans with Disabilities Act**

The Art Institute of Dallas abides by the tenets of the Americans with Disabilities Act. If you are a student who has a need for a reasonable accommodation based on a documented disability, please contact the instructor privately either before or after class to discuss the accommodation. This request ideally should be made prior to the seating of the second class of the quarter. In order to receive a reasonable accommodation, you must have the appropriate documentation on file with the Academic and Disabilities Services Specialist. Academic and Disabilities Services may be reached at 469-587-1239, in person in room 519, or by e-mail at [kkenner@aii.edu](mailto:kkenner@aii.edu).

## **Student Assistance Program**

The college provides confidential short-term counseling, crisis intervention, and community referral services through the Wellness Corporation Student Assistance Program (SAP), for a wide range of concerns, including relationship issues, family problems, loneliness, depression, and alcohol or drug abuse. The Student Affairs office also offers programs on mental health-related topics each quarter. If you have any questions regarding counseling services, please contact the Office of Student Affairs located in Room 509 for further inquiry or assistance.

SAP services are available 24 hours a day, 7 days a week at <https://artinstitutes.personaladvantage.com> or **1.800.326.6142**.

## **Inclement Weather**

For immediate information regarding The Art Institute of Dallas late openings or school closings, students and faculty can call 214-692-8080 or 800-275-4243 for a recorded message. In case of inclement weather, a public announcement regarding the status of classes at The Art Institute will be made on WFAA (ABC), KXAS (NBC), and KDFW (FOX).

## Weekly Schedule for Monday Section (S)

The following schedule is based on an 11-week quarter and is provided as a general outline of the course. It may be modified, depending on how the class is performing, to accommodate holidays or for other unforeseen reasons. Schedule changes will be made to the online version on the course page. *Note that schedules for the Monday and Friday sections of this class differ because of holidays.*

| Week | Topic   | Assignment  |
|------|---|---|
| 1    | The legacy of Classicism: From the Baroque to Neoclassicism   | Kleiner, <i>Gardner's Art Through The Ages</i> , Chapters 24, 25, and 29<br>Slide list [.docx] [.pdf]   |
| 2    | Martin Luther King's Birthday   | Class does not meet   |
| 3    | The Impact of Technology on Nineteenth-century Art, Part 1: Romanticism, Realism, and Impressionism.<br>Video: <a href="#">J. M. W. Turner</a>  | Kleiner, Chapters 30 and 31 (for the next two weeks)<br>Slide list [.docx] [.pdf]; Heilbrunn Timeline of Art History Thematic Essays (Metropolitan Museum of Art): <a href="#">Nineteenth-Century French Realism</a> ; <a href="#">Impressionism: Art and Modernity</a>   |
