



2022

SEPTEMBER

ACADEMIC CATALOG

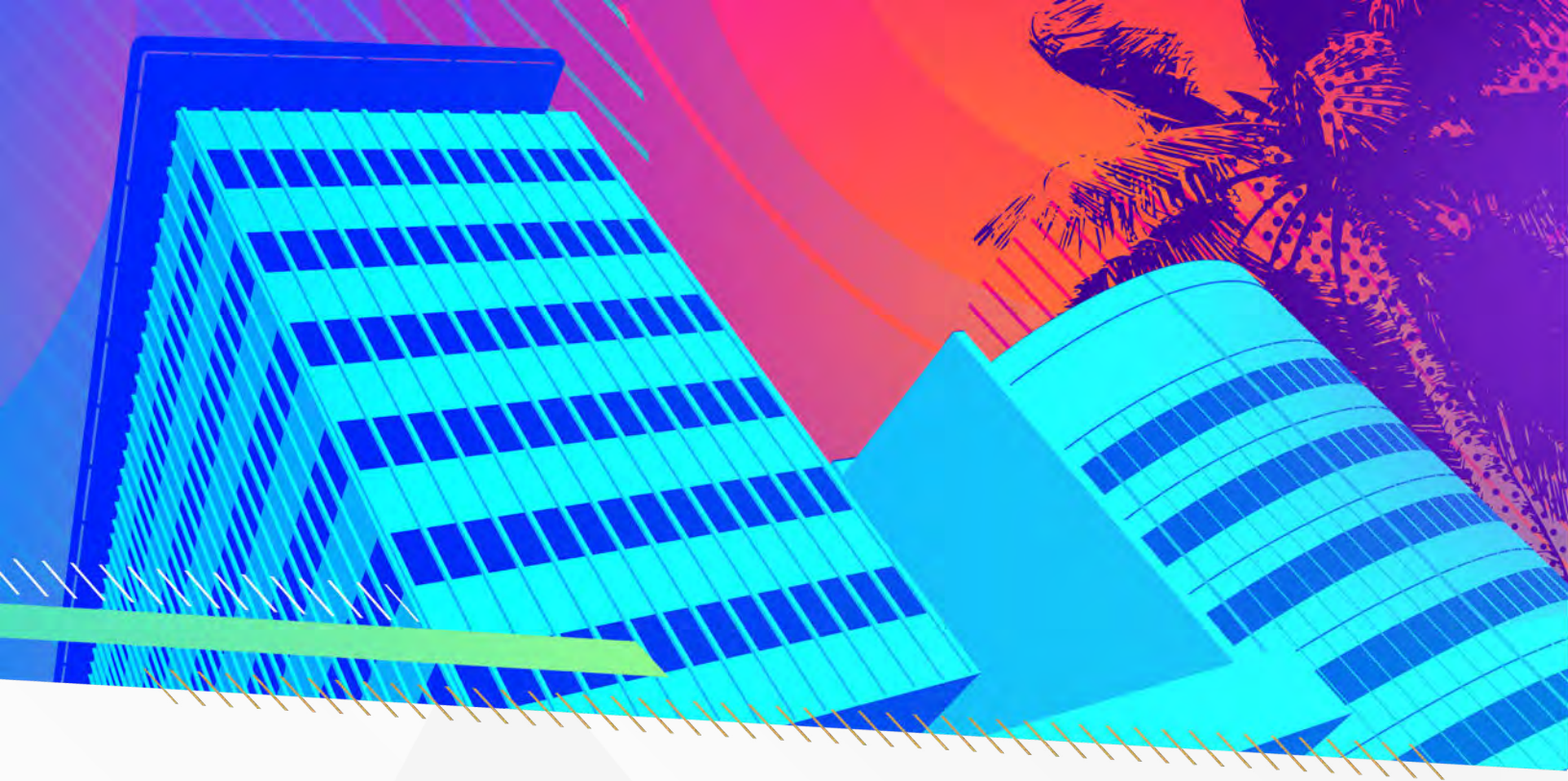
THE LOS ANGELES FILM SCHOOL®

TABLE OF CONTENTS

OUR MISSION	6
HISTORY	6
CAMPUS, FACILITIES & EQUIPMENT	7
ACCREDITATION, LICENSING & APPROVALS	7
CATALOG POLICIES	7
CAMPUS DEGREE PROGRAMS	8
ANIMATION, BACHELOR OF SCIENCE - <i>Game Art</i>	10
ANIMATION, BACHELOR OF SCIENCE - <i>Visual Effects</i>	12
AUDIO PRODUCTION, ASSOCIATE OF SCIENCE	14
AUDIO PRODUCTION, BACHELOR OF SCIENCE	16
ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE	18
ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE - <i>Completion</i>	20
FILM, ASSOCIATE OF SCIENCE	22
FILM PRODUCTION, BACHELOR OF SCIENCE - <i>Cinematography</i>	24
FILM PRODUCTION, BACHELOR OF SCIENCE - <i>Directing</i>	26
FILM PRODUCTION, BACHELOR OF SCIENCE - <i>Producing</i>	28
FILM PRODUCTION, BACHELOR OF SCIENCE - <i>Production</i>	30
MUSIC PRODUCTION, ASSOCIATE OF SCIENCE	32
ONLINE DEGREE PROGRAMS	34
ANIMATION, BACHELOR OF SCIENCE - <i>Character Animation</i>	36
ANIMATION, BACHELOR OF SCIENCE - <i>Environment & Character Design</i>	38
ANIMATION, BACHELOR OF SCIENCE - <i>Visual Effects</i>	40
AUDIO PRODUCTION, ASSOCIATE OF SCIENCE	42
AUDIO PRODUCTION, BACHELOR OF SCIENCE	44
DIGITAL FILMMAKING, BACHELOR OF SCIENCE	46
ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE	48
ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE - <i>Music Business</i>	50
GRAPHIC DESIGN, BACHELOR OF SCIENCE	52
MEDIA COMMUNICATIONS, BACHELOR OF SCIENCE	54
MUSIC PRODUCTION, ASSOCIATE OF SCIENCE	56
MUSIC PRODUCTION, BACHELOR OF SCIENCE	58
WRITING FOR FILM AND TELEVISION, BACHELOR OF SCIENCE	60
COURSE DESCRIPTIONS	62

POLICIES & PROCEDURES	92
REQUIREMENTS FOR ADMISSION	94
ELIGIBILITY FOR ADMISSION	94
STATE AUTHORIZATION DISCLOSURE FOR ONLINE STUDENTS	96
INTERNATIONAL STUDENT ADMISSIONS POLICY	96
NON-DISCRIMINATION POLICY	97
ARTICULATION AGREEMENTS	97
TRANSFERABILITY OF CREDITS & CREDENTIALS	98
FEES & TUITION	100
CAMPUS DEGREES – <i>Domestic/U.S. Students</i>	102
CAMPUS DEGREES – <i>International Students</i>	102
ONLINE DEGREE PROGRAMS – <i>Non-California Resident Students</i>	103
ONLINE DEGREE PROGRAMS – <i>California Resident Students</i>	103
ESTIMATED TUITION & FEES BY SEMESTER	104
STUDENT TUITION RECOVERY FUND	112
BOOKS & MATERIALS	113
TECHKIT	113
OTHER ADMINISTRATIVE FEES	114
METHODS OF PAYMENT	114
DELINQUENT STUDENT ACCOUNTS	114
TRUTH-IN-LENDING ACT	114
CANCELLATION, WITHDRAWAL & REFUND POLICIES	114
STUDENT'S RIGHT TO CANCEL	114
TRIAL PERIOD OF ENROLLMENT	115
REFUND POLICY	115
WITHDRAWAL FROM THE SCHOOL	115
WITHDRAWAL & REFUND POLICIES FOR IOWA RESIDENTS	116
WITHDRAWAL & REFUND POLICIES FOR WISCONSIN RESIDENTS	116
FINANCIAL SERVICES	118
FEDERAL FINANCIAL AID	118
GRANTS & SCHOLARSHIPS	118
FEDERAL LOANS	119
RETURN OF FEDERAL TITLE IV AID	119
CREDIT BALANCES	122
FINANCIAL AID PENALTIES FOR DRUG LAW VIOLATIONS	123
MILITARY & VETERAN STUDENTS	123
ACADEMIC CALENDAR	128
STUDENT SERVICES	130
ACADEMIC ADVISORS	132
CAREER DEVELOPMENT SERVICES	132
LIBRARY RESOURCES & SERVICES	132
ONLINE TECH SUPPORT	133
SERVICES FOR STUDENTS WITH DISABILITIES	133

ACADEMIC POLICIES & PROCEDURES	136
ACADEMIC FREEDOM	138
ACCESS TO ONLINE COURSE MATERIALS	138
ADVANCEMENT	138
ANTI-HAZING POLICY	138
ATTENDANCE POLICIES – <i>Campus Programs</i>	138
ATTENDANCE POLICIES – <i>Online Programs & Courses</i>	139
CAMPUS SECURITY	139
CHILDREN ON CAMPUS	139
CLASS SCHEDULE	140
CLASS SIZE	140
CLOCK HOUR TO CREDIT HOUR CONVERSION	140
COPYRIGHT INFRINGEMENT PROHIBITED	140
COURSE DELIVERY MODE	141
COURSE MATERIALS	141
COURSE RETAKE POLICY	141
CREDITS ATTEMPTED & COMPLETED	141
DRUG-FREE SCHOOLS & COMMUNITIES ACT STANDARDS OF CONDUCT	141
EVALUATIONS	142
FACULTY QUALIFICATIONS	142
FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)	142
GRADE SYSTEM	145
GRADE APPEALS	146
GRADUATION REQUIREMENTS	147
HONORS	147
HOURS OF OPERATION	147
HOUSING	147
INTERRUPTION OF TRAINING	148
LANGUAGE OF INSTRUCTION	148
LOCATION WHERE INSTRUCTION WILL BE PROVIDED	148
MAKEUP WORK POLICY	148
MAXIMUM TIME FRAME FOR PROGRAM COMPLETION / CREDIT STANDARD	149
ONLINE STUDENT ACCESS TO CAMPUS	149
RE-ENTRY	149
RESPONSE TIMES FOR ONLINE PROGRAMS	150
SATISFACTORY ACADEMIC PROGRESS	150
PROBATIONARY STATUS	153
STUDENT ADA/SECTION 504 GRIEVANCE PROCEDURE	153
STUDENT COMPLAINTS & QUESTIONS	154
STUDENT PROJECTS	158
STUDENT RECORDS	158
VACCINATION POLICY	159
VOTER REGISTRATION	159
STUDENT CODE OF CONDUCT	160
ACADEMIC DISHONESTY	162
PROHIBITED CONDUCT	162
POLICY PROHIBITING RECREATIONAL & MEDICAL MARIJUANA USE	163
DISCIPLINARY PROCEEDINGS	163
STANDARD OCCUPATIONAL CLASSIFICATION CODES FOR EMPLOYMENT	166
CAMPUS FACULTY	172
ONLINE FACULTY	178



OUR MISSION

The mission of The Los Angeles Film School is to inspire students with an inventive method of education that concentrates on preparation for career opportunities in the entertainment industry. We do this with a curriculum that integrates technical knowledge with artistic exploration and creativity, taught by a staff of industry professionals.

Our education is delivered through reflective teaching methods and hands-on learning in the heart of Hollywood, the world's entertainment capital. Our programs are designed to immerse aspiring talent in industry practices and current technologies, enabling them to discover their individual voices through collaboration and realize their career goals in the entertainment industry.



HISTORY

In the spring of 1999, a group of Hollywood professionals founded The Los Angeles Film School. Their goal was to establish an institution where industry professionals could share their knowledge of film production with a new generation of filmmakers. The Los Angeles Film School expanded its offerings in 2004 with the addition of a recording engineering certificate program at The Los Angeles Recording School, a division of The L.A. Film School. Today, the school offers associate and baccalaureate degrees for both campus and online in multiple disciplines across the entertainment and media industry, including animation, audio production, graphic design, entertainment business, film production, music production, media communication, and writing for film and TV.

CAMPUS, FACILITIES & EQUIPMENT

We are located on Sunset Boulevard in the heart of Hollywood. The campus is comprised of over 250,000 square feet of classrooms, labs, and production stages. There are four main buildings on the campus: the historic RCA Building (6363 Sunset Blvd.), the six-story Klasky Csupo studio building (6353 Sunset Blvd.), the Recording School building (6690 Sunset Blvd.), and the Ivar Theater (1605 Ivar Ave.). Our campus studios and stages are equipped with professional-grade gear and software used in real production environments. Students train using innovative technology from industry leaders including Avid, Sony, ARRI, Wacom, SSL, Neve, and many more.

Our proprietary Learning Management System (LMS) is an all-inclusive online platform for students to access coursework, interact with instructors, and submit projects all from online. Students can access online learning resource materials anytime and anywhere through their portal at connect.lafilm.edu.

ACCREDITATION, LICENSING & APPROVALS

The Los Angeles Film School is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC). ACCSC is listed by the U.S. Department of Education as a nationally recognized accrediting agency. The Los Angeles Recording School is a Division of The Los Angeles Film School.

This institution is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

The Los Angeles Film School is approved to train veterans by the California State Approving Agency for Veterans Education (CSAAVE). CSAAVE operates under contract with the U.S. Department of Veterans Affairs. Under the authority of federal law, Title 38 U.S.C. CSAAVE operates as part of the government of the State of California.

The Los Angeles Film School is approved for Army, Air Force, Coast Guard, Marine Corps, Navy, and U.S. government tuition assistance through the DOD MOU. The Los Angeles Film School is a member of the Service Members Opportunity College Consortium.

CATALOG POLICIES

It is the policy of The Los Angeles Film School to provide a copy of this catalog to all prospective students prior to signing an enrollment agreement. Students can also access a digital copy through the school's website and may request a printed copy through the Enrollment Services Department. Prospective students are encouraged to review this catalog prior to signing an enrollment agreement. Prospective students are also encouraged to review the School Performance Fact Sheet, which must be provided to them prior to signing an enrollment agreement.

The Los Angeles Film School catalog shall be updated annually. Annual updates may be made by the use of supplements or inserts accompanying the catalog. If changes in educational programs, educational services, procedures, or policies required to be included in the catalog by statute or regulation are implemented before the issuance of the annually updated catalog, those changes shall be reflected at the time they are made in supplements or inserts accompanying the catalog.

This catalog is effective September 1, 2022 - August 31, 2023.

CAMPUS PROGRAMMS

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Over twenty years ago, a group of Hollywood professionals with a passionate commitment to the entertainment arts founded The Los Angeles Film School. The school offers an immersive educational experience that allows students to freely discover and explore their creative talents with industry-standard facilities and equipment, which include a Dolby Digital theatre, animation labs, fully functional sound stages, and a green screen set.

Our Recording School building features large-format studios, all-digital mixing suites, and Foley/ADR rooms for Audio and Music students, as well as access to the Ivar Theatre, which acts as a live sound/concert venue. One of the most valuable aspects of The Los Angeles Film School experience is the ability to learn an entertainment craft at a school based in the heart of Hollywood, the entertainment capital of the world.

ANIMATION BACHELOR OF SCIENCE

ANIMATION, BACHELOR OF SCIENCE

Game Art Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Game Art is designed to provide students the knowledge and understanding of 3-D modeling, materials and textures, engine integration, and animation needed to qualify for such entry-level positions in the game industry as prop artists, environment artists, character artists, and animators. Students will also build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields.

In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Animation with a concentration in Game Art degree program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
2	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION ENG 101 FOUNDATIONS OF WRITING	3 3
4	CAN 110 DIGITAL PAINTING 1	3
5	AVE 150 3D FOUNDATIONS	3
6	AVE 280 SHADING AND LIGHTING	3
7	AVE 180 COMPOSITING FUNDAMENTALS	3
8	AVE 210 FUNDAMENTALS OF ANIMATION	3
9	AVE 240 CHARACTER ANIMATION 1	3
10	AVE 130 STORYBOARDING & PREVISUALIZATION	3
11	AVE 160 MODEL CREATION	3
12	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
13	AVE 190 DIGITAL SCULPTING 1	3
14	AVE 230 CHARACTER RIGGING 1	3
15	AVE 260 CHARACTER ANIMATION 2	3
16	MAT 121 QUANTITATIVE PRINCIPLES	3
17	AVE 200 DIGITAL SCULPTING 2	3
18	SPC 214 CREATIVE COMMUNICATION AVE 298 PORTFOLIO DEVELOPMENT	3 3
19	HUM 222 AESTHETICS AND CULTURE	3
20	AVE 290 VISUAL EFFECTS 1	3
21	AVE 170 ART CREATION FOR GAMES	3
22	ENG 326 PROFESSIONAL WRITING	3
23	CAN 295 FUNDAMENTALS OF SCRIPTING	3
24	AVE 310 VISUAL EFFECTS 2	3
25	MAT 310 STATISTICAL APPLICATIONS HUM 420 CONTEMPORARY ART	3 3
26	AGA 320 GAME CHARACTERS	3
27	AGA 340 GAME ANIMATION	3
28	AGA 360 ENVIRONMENT ART	3
29	AGA 370 TEXTURING AND SHADING	3
30	AGA 380 TECHNICAL GAME ARTS	3
31	AGA 390 LEVEL ASSEMBLY AND LIGHTING	3
32	ENG 331 ELEMENTS OF NARRATIVE AVE 470 PREPRODUCTION	3 3
33	AVE 480 PORTFOLIO CONTENT CREATION 1	3
34	AVE 485 PORTFOLIO CONTENT CREATION 2	3
35	AVE 490 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

ANIMATION BACHELOR OF SCIENCE

ANIMATION, BACHELOR OF SCIENCE

Visual Effects Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students the 2-D and 3-D animation knowledge and skills needed to qualify for entry-level industry positions, including scene builders, character designers, technical directors, motion animators, visual effects animators, lighters, and renderers. From storyboarding, sketching, and modeling to character animation, special effects, and final compositing, this degree program takes students through the entire production pipeline.

The program starts by familiarizing students with the art concepts behind animation, drawing, and other traditional forms of expression that are essential parts of getting art onto the computer. Students are then exposed to the basic principles behind computer-generated models, characters, animation, and visual effects. By using the same hardware and software as professional animation studios, students develop the skills needed for immediate success on the job. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Animation with a concentration in Visual Effects degree program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
2	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION ENG 101 FOUNDATIONS OF WRITING	3 3
4	CAN 110 DIGITAL PAINTING 1	3
5	AVE 150 3D FOUNDATIONS	3
6	AVE 280 SHADING AND LIGHTING	3
7	AVE 180 COMPOSITING FUNDAMENTALS	3
8	AVE 210 FUNDAMENTALS OF ANIMATION	3
9	AVE 240 CHARACTER ANIMATION 1	3
10	AVE 130 STORYBOARDING & PREVISUALIZATION	3
11	AVE 160 MODEL CREATION	3
12	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
13	AVE 190 DIGITAL SCULPTING 1	3
14	AVE 230 CHARACTER RIGGING 1	3
15	AVE 260 CHARACTER ANIMATION 2	3
16	MAT 121 QUANTITATIVE PRINCIPLES	3
17	AVE 200 DIGITAL SCULPTING 2	3
18	SPC 214 CREATIVE COMMUNICATION AVE 298 PORTFOLIO DEVELOPMENT	3 3
19	HUM 222 AESTHETICS AND CULTURE	3
20	AVE 290 VISUAL EFFECTS 1	3
21	AVE 170 ART CREATION FOR GAMES	3
22	ENG 326 PROFESSIONAL WRITING	3
23	CAN 295 FUNDAMENTALS OF SCRIPTING	3
24	AVE 310 VISUAL EFFECTS 2	3
25	MAT 310 STATISTICAL APPLICATIONS HUM 420 CONTEMPORARY ART	3 3
26	AVE 340 COMPOSITING AND SCENE FINISHING 1	3
27	AVE 355 MATCHMOVING AND INTEGRATION	3
28	AVE 350 COMPOSITING AND SCENE FINISHING 2	3
29	AVE 345 VISUAL EFFECTS PRODUCTION 1	3
30	AVE 346 VISUAL EFFECTS PRODUCTION 2	3
31	AVE 347 VISUAL EFFECTS PRODUCTION 3	3
32	ENG 331 ELEMENTS OF NARRATIVE AVE 470 PREPRODUCTION	3 3
33	AVE 480 PORTFOLIO CONTENT CREATION 1	3
34	AVE 485 PORTFOLIO CONTENT CREATION 2	3
35	AVE 490 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

AUDIO ASSOCIATE OF SCIENCE

AUDIO PRODUCTION, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. Working with industry-standard equipment and in professional studios, students gain the confidence and versatile audio professional skills to succeed as both an audio engineer and content producer.

The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions, such as assistant engineers, sound designers, MIDI/digital audio workstation operators and programmers, assistant maintenance technicians, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and the foundation of a successful career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Associate of Science in Audio Production program is 60 credit hours and 18 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	SBS 101 MEDIA AND CULTURE	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
4	MPR 121 MUSIC THEORY 1	3
5	MAT 121 QUANTITATIVE PRINCIPLES	3
6	APR 130 SEQUENCING AND SYNTHESIS	4
7	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
8	ENG 101 FOUNDATIONS OF WRITING	3
9	RCA 232 PRO TOOLS ESSENTIALS	3
10	APR 240 AUDIO FOR MEDIA	4
11	RCA 253 ADVANCED PRO TOOLS	3
12	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
13	APR 260 AUDIO SYSTEM TECHNOLOGY	4
14	APR 270 ANALOG STUDIO RECORDING	3
15	APR 271 LARGE-FORMAT CONSOLES	4
16	SPC 214 CREATIVE COMMUNICATION	3
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4

AUDIO BACHELOR OF SCIENCE

AUDIO PRODUCTION, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. The upper division coursework in the bachelor's degree builds upon the knowledge and skills taught at the associate degree-level and provides students with more advanced training in audio engineering, music production, postproduction, event production, and visual media — including foundational video editing and graphic and web design skills.

Working with industry-standard equipment and in professional studios, the program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions, such as assistant engineers, sound designers, MIDI/digital audio workstation operators and programmers, assistant maintenance technicians, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and the foundation of a successful career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Audio Production degree program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	SBS 101 MEDIA AND CULTURE	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
4	MPR 121 MUSIC THEORY 1	3
5	MAT 121 QUANTITATIVE PRINCIPLES	3
6	APR 130 SEQUENCING AND SYNTHESIS	4
7	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
8	ENG 101 FOUNDATIONS OF WRITING	3
9	RCA 232 PRO TOOLS ESSENTIALS	3
10	APR 240 AUDIO FOR MEDIA	4
11	RCA 253 ADVANCED PRO TOOLS	3
12	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
13	APR 260 AUDIO SYSTEM TECHNOLOGY	4
14	APR 270 ANALOG STUDIO RECORDING	3
15	APR 271 LARGE-FORMAT CONSOLES	4
16	SPC 214 CREATIVE COMMUNICATION	3
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4
19	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
20	APR 300 VISUAL MEDIA ESSENTIALS	4
21	APR 310 ADVANCED AUDIO FOR MEDIA	4
22	APR 320 ADVANCED POSTPRODUCTION	4
23	MAT 310 STATISTICAL APPLICATIONS	3
24	APR 330 ADVANCED SEQUENCING AND SYNTHESIS	4
25	APR 340 INTERACTIVE AUDIO	4
26	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
27	APR 350 ADVANCED MIXING	3
28	APR 400 ADVANCED STUDIO RECORDING	4
29	APR 420 MASTERING	3
30	HUM 420 CONTEMPORARY ART	3
31	APR 440 SHOW PRODUCTION	3
32	EBS 441 EVENT MANAGEMENT	3
33	ENG 326 PROFESSIONAL WRITING	3
34	APR 490 CREATIVE PORTFOLIO 1	3
35	APR 450 ADVANCED BUSINESS AND PRODUCTION MANAGEMENT	3
36	APR 491 CREATIVE PORTFOLIO 2	3

BUSINESSES

BACHELOR OF SCIENCE

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Entertainment Business Bachelor of Science degree program provides the knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. The program provides a well-rounded study of business administration and management principles with a focus on how these can be applied to the entertainment industry. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. The program emphasizes business ethics, corporate social responsibility, communication skills, and the role personal values play in the professional life of a business leader. Students also explore topics that are specific to the business of entertainment — artist management, distribution, and more — providing insight into the inner workings of the industry. Throughout the degree program, students work in a professional, project-based environment designed to recreate the challenges and opportunities typical in the world of entertainment business.

HYBRID ONLINE & CAMPUS COURSES

Students will take courses on campus and online. This hybrid format is designed to give students the benefits of both face-to-face and online learning formats. Having some in-person courses helps create an important social dynamic and sense of connection among students and faculty, while online courses offer greater scheduling flexibility by decreasing the amount of scheduled class time and commuting time for students.

PROGRAM REQUIREMENTS

The Bachelor of Science in Entertainment Business degree program is 120 credit hours and 32 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
2	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	ENG 101 FOUNDATIONS OF WRITING	3
5	EBS 120 ENTERTAINMENT MARKETING	3
6	EBS 125 ENTERTAINMENT ADVERTISING MAT 121 QUANTITATIVE PRINCIPLES	3 3
7	EBS 230 ART OF THE PITCH	3
8	EBS 160 ENTERTAINMENT BUSINESS FINANCE HUM 251 HISTORICAL ARCHETYPES & MYTHOLOGY	3 3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
11	EBS 240 ENTERTAINMENT MARKET RESEARCH SPC 214 CREATIVE COMMUNICATION	3 3
12	EBS 290 BRAND DEVELOPMENT	3
13	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS HUM 222 AESTHETICS AND CULTURE	3 3
14	EBS 220 GLOBAL BUSINESS	3
15	EBS 265 CREATIVE PRODUCING AND DEVELOPMENT	3
16	EBS 270 PROFESSIONAL SELLING MPR 255-O MUSIC BUSINESS MANAGEMENT (Online Course)	3 3
17	ENG 326 PROFESSIONAL WRITING	3
18	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
19	MAT 310 STATISTICAL APPLICATIONS EBS 312 BUSINESS OF PLAY (Online Course)	3 3
20	EBS 410 ENTERTAINMENT BUSINESS LAW	3
21	ENG 331 ELEMENTS OF NARRATIVE	3
22	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING SBS 305-O LEADERSHIP & ORGANIZATIONAL BEHAVIOR (Online Course)	3 3
23	EBS 411 INTELLECTUAL PROPERTY	3
24	EBS 425 CREATIVE ENTREPRENEURSHIP	3
25	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
26	EBS 440 ARTIST MANAGEMENT	3
27	EBS 416 STRATEGIC PLANNING HUM 420 CONTEMPORARY ART	3 3
28	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
29	EBS 420 VENTURE CAPITAL AND FINANCE	3
30	EBS 441 EVENT MANAGEMENT	3
31	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
32	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

BUSINESS

DEGREE COMPLETION

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

Degree Completion Program

PROGRAM DESCRIPTION & OBJECTIVES

This completion program allows individuals who hold an associate degree to continue their education and earn a bachelor's degree in 18 months. The Entertainment Business degree program is designed to provide knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. As the program evolves, students explore topics that are specific to the business of entertainment — artist management, distribution, and more — providing insight into the inner workings of the industry. Throughout the degree program, students work in a professional, project-based environment designed to recreate the challenges and opportunities typical in the world of entertainment business.