| 4    | The Impact of Technology on Nineteenth-century Art, Part 2: From Neo-Gothic Medievalism to The Arts and Crafts Movement<br><br><b>Midterm Exam review</b>   | Kleiner, Chapters 30-31 (for weeks 4, 6, and 7)<br>Slide list [.docx] [.pdf]<br>TOAH essays: <a href="#">Louis Daguerre and the Invention of Photography</a> ; <a href="#">William Henry Fox Talbot and the Invention of Photography</a> ; <a href="#">The Pre-raphaelite Lens: British Photography and Painting 1848-1875</a> (National Gallery of Art)<br><b>Workshop</b> (set-up in class, complete at home): <a href="#">Photography Before Color</a> . This workshop is <i>required</i> , and due week 5 |
| 5    | <b>Midterm Exam</b><br>(covers the first three topics only)   | Study guide   |
| 6    | Exoticism and the Impact of Asia on Nineteenth-century Western Art<br>Video: <a href="#">Art Nouveau 1890-1914</a> (The link is to the exhibit at the National Gallery of Art on which the film was based.) | <a href="#">Museum Analysis Essay guidelines</a> and <a href="#">Note-taking template</a><br>Kleiner, Chapters 26, 27 and 28 (Asian art)<br>Slide list [.docx] [.pdf] TOAH essays: <a href="#">Japonisme</a> , <a href="#">Art Nouveau</a> , and <a href="#">Exoticism in the Decorative Arts</a> ; Getty Museum exhibit: <a href="#">Imagining the Orient</a> .  |
| 7    | The Roots of Modern Art, Part 1: Post-Impressionism and Expressionism<br><br><b>Final project introduction</b>  | Kleiner, Chapter 35 (for the next two weeks)<br>Slide list [.docx] [.pdf]<br><b>Workshop</b> : <a href="#">Matisse and gouaches découpés</a><br><a href="#">Final project guidelines</a>  |
| 8    | The Roots of Modern Art, Part 2: Primitivism and Cubism<br>Video: <a href="#">Picasso and Braque, A New Way of Seeing</a>   | Kleiner, Chapters 33 and 34 (Oceania and Africa)<br>Slide list [.docx] [.pdf]<br>Clement Greenberg, " <a href="#">Modernist Painting</a> "; TOAH essays: <a href="#">Cubism</a> , <a href="#">African Influences on Modern Art</a> ,<br><b>Workshop</b> : <a href="#">Collage and Papier Collé</a> (due week 9)   |
| 9    | Twentieth-century Art after Cubism: From Representation to Abstraction, the Bauhaus, Constructivism, Suprematism, Surrealism  | Kleiner, Chapter 36 (remainder of quarter)<br><a href="#">Bauhaus Manifesto</a> ; <a href="#">Futurist Manifesto</a> ; <a href="#">Kasimir Malevich, Suprematism</a> ; Andre Breton, <a href="#">Surrealist Manifesto</a> ; <a href="#">Bauhaus Links</a> .<br>Slide list [.docx] [.pdf]<br><b>Workshop</b> : <a href="#">Surrealist techniques</a> (due week 11)<br><b>Museum Analysis essay due</b>   |
| 10   | Twentieth-century Art after Cubism: An overview of post-war movements<br>Video: <a href="#">Entartete Kunst</a> (Degenerate Art)  | <a href="#">Degenerate Art</a> ; <a href="#">catalogue of the video</a><br>Slide list [.docx] [.pdf]<br><b>Final Project due</b>  |
| 11   | <b>Final Exam</b>   | Study guide for final exam  |