HYBRID ONLINE & CAMPUS COURSES

Students will take courses on campus and online. This hybrid format is designed to give students the benefits of both face-to-face and online learning formats. Having some in-person courses helps create an important social dynamic and sense of connection among students and faculty, while online courses offer greater scheduling flexibility by decreasing the amount of scheduled class time and commuting time for students.

PROGRAM REQUIREMENTS

The Bachelor of Science Degree Completion in Entertainment Business program is 60 credit hours and 18 months in length. Students must have completed an Associate of Science or Associate of Arts degree at an accredited college or university prior to admission and then complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	EBS 300 ENTERTAINMENT BUSINESS MANAGEMENT	3
2	ENG 326 PROFESSIONAL WRITING	3
3	ENG 331 ELEMENTS OF NARRATIVE	3
4	EBS 301 ENTERTAINMENT MARKETING SBS 305-O LEADERSHIP & ORGANIZATIONAL BEHAVIOR (Online Course)	3 3
5	EBS 325 ENTERTAINMENT ADVERTISING	3
6	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
7	MAT 310 STATISTICAL APPLICATIONS	3
8	EBS 411 INTELLECTUAL PROPERTY	3
9	EBS 410 ENTERTAINMENT BUSINESS LAW	3
10	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
11	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
12	EBS 425 CREATIVE ENTREPRENEURSHIP HUM 420 CONTEMPORARY ART	3 3
13	EBS 440 ARTIST MANAGEMENT	3
14	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
15	EBS 416 STRATEGIC PLANNING	3
16	EBS 441 EVENT MANAGEMENT	3
17	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
18	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

FILM ASSOCIATE OF SCIENCE

FILM, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The goal of the Associate of Science in Film program is to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, including independent filmmakers, production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, lighting technicians, director's assistants, dialogue editors, and a variety of other positions in the film and entertainment industry.

In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Associate of Science in Film program is 60 credit hours and 18 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	FMP 130 DIGITAL EDITING I FMP 125 SCREENWRITING I	3 1
4	FMP 150 PRODUCTION DESIGN I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 170 PRODUCTION I	3
8	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
9	ENG 101 FOUNDATIONS OF WRITING MAT 121 QUANTITATIVE PRINCIPLES	3 3
10	FMP 230 DIGITAL EDITING II FMP 136 SCREENWRITING II	3 1
11	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
12	FMP 240 CINEMATOGRAPHY II	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE COMMUNICATION	3

FILM BACHELOR OF SCIENCE

FILM PRODUCTION, BACHELOR OF SCIENCE

Cinematography Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Film Production program is designed to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, such as independent filmmakers, production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, lighting technicians, director's assistants, dialogue editors, and a variety of other positions in the film and video industry. This program will also help develop team-building skills necessary for the film industry.

There are four degree tracks offered in the bachelor's program: Cinematography, Directing, Producing, and Production. Students will work with a faculty mentor to select the degree track that best fits their skills, talents, and professional goals. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Film Production program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	FMP 130 DIGITAL EDITING I FMP 125 SCREENWRITING I	3 1
4	FMP 150 PRODUCTION DESIGN I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 170 PRODUCTION I	3
8	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
9	ENG 101 FOUNDATIONS OF WRITING MAT 121 QUANTITATIVE PRINCIPLES	3 3
10	FMP 230 DIGITAL EDITING II FMP 136 SCREENWRITING II	3 1
11	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
12	FMP 240 CINEMATOGRAPHY II	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE COMMUNICATION	3
19	FMP 335 ADVANCED GRIP AND ELECTRIC	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	ENG 326 PROFESSIONAL WRITING HUM 222 AESTHETICS AND CULTURE	3 3
23	FMP 307 PRODUCTION DESIGN II	3
24	FMP 340 ADVANCED CINEMATOGRAPHY I	3
25	FMP 352 DIGITAL WORK FLOW	3
26	FMP 440 ADVANCED OPERATING AND STEADICAM	3
27	HUM 420 CONTEMPORARY ART SBS 305-O LEADERSHIP AND ORGANIZATIONAL BEHAVIOR (Online Course)	3 3
28	FMP 437 ADVANCED CINEMATOGRAPHY II	3
29	FMP 425 COLOR GRADING AND CORRECTION	3
30	FMP 450A THESIS FILM PREPRODUCTION I	3
31	FMP 450B THESIS FILM PREPRODUCTION II	3
32	FMP 455 THESIS FILM PRODUCTION	3
33	ENG 331 ELEMENTS OF NARRATIVE	3
34	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

FILM BACHELOR OF SCIENCE

FILM PRODUCTION, BACHELOR OF SCIENCE

Directing Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Film Production program is designed to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, such as independent filmmakers, production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, lighting technicians, director's assistants, dialogue editors, and a variety of other positions in the film and video industry.

Working with a faculty mentor, students will select one of the following tracks offered that best fits their skills, talents, and professional goals: Cinematography, Directing, Producing, and Production. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Film Production program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	FMP 130 DIGITAL EDITING I FMP 125 SCREENWRITING I	3 1
4	FMP 150 PRODUCTION DESIGN I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 170 PRODUCTION I	3
8	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
9	ENG 101 FOUNDATIONS OF WRITING MAT 121 QUANTITATIVE PRINCIPLES	3 3
10	FMP 230 DIGITAL EDITING II FMP 136 SCREENWRITING II	3 1
11	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
12	FMP 240 CINEMATOGRAPHY II	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE COMMUNICATION	3
19	FMP 380 ACTING FOR FILMMAKERS	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	FMP 350 SCRIPT ANALYSIS AND COVERAGE	3
23	SBS 305-O LEADERSHIP & ORGANIZATIONAL BEHAVIOR (Online Course) ENG 331 ELEMENTS OF NARRATIVE	3 3
24	FMP 306 SOUND PRODUCTION AND DESIGN II	3
25	HUM 222 AESTHETICS AND CULTURE ENG 326 PROFESSIONAL WRITING	3 3
26	FMP 360 WRITING THE TV PILOT	3
27	FMP 370 ART OF CREATIVE PRODUCING	3
28	FMP 317 DIRECTING III	3
29	FMP 445 THESIS FILM WRITING AND DEVELOPMENT	3
30	FMP 450A THESIS FILM PREPRODUCTION I	3
31	FMP 450B THESIS FILM PREPRODUCTION II	3
32	FMP 455 THESIS FILM PRODUCTION	3
33	HUM 420 CONTEMPORARY ART	3
34	FMP 460 ADVANCED POSTPRODUCTION I	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

FILM BACHELOR OF SCIENCE

FILM PRODUCTION, BACHELOR OF SCIENCE

Producing Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Film Production program is designed to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, such as independent filmmakers, production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, lighting technicians, director's assistants, dialogue editors, and a variety of other positions in the film and video industry.

Working with a faculty mentor, students will select one of the following tracks offered that best fits their skills, talents, and professional goals: Cinematography, Directing, Producing, and Production. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Film Production program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	FMP 130 DIGITAL EDITING I FMP 125 SCREENWRITING I	3 1
4	FMP 150 PRODUCTION DESIGN I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 170 PRODUCTION I	3
8	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
9	ENG 101 FOUNDATIONS OF WRITING MAT 121 QUANTITATIVE PRINCIPLES	3 3
10	FMP 230 DIGITAL EDITING II FMP 136 SCREENWRITING II	3 1
11	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
12	FMP 240 CINEMATOGRAPHY II	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	3
17	FMP 290 POSTPRODUCTION	4
18	SPC 214 CREATIVE COMMUNICATION	3
19	ENG 331 ELEMENTS OF NARRATIVE	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	FMP 350 SCRIPT ANALYSIS AND COVERAGE	3
23	FMP 307 PRODUCTION DESIGN II	3
24	SBS 305-O LEADERSHIP & ORGANIZATIONAL BEHAVIOR (Online Course) ENG 326 PROFESSIONAL WRITING	3 3
25	EBS 230 ART OF THE PITCH	3
26	FMP 300 LINE PRODUCING	3
27	FMP 370 ART OF CREATIVE PRODUCING	3
28	HUM 420 CONTEMPORARY ART EBS 410 ENTERTAINMENT BUSINESS LAW	3 3
29	EBS 301 ENTERTAINMENT MARKETING	3
30	MAT 310 STATISTICAL APPLICATIONS	3
31	FMP 450A THESIS FILM PREPRODUCTION I	3
32	FMP 450B THESIS FILM PREPRODUCTION II	3
33	FMP 455 THESIS FILM PRODUCTION	3
34	EBS 425 CREATIVE ENTREPRENEURSHIP	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

FILM BACHELOR OF SCIENCE

FILM PRODUCTION, BACHELOR OF SCIENCE

Production Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Film Production program is designed to provide students with the knowledge and understanding of film theory and craft needed to qualify for entry-level industry positions, such as independent filmmakers, production assistants, editors, sound designers, assistant directors, unit production managers, art directors, video editors, lighting technicians, director's assistants, dialogue editors, and a variety of other positions in the film and video industry.

Working with a faculty mentor, students will select one of the following tracks offered that best fits their skills, talents, and professional goals: Cinematography, Directing, Producing, and Production. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a productive professional career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Film Production program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	FMP 130 DIGITAL EDITING I FMP 125 SCREENWRITING I	3 1
4	FMP 150 PRODUCTION DESIGN I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 170 PRODUCTION I	3
8	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
9	ENG 101 FOUNDATIONS OF WRITING MAT 121 QUANTITATIVE PRINCIPLES	3 3
10	FMP 230 DIGITAL EDITING II FMP 136 SCREENWRITING II	3 1
11	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
12	FMP 240 CINEMATOGRAPHY II	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE COMMUNICATION	3
19	FMP 335 ADVANCED GRIP AND ELECTRIC	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	ENG 326 PROFESSIONAL WRITING HUM 222 AESTHETICS AND CULTURE	3 3
23	FMP 307 PRODUCTION DESIGN II	3
24	FMP 306 SOUND PRODUCTION AND DESIGN II	3
25	FMP 352 DIGITAL WORK FLOW	3
26	FMP 300 LINE PRODUCING	3
27	FMP 370 ART OF CREATIVE PRODUCING	3
28	ENG 331 ELEMENTS OF NARRATIVE SBS 305-O LEADERSHIP & ORGANIZATIONAL BEHAVIOR (Online Course)	3 3
29	FMP 425 COLOR GRADING AND CORRECTION	3
30	FMP 450A THESIS FILM PREPRODUCTION I	3
31	FMP 450B THESIS FILM PREPRODUCTION II	3
32	FMP 455 THESIS FILM PRODUCTION	3
33	HUM 420 CONTEMPORARY ART	3
34	FMP 460 ADVANCED POSTPRODUCTION I	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

MUSIC ASSOCIATE OF SCIENCE

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Associate of Science Degree Program in Music Production provides an education track for individuals who would like to expand their passion for creating music into the production of music for diverse media applications using contemporary digital music technology. The Music Production Degree Program's curriculum presents the learner with comprehensive courses that focus on music theory, genres, composition, digital music production and music recording, and mixing and mastering for various media. Included with this focus on the creative aspects of music production are courses in entertainment business structure, industry conventions, and intellectual property.

The goal is to provide the student with the knowledge and understanding of music production technology and the skills and concepts needed to qualify graduates for entry-level industry positions, such as music recording engineers, MIDI/digital audio workstation operators and programmers, music editors, music supervisors, music arrangers, and composers for film, video games, multimedia content, and a variety of other positions in the audio and entertainment industries. In addition to gaining technical proficiency, the student's education will help develop critical thinking, problem-solving, and analytical and creative skills that contribute to lifelong learning.

PROGRAM REQUIREMENTS

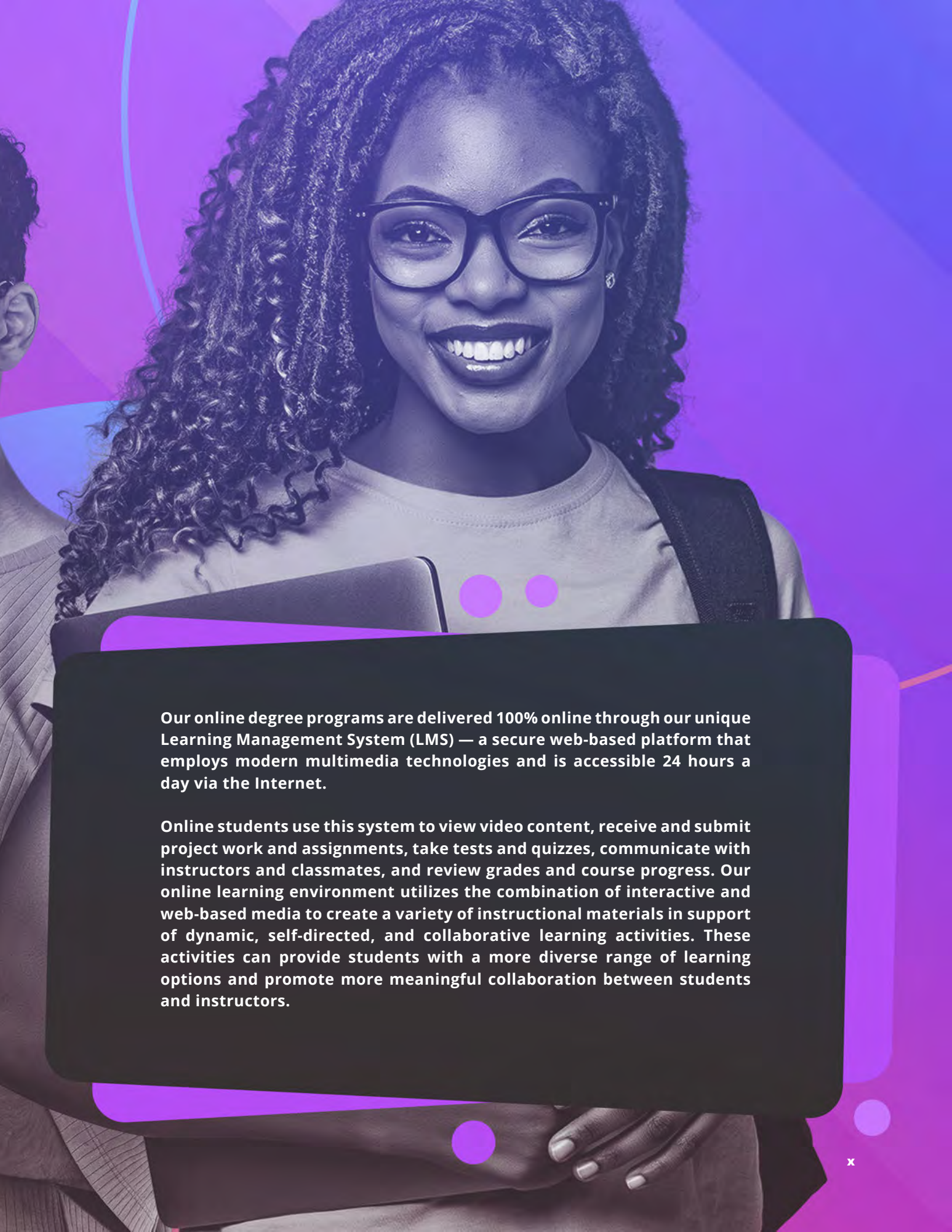
The Associate of Science in Music Production program is 60 credit hours and 18 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	SBS 100 MEDIA AND CULTURE	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
4	MPR 121 MUSIC THEORY I	3
5	MPR 122 MUSIC THEORY II	4
6	MAT 121 QUANTITATIVE PRINCIPLES	3
7	MPR 130 MUSIC COMPOSITION AND PROGRAMMING	3
8	MPR 131 SEQUENCING TECHNOLOGIES	4
9	MPR 222 GENRE-BASED PRODUCTION	3
10	MPR 230 ADVANCED MUSIC COMPOSITION AND PROGRAMMING	4
11	MPR 240 DIGITAL RECORDING PRINCIPLES	3
12	ENG 101 FOUNDATIONS OF WRITING	3
13	MPR 201 SONGWRITING AND DEVELOPMENT	3
14	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
15	APR 251 MUSIC BUSINESS ESSENTIALS	4
16	SPC 214 CREATIVE COMMUNICATION	3
17	MPR 260 MUSIC PRODUCTION FOR MEDIA	4
18	MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS	3

ONLINE PROGRAMS





Our online degree programs are delivered 100% online through our unique Learning Management System (LMS) — a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet.

Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety of instructional materials in support of dynamic, self-directed, and collaborative learning activities. These activities can provide students with a more diverse range of learning options and promote more meaningful collaboration between students and instructors.

ANIMATION

BACHELOR OF SCIENCE

ANIMATION, BACHELOR OF SCIENCE

Character Animation Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Character Animation is designed to provide students the knowledge and understanding of storytelling using 3-D character animation geared for both film and games within the Computer Animation industry. The Character Animation concentration is designed based on current industry trends and pipelines used in both films and games. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries as character animators or character technical artists.

Besides the degree program's strong 3-D character animation focus, students will build other skills from various other departments, such as asset creation and visual effects. In addition to the technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a long and productive professional career in computer animation and the entertainment and media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Animation with a concentration in Character Animation is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 420 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 ASSET PRODUCTION	3
11	ENG 101 FOUNDATIONS OF WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1 HUM 223 CULTURAL STUDIES	3 3
17	CAN 330 CHARACTER RIGGING 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE COMMUNICATION AVE 260 CHARACTER ANIMATION 2	3 3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 QUANTITATIVE PRINCIPLES	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR CAN 365 ACTING FOR ANIMATORS	3 3
25	CAN 375 ANIMATION FOR GAMES 1	3
26	CAN 425 ANIMATING FOR DIALOG	3
27	CAN 376 ANIMATION FOR GAMES 2	3
28	CAN 405 STORY-DRIVEN ANIMATION 1	3
29	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
30	CAN 406 STORY-DRIVEN ANIMATION 2	3
31	CAN 445 CROWD ANIMATION ENG 326 PROFESSIONAL WRITING	3 3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

ANIMATION

BACHELOR OF SCIENCE

ANIMATION, BACHELOR OF SCIENCE

Environment & Character Design Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Environment and Character Design is designed to provide students the knowledge and understanding of 3-D modeling, materials, textures, pipeline workflows, and integration so that they can design and develop the look of characters and environments for both film and games in the Computer Animation industry. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries, such as Character Modeling, Environment, and Look Development Artists.

Besides the degree program's strong 3-D asset creation, students will also build other introductory-level skills from various other departments in the animation industry, such as Visual Effects and Character Animation. In addition to the technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a long and productive professional career in computer animation and the entertainment and media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Animation with a concentration in Environment and Character Design is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 420 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 ASSET PRODUCTION	3
11	ENG 101 FOUNDATIONS OF WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1 HUM 223 CULTURAL STUDIES	3 3
17	CAN 330 CHARACTER RIGGING 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE COMMUNICATION CAN 335 ADVANCED MODELING	3 3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 QUANTITATIVE PRINCIPLES	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR CAN 360 CHARACTER DESIGN	3 3
25	CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES	3
26	CAN 380 TEXTURING CHARACTERS FOR FILM AND GAMES	3
27	CAN 400 ENVIRONMENT DESIGN	3
28	CAN 410 ENVIRONMENT MODELING FOR PRODUCTION	3
29	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
30	CAN 440 LOOK DEVELOPMENT FOR ENVIRONMENTS	3
31	AVE 340 COMPOSITING AND SCENE FINISHING 1 ENG 326 PROFESSIONAL WRITING	3 3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

ANIMATION

BACHELOR OF SCIENCE

ANIMATION, BACHELOR OF SCIENCE

Visual Effects Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students the knowledge and understanding of 2-D and 3-D visual effects asset creation and how to manipulate that imagery into a postproduction workflow for both film and games within the Computer Animation industry. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries, such as Visual Effects, Compositing, Rotoscoping, and Matchmoving Artists.

Besides the degree program's strong 3-D computer graphics focus, students will build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields. In addition to the technical proficiency and creative development, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and provide tools that will help sustain a long and productive professional career in computer animation and the entertainment and media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Animation with a concentration in Visual Effects is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 420 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 ASSET PRODUCTION	3
11	ENG 101 FOUNDATIONS OF WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1 HUM 223 CULTURAL STUDIES	3 3
17	CAN 330 CHARACTER RIGGING 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE COMMUNICATION AVE 357 MATCHMOVING FOR PRODUCTION	3 3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 QUANTITATIVE PRINCIPLES	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR AVE 310 VISUAL EFFECTS 2	3 3
25	CGA 360 VISUAL EFFECTS FOR GAMES 1	3
26	CGA 380 VISUAL EFFECTS FOR FILM 1	3
27	CGA 370 VISUAL EFFECTS FOR GAMES 2	3
28	AVE 343 LOOK DEVELOPMENT AND COMPOSITING	3
29	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
30	CGA 400 VISUAL EFFECTS FOR FILM 2	3
31	AVE 360 COMPOSITING AND INTEGRATION ENG 326 PROFESSIONAL WRITING	3 3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

AUDIO ASSOCIATE OF SCIENCE

AUDIO PRODUCTION, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. Working with industry-standard equipment, students gain the confidence and skills needed to succeed in the entertainment industry after graduation.

The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions, such as assistant engineers, sound editors, MIDI/digital audio workstation operators and programmers, live sound engineers, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum helps students develop critical thinking, problem-solving, and analytical skills, which contribute to lifelong learning and the foundation of a successful career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Associate of Science in Audio Production program is 60 credit hours and 18 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	MPR 120 MUSIC PRODUCTION TECHNOLOGY	3
4	MPR 124 DIGITAL AUDIO WORKSTATIONS	3
5	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
6	ENG 101 FOUNDATIONS OF WRITING	3
7	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
8	APR 130 SEQUENCING AND SYNTHESIS	4
9	RCA 232 PRO TOOLS ESSENTIALS	3
10	APR 240 AUDIO FOR MEDIA	4
11	MAT 121 QUANTITATIVE PRINCIPLES	3
12	APR 250 DIGITAL MEDIA ESSENTIALS	4
13	MPR 236 MIXING CONCEPTS AND TECHNIQUES	3
14	SPC 214 CREATIVE COMMUNICATION	3
15	APR 260 AUDIO SYSTEM TECHNOLOGY	4
16	APR 275 RECORDING TECHNIQUES	4
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4

AUDIO BACHELOR OF SCIENCE

AUDIO PRODUCTION, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. The upper-division coursework in the bachelor's degree builds upon the knowledge and skills taught at the associate degree-level and provides students more advanced training in audio engineering, music production, postproduction, event production, and visual media — including foundational video editing, graphic, and design skills. Working with industry-standard equipment, students gain the confidence and skills needed to succeed in the entertainment industry after graduation.

The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions, such as assistant engineers, sound editors, MIDI/digital audio workstation operators and programmers, live sound engineers, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum helps students develop critical thinking, problem-solving, and analytical skills that contribute to lifelong learning and the foundation of a successful career in the entertainment media industry.

PROGRAM REQUIREMENTS

The Bachelor of Science in Audio Production program is 120 credit hours and 36 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	MPR 120 MUSIC PRODUCTION TECHNOLOGY	3
4	MPR 124 DIGITAL AUDIO WORKSTATIONS	3
5	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
6	ENG 101 FOUNDATIONS OF WRITING	3
7	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
8	APR 130 SEQUENCING AND SYNTHESIS	4
9	RCA 232 PRO TOOLS ESSENTIALS	3
10	APR 240 AUDIO FOR MEDIA	4
11	MAT 121 QUANTITATIVE PRINCIPLES	3
12	APR 250 DIGITAL MEDIA ESSENTIALS	4
13	MPR 236 MIXING CONCEPTS AND TECHNIQUES	3
14	SPC 214 CREATIVE COMMUNICATION	3
15	APR 260 AUDIO SYSTEM TECHNOLOGY	4
16	APR 275 RECORDING TECHNIQUES	4
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4
19	HUM 223 CULTURAL STUDIES	3
20	HUM 420 CONTEMPORARY ART	3
21	APR 300 VISUAL MEDIA ESSENTIALS	4
22	APR 310 ADVANCED AUDIO FOR MEDIA	4
23	APR 330 ADVANCED SEQUENCING AND SYNTHESIS	4
24	APR 340 INTERACTIVE AUDIO	4
25	MPR 301 ACOUSTICS AND STUDIO DESIGN	4
26	APR 405 ADVANCED RECORDING TECHNIQUES	4
27	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
28	APR 350 ADVANCED MIXING	3
29	APR 420 MASTERING	3
30	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
31	EBS 441 EVENT MANAGEMENT	3
32	APR 440 SHOW PRODUCTION	3
33	ENG 326 PROFESSIONAL WRITING	3
34	APR 490 CREATIVE PORTFOLIO 1	3
35	APR 450 ADVANCED BUSINESS AND PRODUCTION MANAGEMENT	3
36	APR 491 CREATIVE PORTFOLIO 2	3

FILM

BACHELOR OF SCIENCE

DIGITAL FILMMAKING, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Digital Filmmaking degree program immerses students in the art of digital video and film production for a variety of outlets. By utilizing the latest tools available to contemporary media developers, students learn how to create professional content for broadcast television, online media, mobile applications, and independent films. Throughout the program, students take courses that help them build a comprehensive understanding of digital content creation and storytelling with a curriculum that strikes a balance between traditional film foundations and the latest production and postproduction techniques.

Students learn how to master essential visual communication and video production methods for digital photography, HD video production, lighting, audio mixing, and nonlinear editing. Supporting classes also cover complementary career skills in computer business applications, finance management, production budgeting, and networking. Class projects will help students apply this knowledge as they craft their own visual and narrative pieces for different media. Students learn to take a story through the entire creative process, including developing a script, planning the logistics of production, working on location to capture their story on camera, as well as file management, editing, and distribution.