Links to exercises, slide lists for each topic, and supplementary materials can be located on the course webpage at <http://owlfarmer.com>

## Weekly Schedule for Friday Section (J)

The following schedule is based on an 11-week quarter and is provided as a general outline of the course. It may be modified, depending on how the class is performing, to accommodate holidays or for other unforeseen reasons. Schedule changes will be made to the online version on the course page. *Note that schedules for the Monday and Friday sections of this class differ because of holidays.*

| Week | Topic   | Assignment  |
|------|---|---|
| 1    | The Legacy of Classicism: Baroque, Rococo, Neoclassicism  | Kleiner, <i>Gardner's Art Through The Ages</i> , Chapters 24, 25, and 29<br>Slide list [.docx] [.pdf]   |
| 2    | The Impact of Technology on Nineteenth-century Art, Part 1: Romanticism, Realism, and Impressionism.<br>Video: <a href="#">J. M. W. Turner</a>  | Kleiner, Chapters 30 and 31 (for the next two weeks)<br>Slide list [.docx] [.pdf]; Heilbrunn Timeline of Art History Thematic Essays (Metropolitan Museum of Art): <a href="#">Nineteenth-Century French Realism</a> ; <a href="#">Impressionism: Art and Modernity</a>   |
| 3    | The Impact of Technology on Nineteenth-century Art, Part 2: From Neo-Gothic Medievalism to The Arts and Crafts Movement   | Kleiner, Chapters 30-31 (for weeks 3, 4, and 6)<br>Slide list [.docx] [.pdf]<br>TOAH essays: <a href="#">Louis Daguerre and the Invention of Photography</a> ; <a href="#">William Henry Fox Talbot and the Invention of Photography</a> ; <a href="#">The Pre-raphaelite Lens: British Photography and Painting 1848-1875</a> (National Gallery of Art)<br><b>Workshop</b> (set-up in class, complete at home): <a href="#">Photography Before Color</a> . This workshop is <i>required</i> , and due week 5 |
| 4    | Exoticism and the Impact of Asia on Nineteenth-century Western Art<br>Video: <a href="#">Art Nouveau 1890-1914</a> (The link is to the exhibit at the National Gallery of Art on which the film was based.)<br><b>Midterm exam review</b> | Kleiner, Chapters 26, 27 and 28 (Asian art)<br>Slide list [.docx] [.pdf]<br>TOAH essays: <a href="#">Japonisme</a> , <a href="#">Art Nouveau</a> , and <a href="#">Exoticism in the Decorative Arts</a> ; Getty Museum exhibit: <a href="#">Imagining the Orient</a> .  |
| 5    | <b>Midterm Exam</b><br>(covers the first three topics only)   | <a href="#">Study guide</a>   |
| 6    | The Roots of Modern Art, Part 1: Post-Impressionism and Expressionism<br><br><b>Final project introduction</b>  | <a href="#">Museum Analysis Essay guidelines</a> and <a href="#">Note-taking template</a><br>Kleiner, Chapter 35 (for the next two weeks)<br>Slide list [.docx] [.pdf]<br><b>Workshop:</b> <a href="#">Matisse and gouaches découpés</a><br><a href="#">Final project guidelines</a>  |
| 7    | Presidents Day  | Class does not meet   |
| 8    | The Roots of Modern Art, Part 2: Primitivism and Cubism<br>Video: <a href="#">Picasso and Braque, A New Way of Seeing</a>   | Kleiner, Chapters 33 and 34 (Oceania and Africa)<br>Slide list [.docx] [.pdf]<br>Clement Greenberg, " <a href="#">Modernist Painting</a> "; TOAH essays: <a href="#">Cubism</a> , <a href="#">African Influences on Modern Art</a> ,<br><b>Workshop:</b> <a href="#">Collage and Papier Collé</a> (due week 9)  |
| 9    | Twentieth-century Art after Cubism: From Representation to Abstraction, the Bauhaus, Constructivism, Suprematism, Surrealism  | Kleiner, Chapter 36 (remainder of quarter)<br><a href="#">Bauhaus Manifesto</a> ; <a href="#">Futurist Manifesto</a> ; <a href="#">Kasimir Malevich, Suprematism</a> ; Andre Breton, <a href="#">Surrealist Manifesto</a> ; <a href="#">Bauhaus Links</a> .<br>Slide list [.docx] [.pdf]<br><b>Workshop:</b> <a href="#">Surrealist techniques</a> (due week 11)<br><b>Museum Analysis essay due</b>  |
| 10   | Twentieth-century Art after Cubism: An overview of post-war movements<br>Video: <a href="#">Entartete Kunst</a> (Degenerate Art)  | <a href="#">Degenerate Art</a> ; <a href="#">catalogue of the video</a><br>Slide list [.docx] [.pdf]<br><b>Final Project due</b>  |
| 11   | <b>Final Exam</b>   | <a href="#">Study guide</a> for final exam  |

Links to exercises, slide lists for each topic, and supplementary materials can be located on the course webpage at <http://owlfarmer.com>