PROGRAM REQUIREMENTS

The Bachelor of Science in Digital Filmmaking is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	DFM 100 INDEPENDENT FILMMAKING	3
4	DFM 115 INTRODUCTION TO FILMMAKING	3
5	DFM 260 EDITING I	3
6	DFM 223 SCREENWRITING I	4
7	ENG 101 FOUNDATIONS OF WRITING	3
8	DFM 120 DIGITAL PRODUCTION DESIGN	4
9	DFM 170 INTRODUCTION TO CINEMATOGRAPHY	3
10	DFM 200 CINEMATOGRAPHY AND LIGHTING I	3
11	DFM 202 CINEMATOGRAPHY AND LIGHTING II	3
12	MAT 121 QUANTITATIVE PRINCIPLES HUM 420 CONTEMPORARY ART	3 3
13	DFM 220 DIGITAL AUDIO PRODUCTION I	3
14	DFM 305 LOCATION SCOUTING	4
15	DFM 240 DIRECTING I	3
16	DFM 201 COLOR CORRECTION AND GRADING	3
17	HUM 223 CULTURAL STUDIES	3
18	DFM 230 ACTING FOR FILMMAKERS	3
19	SPC 214 CREATIVE COMMUNICATION	3
20	DFM 320 SCREENWRITING II	4
21	DFM 190 PRODUCING	3
22	DFM 307 DIRECTING II	3
23	DFM 380 EDITING II	3
24	DFM 315 DIGITAL AUDIO PRODUCTION II	3
25	DFM 301 FILM MARKETING AND DISTRIBUTION	3
26	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY ENG 326 PROFESSIONAL WRITING	3 3
27	DFM 270 VISUAL EFFECTS	4
28	DFM 420 DOCUMENTARY PRODUCTION	4
29	DFM 421 DOCUMENTARY POSTPRODUCTION	3
30	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
31	DFM 440 CAPSTONE FILM DEVELOPMENT	3
32	DFM 450 CAPSTONE FILM PREPRODUCTION I	3
33	DFM 475 CAPSTONE FILM PREPRODUCTION II	3
34	DFM 480 CAPSTONE FILM PRODUCTION	3
35	DFM 485 CAPSTONE FILM POSTPRODUCTION	3
36	DFM 490 PORTFOLIO DEVELOPMENT	3

BUSINESS

BACHELOR OF SCIENCE

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Entertainment Business Bachelor of Science degree program is designed to provide students with the knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. The program provides a well-rounded study of business administration and management principles with a focus on how that knowledge can be applied to the entertainment industry.

Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business. The program emphasizes business ethics, corporate social responsibility, communication skills, and the role personal values play in the professional life of a business leader. Students also explore topics that are specific to the business of entertainment — artist management, distribution, and more — providing insight into the inner workings of the industry. Throughout the degree program, students work in a professional, project-based environment designed to recreate the challenges and opportunities typical in the world of entertainment business.

PROGRAM REQUIREMENTS

The Bachelor of Science in Entertainment Business degree program is 120 credit hours and 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
4	ENG 101 FOUNDATIONS OF WRITING	3
5	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
6	EBS 120 ENTERTAINMENT MARKETING	3
7	MAT 121 QUANTITATIVE PRINCIPLES	3
8	EBS 125 ENTERTAINMENT ADVERTISING	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE HUM 223 CULTURAL STUDIES	3 3
11	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
12	EBS 220 GLOBAL BUSINESS	3
13	EBS 230 ART OF THE PITCH	3
14	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
15	MPR 255 MUSIC BUSINESS MANAGEMENT	3
16	EBS 270 PROFESSIONAL SELLING SPC 214 CREATIVE COMMUNICATION	3 3
17	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS	3
18	EBS 290 BRAND DEVELOPMENT	3
19	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
20	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
21	EBS 304 HUMAN RESOURCES MANAGEMENT	3
22	EBS 312 BUSINESS OF PLAY	3
23	EBS 330 INTERACTIVE MEDIA STRATEGIES	3
24	EBS 411 INTELLECTUAL PROPERTY HUM 420 CONTEMPORARY ART	3 3
25	EBS 410 ENTERTAINMENT BUSINESS LAW	3
26	EBS 412 TELEVISION AND DIGITAL NETWORK MANAGEMENT	3
27	EBS 416 STRATEGIC PLANNING	3
28	EBS 425 CREATIVE ENTREPRENEURSHIP	3
29	EBS 440 ARTIST MANAGEMENT ENG 326 PROFESSIONAL WRITING	3 3
30	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
31	EBS 441 EVENT MANAGEMENT	3
32	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
33	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
34	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
35	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
36	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

BUSINESS

BACHELOR OF SCIENCE

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

Music Business Concentration

PROGRAM DESCRIPTION & OBJECTIVES

The Entertainment Business Bachelor of Science degree program is designed to provide students with the knowledge and understanding of the fundamentals of business needed to qualify for entry-level industry positions. The program provides a well-rounded study of business administration and management principles with a focus on how that knowledge can be applied to the entertainment industry. Students receive training in management, leadership, marketing, accounting, finance, intellectual property, and other aspects of business.

The program emphasizes business ethics, corporate social responsibility, communication skills, and the role personal values play in the professional life of a business leader. Students selecting the Music Business concentration will take the core business courses that are relevant to all sectors of the entertainment industry as well as courses that focus on concepts specific to the music industry, including music supervision, music publishing, music evaluation for A&R, and the promotion and production of live music events.

PROGRAM REQUIREMENTS

The Bachelor of Science in Entertainment Business degree program is 120 credit hours and 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
4	ENG 101 FOUNDATIONS OF WRITING	3
5	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
6	MBS 101 MUSIC BUSINESS AND INDUSTRY	3
7	EBS 120 ENTERTAINMENT MARKETING MAT 121 QUANTITATIVE PRINCIPLES	3 3
8	EBS 125 ENTERTAINMENT ADVERTISING	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE	3
11	MPR 255 MUSIC BUSINESS MANAGEMENT HUM 223 CULTURAL STUDIES	3 3
12	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
13	EBS 220 GLOBAL BUSINESS	3
14	EBS 230 ART OF THE PITCH	3
15	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
16	EBS 270 PROFESSIONAL SELLING SPC 214 CREATIVE COMMUNICATION	3 3
17	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS	3
18	EBS 290 BRAND DEVELOPMENT	3
19	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
20	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
21	MBS 310 MUSIC INDUSTRY MARKETING	3
22	EBS 330 INTERACTIVE MEDIA ENTERTAINMENT	3
23	HUM 420 CONTEMPORARY ART	3
24	MBS 410 MUSIC BUSINESS LAW	3
25	MBS 320 A&R FOR THE MUSIC INDUSTRY	3
26	EBS 416 STRATEGIC PLANNING SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3 3
27	EBS 425 CREATIVE ENTREPRENEURSHIP	3
28	EBS 440 ARTIST MANAGEMENT	3
29	MBS 330 MUSIC SUPERVISION	3
30	ENG 326 PROFESSIONAL WRITING	3
31	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
32	EBS 441 EVENT MANAGEMENT	3
33	MBS 440 CONCERT AND TOUR MANAGEMENT	3
34	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
35	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
36	MBS 490 MUSIC INDUSTRY FINAL PROJECT	3

DESIGN

BACHELOR OF SCIENCE

GRAPHIC DESIGN, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Graphic Design program focuses on contemporary industry demands in a multi-dimensional field that includes motion and interactivity. The curriculum emphasizes the breadth of design skills required to produce graphics for a wide variety of media types, including digital publications and 2-D and 3-D motion graphics.

The Graphic Design online degree program provides practical experiences and projects that prepare graduates for entry-level careers in the field of design. Students learn how to meet hard deadlines and work within specific creative demands while producing high-end design projects in a variety of different formats. By working with the same software and tools used by industry professionals, students will develop necessary design skills in this growing professional field.

PROGRAM REQUIREMENTS

The Bachelor of Science in Graphic Design degree program is 120 credit hours and 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	GRD 100 INTRODUCTION TO GRAPHIC DESIGN TECHNOLOGY	3
4	GRD 110 DESIGN FUNDAMENTALS	3
5	SPC 214 CREATIVE COMMUNICATION	3
6	GRD 130 DIGITAL IMAGE MAKING	3
7	GRD 120 DRAWING FOR DESIGNERS	3
8	GRD 200 EYE ON DESIGN	3
9	GRD 140 DIGITAL COLOR THEORY	3
10	GRD 270 DIGITAL ART CREATION	3
11	ENG 101 FOUNDATIONS OF WRITING HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3 3
12	EBS 290 BRAND DEVELOPMENT	3
13	GRD 210 TYPE AND LAYOUT I	3
14	GRD 220 TYPE AND LAYOUT II	3
15	HUM 223 CULTURAL STUDIES	3
16	GRD 260 LOGOS AND SYMBOLS	3
17	GRD 240 PRINT AND DIGITAL PRODUCTION	3
18	GRD 330 EXPLORING PACKAGE DESIGN	3
19	GRD 350 PORTFOLIO I	3
20	MAT 121 QUANTITATIVE PRINCIPLES HUM 420 CONTEMPORARY ART	3 3
21	GRD 360 STORYTELLING AND VIDEO	3
22	GRD 230 MOTION DESIGN I	3
23	GRD 370 MOTION DESIGN II	3
24	GRD 380 MOTION DESIGN III	3
25	GRD 440 INTRO TO ADVERTISING EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3 3
26	GRD 320 CONCEPT DESIGN I	3
27	GRD 325 CONCEPT DESIGN II	3
28	GRD 340 DESIGN STRATEGY	3
29	GRD 430 COMMUNICATIONS AND IDENTITY	3
30	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR ENG 326 PROFESSIONAL WRITING	3 3
31	GRD 460 EXPERIENTIAL DESIGN	3
32	GRD 470 UX/UI I	3
33	GRD 475 UX/UI II	3
34	GRD 450 TRADITIONS AND TRENDS	3
35	GRD 480 PROFESSIONAL PRACTICES IN GRAPHIC DESIGN	3
36	GRD 490 PORTFOLIO II	3

MEDIA BACHELOR OF SCIENCE

MEDIA COMMUNICATIONS, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Media Communications program prepares students with extensive knowledge to understand the field of media communications and how to use contemporary and evolving media communication technologies.

Students will survey critical approaches to contemporary media-related issues and communication theory while working within a project-based learning curriculum. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking and problem-solving skills that contribute to lifelong learning and will help sustain a productive professional media career.

PROGRAM REQUIREMENTS

The Bachelor of Science in Media Communications degree program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	MCM 100 INTRODUCTION TO MEDIA COMMUNICATIONS	3
4	MCM 110 STORYTELLING IN MEDIA COMMUNICATIONS	4
5	ENG 101 FOUNDATIONS OF WRITING	3
6	MCM 125 MARKETING FUNDAMENTALS	3
7	MCM 220 NEW MEDIA TOOLS	4
8	MCM 140 WEB DESIGN	4
9	MCM 120 AESTHETICS IN MEDIA COMMUNICATIONS	4
10	MCM 150 PROJECT AND PORTFOLIO I: MEDIA COMMUNICATIONS	3
11	SPC 214 CREATIVE COMMUNICATION	3
12	MCM 200 RESEARCH IN MEDIA COMMUNICATIONS	3
13	MCM 210 DIGITAL PHOTOGRAPHY AND PHOTO EDITING	4
14	HUM 420 CONTEMPORARY ART	3
15	MCM 130 GRAPHIC DESIGN AND COMMUNICATIONS	4
16	MCM 230 DIGITAL VIDEO AND AUDIO PRODUCTION	4
17	MCM 240 PROJECT AND PORTFOLIO II: MEDIA COMMUNICATIONS	3
18	MAT 121 QUANTITATIVE PRINCIPLES	3
19	MCM 350 VIDEO EDITING STYLES	3
20	MCM 310 ADVANCED AUDIO AND PODCASTING	3
21	MCM 320 SOCIAL MEDIA STRATEGY AND MANAGEMENT	4
22	HUM 223 CULTURAL STUDIES	3
23	MCM 300 ADVANCED VIDEO	3
24	EBS 411 INTELLECTUAL PROPERTY	3
25	MCM 340 PROJECT AND PORTFOLIO III: MEDIA COMMUNICATIONS	3
26	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
27	MCM 330 MEDIA ENTREPRENEURSHIP	4
28	MCM 360 ADVERTISING AND PUBLIC RELATIONS	4
29	MCM 370 NEW MEDIA FORMATS	4
30	MCM 410 ADVANCED DIGITAL CONTENT	4
31	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
32	MCM 400 JOURNALISM ACROSS DIGITAL PLATFORMS	3
33	MCM 430 MEDIA PRODUCTION AND SOCIOLOGY	3
34	ENG 326 PROFESSIONAL WRITING	3
35	MCM 480 PROJECT AND PORTFOLIO IV: MEDIA COMMUNICATIONS	3
36	MCM 490 CAREER READINESS: MEDIA COMMUNICATIONS	3

MUSIC ASSOCIATE OF SCIENCE

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Associate of Science Degree Program in Music Production provides an education track for individuals to expand their passion for creating music into the production of music for diverse media applications using contemporary digital music technology.

The Music Production Degree Program's curriculum presents the learner with comprehensive courses that focus on music theory, genres, composition, digital music production and music recording, and mixing and mastering for various media. Included with this focus on the creative aspects of music production are courses in entertainment business structure, industry conventions, and intellectual property. The academic program covers the many different procedures and applications found in the modern music production industry to help prepare graduates for entry-level opportunities.

PROGRAM REQUIREMENTS

The Associate of Science in Music Production program is 60 credit hours and 20 months in length. Students must successfully complete all required courses with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	MPR 120 MUSIC PRODUCTION TECHNOLOGY	3
4	MPR 124 DIGITAL AUDIO WORKSTATIONS	3
5	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
6	MPR 123 MUSIC THEORY	3
7	MPR 130 MUSIC COMPOSITION PROGRAMMING	3
8	MPR 132 SEQUENCING TECHNOLOGIES	3
9	MAT 121 QUANTITATIVE PRINCIPLES	3
10	MPR 222 GENRE-BASED PRODUCTION	3
11	MPR 231 ADVANCED MUSIC COMPOSITION PROGRAMMING	3
12	MPR 240 DIGITAL RECORDING PRINCIPLES	3
13	ENG 101 FOUNDATIONS OF WRITING	3
14	MPR 201 SONGWRITING AND DEVELOPMENT	3
15	MPR 236 MIXING CONCEPTS AND TECHNIQUES	3
16	MPR 250 MUSIC COPYRIGHT AND BUSINESS	3
17	MPR 261 MUSIC PRODUCTION FOR MEDIA	3
18	SPC 214 CREATIVE COMMUNICATION	3
19	MPR 255 MUSIC BUSINESS MANAGEMENT	3
20	MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS	3

MUSIC BACHELOR OF SCIENCE

MUSIC PRODUCTION, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

This program provides an education track for individuals to expand their passion for creating music into the production of music for diverse media applications using contemporary digital music technology. The curriculum presents the learner with comprehensive courses that focus on music theory, genres, composition, digital music production and music recording, and mixing and mastering for various media.