| WHERE CAN I . . .               | DEPARTMENT                   | LOCATION           | PHONE          |
|---------------------------------|------------------------------|--------------------|----------------|
| Check on Financial Aid          | Student Financial Services   | 4th Floor          | 469-587-1258   |
| Find a part-time job            | Career Services              | 5th Floor          | 469-587-1210   |
| Get a ID Badge                  | Security Office              | 3rd Floor          | 469-587-1219   |
| Locate an apartment             | Residence Life and Housing   | 5th Floor          | 469-587-1434   |
| Locate lost and found           | Security Office              | 3rd Floor          | 469-587-1219   |
| Inquire about accommodations    | Disability Services          | 5th Floor          | 469-587-1239   |
| Request a transcript            | Registrar                    | 1st Floor          | 469-587-1250   |
| Make school payments            | Accounting                   | 1st Floor          | 469-587-1442   |
| Receive registration info       | Registrar                    | 1st Floor          | 469-587-1250   |
| Join a club or student council  | Student Affairs              | 5th Floor          | 469-587-1409   |
| Talk about a personal concern   | Student Affairs              | 5th Floor          | 469-587-1409   |
| Develop a professional resume   | Career Services              | 5th Floor          | 469-587-1210   |
| Enjoy a meal                    | The Chef's Gallery           | Culinary Building  | 469-587-1276   |
| Find public transportation      | Student Affairs              | 5th Floor          | 469-587-1409   |
| Seek volunteer opportunities    | Student Affairs              | 5th Floor          | 469-587-1409   |
| Student Disabilities Assistance | Kerrie Kenner                | 5th Floor          | 469-587-1239   |
| Locate a doctor or dentist      | Student Affairs              | 5th Floor          | 469-587-1409   |
| Get a quick meal                | Student Lounge               | 1st Floor          | N/A            |
| Find a tutor                    | Academic Improvement Center  | 5th Floor          | 469-587-1220   |
| Testing                         | Academic Improvement Center  | 5th Floor          | 469-587-1220   |
| Purchase supplies               | Supply Store                 | 1st Floor          | 469-587-1293   |
| Magazines, Books, resources     | Mildred Kelley Library       | 4th Floor          | 469-587-1403   |
| Get help with technology        | Technology                   | 3rd Floor          | 469-587-1414   |
| Discuss academic issues         | Academic Directors           | Various, see below |                |
| Inquire about class schedules   | Academic Director & Advisors | Various, see below |                |
| Get help with eBook/eCompanion  | .....                        |                    | 1-866-642-2711 |

**AID Academic Directors and Advisors:**

| DEPARTMENT                      | DIRECTOR                | LOCATION | PHONE        |
|---------------------------------|-------------------------|----------|--------------|
| Culinary Arts                   | Larry Matson            | C206     | 469-587-1248 |
| Culinary Arts, Asst. Director   | Victoria Hooker         | C207     | 469-587-1314 |
| Fashion Design                  | Donna Sapp              | 326      | 469-587-1236 |
| Fashion Retail Management       | Jason Stanford          | 504      | 469-587-1241 |
| General Education               | Dr. Sandra Marquez-Hall | 224      | 469-587-1238 |
| Graphic Design/WDIM/Advertising | David Lipe              | 328      | 469-587-1232 |
| Interior Design                 | Jan Parker              | 230B     | 469-587-1243 |
| Media Arts & Animation          | Stephen Steinbach       | 503      | 469-587-1327 |
| Photography                     | Lysa Ausmus             | 505      | 469-587-1254 |
| Digital Film & Video Production | Lysa Ausmus             | 505      | 469-587-1254 |

| DEPARTMENT                | ADVISOR        | LOCATION | PHONE        |
|---------------------------|----------------|----------|--------------|
| Advertising               | Carl Rossini   | 327      | 469-587-1354 |
| BAD, FRM, Photography     | Lisa Boule     | 225      | 469-587-1223 |
| Photography Coordinator   | Victoria Clary | 501      | 469-587-4133 |
| Culinary Arts             | Janet Eskridge | 222      | 469-587-1227 |
| GDA, GDB, Interior Design | Dr. Tim Parker | 224      | 469-587-1222 |
| Fashion Design            | Donna Sapp     | 326      | 469-587-1236 |
| MAA, DFVP                 | Dwayne Neroes  | 223      | 469-587-1394 |
| Web Design                | Chad Hardy     | 325      | 469-587-1353 |

|                                  |  |                                  |              |
|----------------------------------|--|----------------------------------|--------------|
| Student Assistance Program       | 1-888-617-3362   |                                  |              |
| Student Assistant Liaison        | Jennifer Fries   | 5 <sup>th</sup> Floor, suite 100 | 214-692-8080 |
| Campus Security, Officer on Duty | Cell Phone: 214-684-2825<br>4 <sup>th</sup> Floor Desk: 469-587-1437<br>3 <sup>rd</sup> Floor Office: 469-587-1219 |                                  |              |