Included with this focus on the creative aspects of music production are courses in entertainment business structure, industry conventions, and intellectual property. The academic program covers the many different procedures and applications found in the modern music production industry to help prepare graduates for entry-level opportunities.

PROGRAM REQUIREMENTS

The Bachelor of Science in Music Production degree program is 120 credit hours and 38 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	MPR 120 MUSIC PRODUCTION TECHNOLOGY	3
4	MPR 124 DIGITAL AUDIO WORKSTATIONS	3
5	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
6	MPR 123 MUSIC THEORY	3
7	MPR 130 MUSIC COMPOSITION PROGRAMMING	3
8	MPR 132 SEQUENCING TECHNOLOGIES	3
9	MAT 121 QUANTITATIVE PRINCIPLES	3
10	MPR 222 GENRE-BASED PRODUCTION	3
11	MPR 231 ADVANCED MUSIC COMPOSITION PROGRAMMING	3
12	MPR 240 DIGITAL RECORDING PRINCIPLES	3
13	ENG 101 FOUNDATIONS OF WRITING	3
14	MPR 201 SONGWRITING AND DEVELOPMENT	3
15	MPR 236 MIXING CONCEPTS AND TECHNIQUES	3
16	MPR 250 MUSIC COPYRIGHT AND BUSINESS	3
17	MPR 261 MUSIC PRODUCTION FOR MEDIA	3
18	SPC 214 CREATIVE COMMUNICATION	3
19	MPR 255 MUSIC BUSINESS MANAGEMENT	3
20	MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS	3
21	HUM 420 CONTEMPORARY ART	3
22	MPR 301 ACOUSTICS AND STUDIO DESIGN	4
23	MPR 310 ANALOG SYSTEMS FOR THE MUSICIAN	4
24	HUM 223 CULTURAL STUDIES	3
25	MPR 330 MUSICIANSHIP	4
26	MPR 340 DJ PRODUCTION SKILLS	3
27	MPR 350 SIGNAL PROCESSING FOR ELECTRONIC MUSICIANS	3
28	MPR 360 ELECTRONIC MUSIC PERFORMANCE	3
29	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
30	MPR 400 COMMERCIAL MUSIC PRODUCTION	4
31	MPR 410 ADVANCED MIXING AND MASTERING	4
32	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
33	MPR 420 ADVANCED GENRE-BASED PRODUCTION	3
34	MBS 320 MUSIC EVALUATION FOR A&R	3
35	MPR 440 ADVANCED SONGWRITING	4
36	ENG 326 PROFESSIONAL WRITING	3
37	MPR 480 MUSIC PRODUCTION PORTFOLIO I	3
38	MPR 490 MUSIC PRODUCTION PORTFOLIO II	3

WRITING BACHELOR OF SCIENCE

WRITING FOR FILM & TELEVISION, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

The Writing for Film and Television Bachelor of Science degree program teaches students the knowledge and skills to write well-structured stories with compelling characters, dialogue, scene, setting, texture, style, and tone. Students learn all of the key elements of creating scripts for film, television, and new and immersive media, including story structure, plot, scene development, characterization, and dialogue. In addition to learning the conventions of the writing craft, students are given the support and structure to write and meet deadlines.

The objective of this program is to provide students with a focused knowledge and clear understanding of visual storytelling through narrative structures, literary genres, multimedia terms and delivery methods, character creation, screenwriting, storyboarding, script analysis, criticism, and story editing. This program is designed to prepare students with the knowledge and skills needed to pursue entry-level writing jobs aimed at careers such as story editor, television writer, story consultant, interactive content writer, story writer for live entertainment, and screenwriter.

PROGRAM REQUIREMENTS

The Bachelor of Science in Writing for Film and Television degree program is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	WFT 110 STORY ANALYSIS - FILM	4
2	SBS 113 BEHAVIORAL SCIENCE	3
3	WFT 100 PITCHING I	4
4	SPC 214 CREATIVE COMMUNICATION	3
5	WFT 120 STORY STRUCTURE	4
6	WFT 125 WRITING AN OUTLINE - FILM	3
7	ENG 101 FOUNDATIONS OF WRITING	3
8	WFT 130 STORY ANALYSIS - TV	4
9	WFT 140 WRITING AN OUTLINE - TV	3
10	MAT 121 QUANTITATIVE PRINCIPLES	3
11	WFT 150 CHARACTER CREATION	3
12	WFT 200 DIALOGUE WRITING	3
13	WFT 210 ACTION LINE WRITING	3
14	WFT 220 WRITING ACT I	4
15	WFT 225 WRITING ACT II	3
16	WFT 230 WRITING ACT III	3
17	HUM 210 THE ART OF VISUAL NARRATIVE	3
18	HUM 223 CULTURAL STUDIES	3
19	WFT 300 IMMERSIVE STORYTELLING	4
20	HUM 420 CONTEMPORARY ART	3
21	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
22	WFT 310 PITCHING II	3
23	WFT 320 A DRAFT IN 30 DAYS	4
24	WFT 330 A REWRITE AND POLISH IN 30 DAYS	3
25	WFT 340 THE FINAL DRAFT	4
26	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
27	WFT 350 STORY ANALYSIS - ADAPTATION	4
28	WFT 351 WRITING THE ADAPTATION I	4
29	WFT 352 WRITING THE ADAPTATION II	3
30	WFT 400 THE PUNCH-UP DRAFT	4
31	WFT 410 WRITING FOR PRODUCTION	4
32	ENG 326 PROFESSIONAL WRITING	3
33	WFT 430 THE BUSINESS OF WRITING	3
34	WFT 480 FINAL PROJECT I	3
35	WFT 485 FINAL PROJECT II	3
36	WFT 490 PROFESSIONAL BRANDING AND CAREER PREP	3

COLOURS DESCRIPTIONS





DEGREE COURSES

AGA 320 GAME CHARACTERS (3 Credits)

The Game Characters course focuses on the elements of accurate high-resolution character sculpting. The course material covers proper anatomy, proportion, and fine details. Students will create assets implementing advanced techniques while maintaining realistic surface quality and likeness of reference. Students completing this course will develop a deeper understanding of digital sculpting, topology, texturing, and the use of generated maps.

AGA 340 GAME ANIMATION (3 Credits)

The Game Animation course provides students with their first opportunity to produce animated sequences and cycles for gameplay. Students will develop an overall understanding of animation as it applies to the game industry with a focus on game-engine constraints and requirements. Students will pay special attention to character anatomy, rigging constraints, and reusability within all aspects of a game.

AGA 360 ENVIRONMENT ART (3 Credits)

The Environment Art course trains students in the techniques involved in modern game-environment creation. Students will gain a deeper technical understanding of environmental creation and will develop assets for use in a game engine. The course focuses on the modularity of materials and meshes that adhere to industry standards, both visually and technically.

AGA 370 TEXTURING AND SHADING (3 Credits)

This course instructs students in techniques for creating textures and materials for video games by utilizing traditional art skills and industry-standard tools. Using digital sculpting, painting, and photo-sourcing techniques, students will create and apply textures and materials for use in current game engines.

AGA 380 TECHNICAL GAME ARTS (3 Credits)

This course expands on sculpting techniques to complete a full game character. Students will create production-ready characters that include cloth, gear, and other elements that make game characters unique. Students will focus on realism while adhering to game-engine constraints by building correct topology and materials.

AGA 390 LEVEL ASSEMBLY AND LIGHTING (3 Credits)

The Level Assembly and Lighting course builds on students' understanding of game requirements to construct a playable level. Students will design, build, texture, light, and add effects for a level. Students will learn to develop content for game environments.

APR 130 SEQUENCING AND SYNTHESIS (4 Credits)

This course gives students experience using the DAW environment for the creation of MIDI-based music productions. Song structure, rhythmic values, and common chord progressions are integrated with the use of sampling and virtual instruments to explore modern production applications.

APR 240 AUDIO FOR MEDIA (4 Credits)

This course introduces students to the creation and recording of audio elements for film, television, and video games. Topics include field and production recording, sound-effect design, Foley recording, dialogue recording and editing, automated dialogue replacement (ADR), music editing, and mixing to picture.

APR 250 DIGITAL MEDIA ESSENTIALS (4 Credits)

In this course, students apply skills learned in prior courses to the modern online digital multimedia landscape. This course expands upon students' existing DAW skills by introducing them to other multimedia editing applications, including the technical knowledge needed to work with podcasting and other streaming content.

APR 251 MUSIC BUSINESS ESSENTIALS (4 Credits)

Students explore the business mechanisms affecting the commercial use of music compositions. Topics include intellectual property rights, copyright registration, licensing, songwriter agreements, contracts, publishing companies, and performance rights organizations.

APR 260 AUDIO SYSTEM TECHNOLOGY (4 credits)

In this course, students are introduced to component-level analog circuitry. Students explore the installation, maintenance, and troubleshooting of both analog and computer-based digital audio workstation software and components. Students are challenged to solve a variety of real-world technical problems that often arise in the audio industry.

APR 270 ANALOG STUDIO RECORDING (3 Credits)

This course provides the foundations of studio and console recording. Students will learn analog console signal flow, multi-track operation, microphone technology and application, and professional techniques for recording live and electronic sources.

APR 271 LARGE-FORMAT CONSOLES (4 Credits)

This course introduces the theory and operation of large-format audio consoles and digital audio control surfaces. Students will master the audio signal flow of the consoles, control surfaces, and computer automation and recall systems they employ.

APR 275 RECORDING TECHNIQUES (4 Credits)

In this course, students apply their knowledge of signal flow, gain staging, and bussing to record various audio sources. Students will explore vocal and instrument recording techniques using the equipment from their TechKit. Topics include microphone theory and application, professional techniques for recording live and electronic sources, session workflow, and studio etiquette.

APR 300 VISUAL MEDIA ESSENTIALS (4 Credits)

This course introduces students to the visual media sector of the entertainment business, giving them the understanding and skills necessary in an industry that increasingly integrates multiple media types. Students learn foundational video editing, digital illustration, and image manipulation skills.

APR 310 ADVANCED AUDIO FOR MEDIA (4 Credits)

This course introduces the advanced skills required to produce and refine audio content for film, television, and other visual media. Students gain experience with the tools, techniques, and professional workflow in audio recording and editing for Dialogue, Foley, and ADR.

APR 320 ADVANCED POST-PRODUCTION (4 Credits)

Students will apply the knowledge from earlier media courses to build skills in the advanced final post-production process. Subjects taught include sound effects design and integration, surround sound, and the re-recording mixing process.

APR 330 ADVANCED SEQUENCING AND SYNTHESIS (4 Credits)

In this course, students expand their knowledge of the digital audio workstation (DAW) environment in the context of music creation. Topics include software-based sequencing, synthesis techniques, sound design, musical and rhythmic programming, and applications in musical content creation.

APR 340 INTERACTIVE AUDIO (4 Credits)

Students explore the world of audio for video games, virtual reality (VR), and augmented reality. Topics include environmental and musical applications of audio, triggering of sound effects to actions, mixing for live action, and the integration of audio into game engines.

APR 350 ADVANCED MIXING (3 Credits)

This course explores the creative aspects of mixing through examination of styles, strategies, and aesthetics as well as advanced signal processing and hybrid mixing with analog consoles. Emphasis is placed on competing mixing techniques.

APR 400 ADVANCED STUDIO RECORDING (4 Credits)

This course synthesizes advanced DAW knowledge and large-format analog console operation to give students the skills needed for producing music in a traditional recording studio environment. Emphasis is placed on industry-standard session procedure and pacing to accommodate professional recording session workflow.

APR 405 ADVANCED RECORDING TECHNIQUES (4 Credits)

In this course, students advance their recording skills by incorporating signal processing chains into the recording path, experiment with stereo and advanced microphone techniques, and learn advanced DAW skills. Students explore sound replacement, learn to pitch-correct and time-correct audio recordings, manage sessions with larger track counts, and keep pace with industry professionals.

APR 420 MASTERING (3 Credits)

This course explores the technical art of mastering, the final step of audio production. Students learn to optimize loudness and balance tone as well as audio cleanup and restoration methods. The course includes instruction in album compilation and duplication preparation for multiple formats and delivery methods.

APR 440 SHOW PRODUCTION (3 CREDITS)

With a foundation in live sound reinforcement, the show production course expands into lighting, stage design, modern digital connectivity, wireless communications systems, and alternative monitoring systems. The course also addresses interfacing with promoters, tour and artist management, and crew responsibilities.

APR 450 ADVANCED BUSINESS AND PRODUCTION MANAGEMENT (3 Credits)

Expanding upon topics covered in Music Business Essentials, this course delves deeper into the topics of intellectual property law and the creation of contracts. Students will learn to develop promotional strategies and assets to connect with their audience. Additionally, students will develop production budgets with an understanding of pay/cost scales and tax structures.

APR 490 CREATIVE PORTFOLIO 1 (3 Credits)

Students will determine their portfolio focus and begin work on a complete production to showcase their abilities to the industry. Working against a deadline, students apply prior skills and knowledge to develop their artistic sensibilities and workflows while learning effective project management techniques. Through a critique and review process with faculty, students begin to develop high-quality content for use in a professional portfolio.

APR 491 CREATIVE PORTFOLIO 2 (3 Credits)

Students continue to develop a professional-quality portfolio. Prior skills and knowledge are refined through direct application in an authentic production experience. Faculty mentor students in the completion of high-quality content for use in a portfolio that is suitable for promoting themselves to the industry.

AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY (3 Credits)

This course introduces students to multiple aspects of human anatomy by utilizing figure drawing, posing, movement, and basic human form. The students will utilize both 2D and 3D to gain knowledge of the human form. The knowledge gained in this course will significantly help students wanting to design, rig, or animate their characters in the future.

AVE 110 OBJECT PERSPECTIVE (3 Credits)

This course prepares students for the virtual world by creating digital images and digital sculptures. The course includes the traditional study of light, form, shape, and objects using computer software to create digital assets. Learning these digital tools will help students with their overall compositions as they move through the program.

AVE 130 STORYBOARDING & PREVISUALIZATION (3 Credits)

This course will illustrate how to take a written story and bring it into the digital medium. Students will learn to take a completed story and turn it into a 2D storyboard. Students will then use that data to create visual timing and apply it to a 3D environment blockout. The knowledge gained will extend students' understanding of the role of preproduction in a production pipeline.

AVE 150 3D FOUNDATIONS (3 Credits)

This course familiarizes students with the fundamentals of creating 2D and 3D computer graphics using 2D and 3D software. In addition to learning about these environments, students will develop basic animation skills that will provide them with a solid building block to be utilized later in the program.

AVE 160 MODEL CREATION (3 Credits)

Students are introduced to the modeling tools used in each step of creating a 3D model. By learning the capabilities of each tool and the interaction between tools, students develop techniques and strategies for efficiently creating virtual models. These tools will be vital for growth in future courses in the program and in the industry.

AVE 170 ART CREATION FOR GAMES (3 Credits)

This course provides students with a strong knowledge of the way real-time 3D content is modeled, textured, and exported for today's video games. Students develop game resolution models of hard-surface environment props while studying various environments in professionally created immersive video game levels.

AVE 180 COMPOSITING FUNDAMENTALS (3 Credits)

In this course, students focus on the seamless integration of computer-generated elements with real-world, live-action video footage. Students are introduced to compositing and integration techniques commonly utilized by film and video professionals in current production pipelines. Students learn how to accurately reconstruct and composite computer-generated elements to properly match a film or video source. The course presents students with the opportunity to work in a node-based compositing environment.

AVE 190 DIGITAL SCULPTING 1 (3 Credits)

This course will teach students how to digitally sculpt in an advanced modeling package. Students will learn to digitally recreate traditional sculpting techniques from clay modeling and apply those techniques to their digital models. The knowledge gained in this course will improve the artistic quality of the artwork and show students how to seamlessly integrate assets into a production pipeline.

AVE 200 DIGITAL SCULPTING 2 (3 Credits)

Building on the principles from Digital Sculpting 1, students will learn how to sculpt high-fidelity character meshes. Students will focus on sculpting the human form and reintegrating their animations back into a 3D package. This course will also increase students' understanding of anatomy and help them grow as artists.

AVE 210 FUNDAMENTALS OF ANIMATION (3 Credits)

This course provides students with the animation tools & techniques required to create, manipulate, and refine any computer-animated sequence. Building on the traditional animation fundamentals of motion and timing, the course teaches students computer animation techniques and applies them to the process of animating modeled projects.

AVE 230 CHARACTER RIGGING 1 (3 Credits)

This course will familiarize students with core rigging techniques. Students will develop a keen understanding of how a joint hierarchy works, math-based connections, and how to create a 3D puppet rig that relates to human and animal anatomy.

AVE 240 CHARACTER ANIMATION 1 (3 Credits)

This course will demonstrate the basics of body mechanics and how they apply to the 12 principles of animation. Students will explore methods for creating movements based on professional references. This knowledge of body mechanics will give students a stronger sense of anatomy and how the human body moves.

AVE 260 CHARACTER ANIMATION 2 (3 Credits)

This course will illustrate how to use the 12 principles of animation to create realistic or cartoony movements. Students will learn to create an emotionally driven animation based on their references. Students will integrate their animations into a production pipeline.

AVE 280 SHADING AND LIGHTING (3 Credits)

This course investigates the elements that affect the look and feel of an animated scene and bring scenes and models to life, such as shadows and shading, reflections and atmospheres, and mood and lighting. The course provides students with an understanding of the methods, resources, and time required to create computer-rendered imagery.

AVE 290 VISUAL EFFECTS 1 (3 Credits)

This course introduces the student to the foundations of procedurally based dynamic simulations. Students will focus on different topics covering the fundamentals of dynamic simulations using rigid body dynamics, fracturing, collision objects, constraints, and particle systems throughout the class. By observing the real-world behavior of natural phenomena such as sparks, smoke, and fire, students will learn how to study and evaluate the multiple aspects of a truly dynamic system and apply that knowledge as they create their own computer-generated effects.

AVE 310 VISUAL EFFECTS 2 (3 Credits)

PREREQUISITE: AVE 290 VISUAL EFFECTS 1

This course will take students' knowledge beyond the Visual Effects 1 course by covering advanced simulation techniques and rendering options inside a 3D environment. Throughout the class, we will study real-world references and take an in-depth look at the workflows used to produce an FX simulation that resembles various real-world phenomena such as rainstorms and ocean movements.

AVE 340 COMPOSITING AND SCENE FINISHING 1 (3 Credits)

This course will broaden the base of students' knowledge by offering insight into the process of combining computer-generated imagery with audio and video elements. By learning what happens when rendered imagery is integrated into the post-production process, students will better understand the guidelines of compositing and scene finishing.

AVE 343 LOOK DEVELOPMENT AND COMPOSITING (3 Credits)

In this course, students will learn to create AOV passes to combine CG elements to produce a final full CG shot. The projects will explore techniques in the creation of render passes, light manipulation, look development, channel data management, observation, color correction, and image integration. By the end of this course, students will develop the ability to evaluate and understand the components that make for a compelling and integrated photorealistic image.

AVE 345 VISUAL EFFECTS PRODUCTION 1 (3 Credits)

This course is an introduction to the concepts of previsualization — a way of visualizing the story in pre-production, especially when there are visual or special effects. Students will be introduced to traditional storyboard techniques and computer programs. Students will also work with original techniques such as camera angle projections and perspective, which will allow them to understand the programs and techniques used in the industry today.

AVE 346 VISUAL EFFECTS PRODUCTION 2 (3 Credits)

Students will incorporate their knowledge from previsualization to analyze the types of visual effects needed for each plate and to generate the material for the effects in preparation for shooting footage in the Production course the following term. This could include shooting plates, building analog miniatures, or working with other animation students to build digital sets.

AVE 347 VISUAL EFFECTS PRODUCTION 3 (3 Credits)

This course further explores how the production of visual effects can enhance visual storytelling. Students will learn green screen methodology and study the art and craft of compositing — how to execute motion tracking to properly integrate the effects with the live-action shot. Students will understand what must be pre-visualized to communicate an idea or concept to all members of the visual team in order to plan shots effectively.

AVE 350 COMPOSITING AND SCENE FINISHING 2 (3 Credits)

This course expands students' skills in the techniques used to meld live-action video and audio content with computer-generated images. Students will learn advanced visual effects techniques used in feature films and television.

AVE 355 MATCHMOVING AND INTEGRATION (3 Credits)

This course provides an overview of the production process and integration of 3D elements into live back plates. Students will learn the techniques of integrating and tracking 3D animation and special effects into live footage. Students will also learn techniques necessary to resolve difficult composites. Actual composites are used to explore techniques in matte generation, tracking, color correction, and image compositing.

AVE 357 MATCHMOVING FOR PRODUCTION (3 Credits)

This course provides an introduction to the visual effects tracking/match moving process. Students will learn the tools, workflows, and techniques to explore 3D tracking solutions utilized in a visual effects pipeline. Projects will simulate typical match-moving tasks and extract real-world object and camera motion data to successfully integrate CG elements with live-action footage.

AVE 360 COMPOSITING AND INTEGRATION (3 Credits)

This course teaches students how to use advanced compositing and scene finishing techniques to integrate live-action plates with computer-generated elements successfully. The knowledge gained will allow students to make informed decisions on what workflows, tools, and techniques are better suited to accomplish a visual effect composited shot to a high production standard.

AVE 470 PREPRODUCTION (3 Credits)

In this course, students are mentored in the process of planning and coordinating the creation of a professional portfolio. Students will work with their instructor to determine the direction of their portfolio based on the industry niche that they are targeting. This process includes identifying gaps in the portfolio and any refinements that need to be made to existing portfolio pieces. Students will gain awareness of what makes great portfolio content by reviewing existing industry portfolios.

AVE 480 PORTFOLIO CONTENT CREATION 1 (3 Credits)

Students will determine their professional portfolio focus and create early-stage assets. Students will develop a mentor network made up of industry professionals, faculty, alumni, and peer members who will guide their portfolio efforts. Working through a critique and review process, students begin to develop high-quality portfolio content. Additional career-related assets are developed with input from their Career Advisor.

AVE 485 PORTFOLIO CONTENT CREATION 2 (3 Credits)

Students will continue to develop their personal portfolios while focusing on maintaining project deadlines. Students will incorporate knowledge developed from Portfolio Content Creation 1 to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with art directors and within the critique process as they work to create photorealistic content. Students work with optimal speed and precision while maintaining a strong understanding of artistic appeal, time management, asset creation, and professional behavior. This will help prepare them for the methods, environments, and conditions experienced in a real-world production arena.

AVE 490 PORTFOLIO CONTENT CREATION 3 (3 Credits)

Students review the content that they have developed throughout their degree program and assemble it into a presentable package — a demo reel. Prior to the creation of the demo reel, instructors review the student's work to help the student determine the best material for showcasing their talents as computer animation artists.

CAN 101 OVERVIEW OF ANIMATION PRODUCTION (3 Credits)

This course familiarizes students with the production pipeline by providing assignments that cover each of the different focused disciplines in animation production. Students will develop a working knowledge of the animation industry and learn the interface for a 3D software package.

CAN 110 DIGITAL PAINTING 1 (3 Credits)

This course introduces students to digital painting on the computer. Students will learn to develop a basic working knowledge of 2D and 3D painting programs. Students will also become comfortable with the setting and tools within the software and learn about the importance of layering and non-destructive workflow.

CAN 115 SHADING AND LIGHTING 1 (3 Credits)

This course will introduce students to the fundamentals of cameras and lighting and how they behave in the 3D environment. Students will learn to use 3D cameras and lights to emulate real-world cinematography and will further develop their knowledge of the 3D software and interface. Topics will include simulating real-life lighting conditions, atmospheric lighting, and animating a camera.

CAN 120 SHADING AND LIGHTING 2 (3 Credits)

PREREQUISITE: CAN 115 SHADING AND LIGHTING 1

This course will build upon the knowledge gained in CAN 115 Shading and Lighting 1 by focusing on the surface appearance of 3D objects and how they react with light. Students will learn to manipulate surface properties using materials and textures within a 3D environment. Students will determine an art direction for how the objects will appear in their renders and integrate their artwork back into a production pipeline.

CAN 125 MODELING FUNDAMENTALS (3 Credits)

This course will teach students how to create and manipulate polygon surfaces for use in film and games. The class will focus on the design and creation of 3D models, proper edge flow of assets, an understanding of form and edge quality, an appreciation of the importance of scale and proportion, as well as a variety of creation tips and techniques used by industry professionals. Students will gain knowledge of how to integrate their models into a production pipeline.

CAN 210 ASSET PRODUCTION (3 Credits)

This course introduces students to painting directly on a 3D model. Students will learn how to use a 3D painting program to build upon the principles learned in Digital Painting I. Students will create maps from their painted 3D models that will be integrated into a production pipeline. The painted maps created will build on the information presented in Shading and Lighting 2.

CAN 220 REAL-TIME FUNDAMENTALS (3 Credits)

This course introduces students to game engines as well as character rigging and animating in a 3D game environment. Students will learn the 12 principles of animation and how they apply to a game character. Students will leave this course with a strong understanding of how to navigate in a game environment.

CAN 250 PORTFOLIO DEVELOPMENT (3 Credits)

This is an assessment course focused on gauging a student's comprehension of the computer animation pipeline. The course will be project-driven and will prepare students to meet production deadlines. Students will create portfolio assets focusing on one discipline and a presentation on how to integrate these assets into a production pipeline.

CAN 290 FUNDAMENTALS OF SCRIPTING (3 Credits)

This course introduces students to computer programming. Utilizing an industry-standard scripting language, students learn fundamental programming concepts while developing multimedia and interactive projects. Topics include fields, methods, branching, and message passing as well as creating and destroying objects.

CAN 330 CHARACTER RIGGING 2 (3 Credits)

PREREQUISITE: AVE 230 CHARACTER RIGGING 1

This course will build on the knowledge gained in AVE 230 Character Rigging 1 by teaching students to explore advanced rigging techniques. Learning these techniques will enforce the importance of good binding and weighting to deform models organically based on preproduction and accurate anatomical references. Students will create an advanced rig that will feature an advanced stretchy system and high-level, math-based connections. Students will integrate their rigs into a production pipeline.

CAN 335 ADVANCED MODELING (3 Credits)

PREREQUISITE: CAN 210 DIGITAL PAINTING 2

This course will demonstrate how to create high-fidelity character meshes, hard-surface models, and quality textures used in both games and film. Building upon knowledge gained in CAN 210 Digital Painting 2, students will focus on sculpting and proper surface flow for characters and environments that they can apply to their digital models to create clean UVs and asset textures.

CAN 340 CHARACTER VISUAL EFFECTS (3 Credits)

This course will teach the fundamentals of creating, styling, and animating dynamic systems for 3D characters. These systems will include posing and creating a dynamic hair system and cloth simulations on top of 3D character movements. Students will learn how to integrate these assets into a production pipeline.

CAN 350 SCRIPTING TOOLS AND GUI (3 Credits)

This course will teach the fundamentals of programming for 3D production. Students will learn logic functions, how to create character rig controls, automate production processes, and create graphical user interfaces.

CAN 360 CHARACTER DESIGN (3 Credits)

PREREQUISITE: CAN 335 ADVANCED MODELING

This course will demonstrate how to create an appealing character design that works for either film or games. Utilizing skills gained in CAN 335 Advanced Modeling, students will learn how to apply appealing design and create the appropriate character preproduction used in a character production pipeline. Students will learn how proportions, character silhouette, and form language are essential to visual storytelling in character design.

CAN 365 ACTING FOR ANIMATORS (3 Credits)

In this course, students will experiment with traditional acting. By analyzing gathered reference and their own filmed reference, students will be able to determine how to create strong poses, what timing is necessary for the actions in a scene, and how to ensure that the actions chosen fit the story that they are attempting to tell. This course will help students become more comfortable with their acting abilities and understand body mechanics on a higher level.

CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES (3 Credits)

PREREQUISITE: CAN 360 CHARACTER DESIGN

This course expands on pipeline techniques to complete a full character. Students will create a production-ready character model that adheres to the industry quality standards for a game engine or film. Students will accomplish this by building accurate and deformable topology and UVs. Topics include emulating clay sculpting into a 3D environment.

CAN 375 ANIMATION FOR GAMES 1 (3 Credits)

This course will teach the fundamentals of creating animation cycles for a game character and an environment prop. Students will create a set of animation cycles for characters using production-quality assets. The techniques used to create the cycle animations in the class will build on the information provided in Storyboarding and Storytelling, Animation and Rigging Fundamentals, Character Animation 1 and 2, and Acting for Animators.

CAN 376 ANIMATION FOR GAMES 2 (3 Credits)

In this course, students will learn to utilize their animation cycles from Animation for Games I and integrate their animations into a game engine. Students will experiment with mapping their animations to triggers and layers, so they see their characters move around in a real-time environment. The techniques used to create the cycle animations in the class will build on the information provided in Storyboarding and Storytelling, Animation and Rigging Fundamentals, Character Animation 1 and 2, Acting for Animators, and Animation for Games 1.

CAN 380 TEXTURING CHARACTERS FOR FILM AND GAMES (3 Credits)

PREREQUISITE: CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES

This course expands on character asset texturing and implementation techniques to complete a full character. Students will create production-ready characters that adhere to industry standards for a game engine or film. Characters must include appealing textures and materials and be ready for pipeline implementation.

CAN 400 ENVIRONMENT DESIGN (3 Credits)

This course will demonstrate how environments are designed for film or games. Students will learn how to design environments that flow cleanly with the story arc for both film and games. Students will create the appropriate environment for preproduction that can be used in production.

CAN 405 STORY-DRIVEN ANIMATION 1 (3 Credits)

PREREQUISITE: CAN 365 ACTING FOR ANIMATORS

In this course, students will use the knowledge gained from Acting for Animators and previous animation classes to interpret characters' story arcs from storyboards and apply the appropriate animation motions to a specific scene. They will take into account camera information such as framing and movement to adjust the scene's mood.

CAN 406 STORY-DRIVEN ANIMATION 2 (3 Credits)

PREREQUISITE: CAN 405 STORY-DRIVEN ANIMATION 1

In this course, the student will build upon the knowledge gained in CAN 405 Story-Driven Animation 1. Students will learn about working with iterations and animation shot requirements. Students will keep developing their skill set to create an appealing and emotionally driven production pipeline workflow.

CAN 410 ENVIRONMENT MODELING FOR PRODUCTION (3 Credits)

This course trains students on creating high-resolution modular meshes utilized for environment design defined in preproduction. Students will develop assets that can be assembled in a layout environment scene for production use.

CAN 425 ANIMATING FOR DIALOG (3 Credits)

This course will expand further on the topics covered in the Acting for Animators course. Students will then learn to transition facial structures to invoke emotions in animation based on a sound file that could be applied to a film or game environment.

CAN 440 LOOK DEVELOPMENT FOR ENVIRONMENTS (3 Credits)

This course trains students in the techniques involved in modern asset look development creation. Students will gain a more in-depth technical understanding of texture and shader creation. The course focuses on materials that adhere to industry standards, both visually and technically.

CAN 445 CROWD ANIMATION (3 Credits)

This course will teach the fundamentals of animating background characters, ranging from characters drinking coffee to large-scale battle scenes. Students will create crowd simulation, AI, and behavioral animation based on preproduction.

CAN 480 PORTFOLIO PREPARATION (3 Credits)

This course develops students' ability to plan, coordinate, and study assets and to use traditional methods to demonstrate their acquired knowledge as 3D artists. Working from photographs and video references, students explore and develop characters, environments, vehicles, rigs, and animation ideas. Successful completion of this course arms students with the knowledge of how to use good references and artistic studies to create production blueprints.

CAN 481 PORTFOLIO CONTENT CREATION 1 (3 Credits)

This course is designed to allow students to review and continue advancing their overall knowledge of computer animation workflow, timelines, professional behavior, and mindset. This course prepares students to experience a four-week production deadline and introduces them to the challenges of working under production constraints. All assets are managed and critiqued by an art director to help guide projects toward photorealistic expectations under defined deadlines.

CAN 482 PORTFOLIO CONTENT CREATION 2 (3 Credits)

In this course, students continue to develop and complete assets on a deadline. Students will incorporate knowledge developed from prior courses to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with the art directors and within the critique process as they work to create photorealistic content. Students work at optimal speed and precision while maintaining a keen understanding of artistic appeal, time management, asset creation, and professional behavior — skills that will prepare them for the methods, environments, and conditions experienced in the production arena.

CAN 483 PORTFOLIO CONTENT CREATION 3 (3 Credits)

This course provides students with the time to develop a demo reel, which is commonly expected during interviews. During this time, students take the content developed throughout their degree program and assemble it into a presentable package. Before the creation of the demo reel, instructors review the student's work to help the student determine the best material for showcasing their talents as computer animation artists.

CAN 490 PROFESSIONAL BRANDING (3 Credits)

This course will help students cultivate their portfolios, business cards, resumes, and their social media presence. The course is designed to prepare students for their careers and how to present themselves professionally. Students will also be familiarized with freelance contracts and non-disclosure agreements.

CGA 360 VISUAL EFFECTS FOR GAMES 1 (3 Credits)

PREREQUISITE: AVE 310 VISUAL EFFECTS 2

This course will introduce students to the foundations and creation of real-time visual effects for games. Students will build on the knowledge gained from their prior visual effects courses to develop, design, and create real-time particle and material-based effects for enhancing a game level or character's actions. The effects will combine both static and animated 2D/3D elements.

CGA 370 VISUAL EFFECTS FOR GAMES 2 (3 Credits)

PREREQUISITE: CGA 360 VISUAL EFFECTS FOR GAMES 1

In this course, students will learn to utilize the knowledge gained from CGA 360 Visual Effects for Games 1 to learn real-time compositing techniques for film in a game environment. Students will map their VFX shots and plan out their animations, triggers, camera, and real-time effects, while also learning about real-time shaders and how to light shots in a real-time environment.

CGA 380 VISUAL EFFECTS FOR FILM 1 (3 Credits)

This course will teach the process of combining computer-generated imagery with live-action plates. Students will use the provided projects to explore techniques in observation, matte creation, tracking, color correction, and image integration. By learning the fundamentals of the art and science behind digital compositing, students will develop the ability to evaluate and understand the components that make for a compelling and integrated photorealistic image.

CGA 400 VISUAL EFFECTS FOR FILM 2 (3 Credits)

PREREQUISITE: CGA 380 VISUAL EFFECTS FOR FILM 1

In this course, students will build on concepts from previous visual effects and compositing classes to enhance the visual storytelling of a film shot. Students will work with a visual effects pipeline and complete a VFX shot that requires the integration of multiple 2D and 3D assets. Assets such as 3D models, animations, particle effects, and live-action elements will aid them in producing a photorealistic result.

DFM 100 INDEPENDENT FILMMAKING (3 Credits)

This course is designed to strengthen communication skills essential to all filmmakers with an emphasis on connecting students to the filmmaking community around them. Making connections with actors, potential crew members, and the local film commission are all important steps needed to help students reach their greatest potential as a filmmaker. Students will gain a thorough understanding of the filmmaking process by learning about the five stages of production and the key players in the filmmaking process.

DFM 115 INTRODUCTION TO FILMMAKING (3 Credits)

This course provides an introduction to storytelling, cinematography, editing, and a look back at some of the early films that helped shape the movie industry. Students will make an edit, craft a shot, and write a logline while gaining a deeper understanding of the creative work that lies ahead in the program.

DFM 120 DIGITAL PRODUCTION DESIGN (4 Credits)

This course introduces students to the use of software as a film production tool. Students learn Adobe Photoshop tools and techniques and how they can be applied to different areas of film production, from the planning and pre-visualization stage through distribution. Students demonstrate their ability to utilize Adobe Photoshop to create their own digital images for use in the production design and marketing of a film.

DFM 170 INTRODUCTION TO CINEMATOGRAPHY (3 Credits)

This course is an introduction to the art and craft of designing powerful cinematic imagery for effective digital storytelling. An emphasis is placed on basic camera operations, including proper white balance, focus, and setting the exposure by adjusting the camera's ISO, aperture, and shutter speed. Additionally, students will learn to recognize and employ the fundamentals of composition, framing, and depth of field to manipulate the imagery within a shot.

DFM 190 PRODUCING (3 Credits)

PREREQUISITE: DFM 320 SCREENWRITING II

This is the second course in a series of courses in which students will develop and produce an original short narrative film. Producing provides a guided experience through the preproduction process of a short film from the perspective of the producer. In this course, students will analyze a script to determine the elements needed to plan, schedule, and budget a digital film production. Students will be introduced to industry-standard practices and software used during preproduction.

DFM 200 CINEMATOGRAPHY AND LIGHTING I (3 Credits)

PREREQUISITE: DFM 170 INTRODUCTION TO CINEMATOGRAPHY

This course is an introduction to basic lighting for digital film and video production, which incorporates fundamental cinematography techniques. Students will be introduced to industry standards and best practices, beginning with the key components of a common lighting package. Additionally, this course covers set safety, Three-Point Lighting, an intermediate camera build, and the primary responsibilities of members within the camera department.

DFM 201 COLOR CORRECTION AND GRADING (3 Credits)

In this course, students will learn proper workflow for digitally color correcting and grading footage using Adobe Premiere and the DaVinci Resolve color system. In addition, this course covers color theory and color-matching shots. Upon completion of the course, students will be able to digitally color grade a film for aesthetic effect and understand how camera settings affect color grading.

DFM 202 CINEMATOGRAPHY AND LIGHTING II (3 Credits)

PREREQUISITE: DFM 200 CINEMATOGRAPHY AND LIGHTING I

This course is an intermediate look at lighting design and cinematography for digital film and video production. Students will build advanced lighting setups for interior and exterior shooting, as well as learn the fundamentals of cinematic composition and camera movements. Students will explore lighting for different genres and navigate color temperature settings to achieve the desired look with proper values. This course demonstrates interview composition and lighting setups, and students will learn more advanced builds for the TechKit camera.

DFM 220 DIGITAL AUDIO PRODUCTION I (3 Credits)

In this course, students will learn to set up and operate audio equipment for use in digital film and video production. Emphasis is placed on how equipment setup and recording settings produce quality production audio for both dialogue and ambient sound. Students will use their equipment to execute an audio recording workflow from setup to ingesting.

DFM 223 SCREENWRITING I (4 Credits)

PREREQUISITE: DFM 115 INTRODUCTION TO FILMMAKING

This course provides students with the fundamentals of storytelling, including an understanding of structure, spine, character, theme, scene development, imagery, and voice. Through the examination of selected works and individual practice, students learn strategies for creating an engaging narrative.

DFM 230 ACTING FOR FILMMAKERS (3 Credits)

This course will develop the filmmaker's knowledge and understanding of actors through direct acting experience. Students learn the language and tools of the craft through sensory exercises, improvisation, text analysis, and scene study. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

DFM 240 DIRECTING I (3 Credits)

In this course, students will be introduced to the role of the director in guiding the story from script through the completion of postproduction. Students will study directing techniques to prepare, direct, and edit a complete scene. In addition, students will learn techniques for working with cast and crew on set.

DFM 260 EDITING I (3 Credits)

In this course, students are introduced to the editing process and the key responsibilities of the editor. Students get hands-on experience in Adobe Premiere Pro, utilizing its tools to edit video and audio with an emphasis on how and why the editor makes cuts. Students will also learn the basics of sound design, where to find sound effects and music, how and why to adjust export settings, and how to create text in Adobe Premiere Pro.

DFM 270 VISUAL EFFECTS (4 Credits)

In this course, students will learn how to integrate Adobe After Effects into their workflow to enhance their film projects. Knowing what Adobe After Effects can do in postproduction will allow students to better plan during shooting, expanding the possibilities of how and what they shoot. Assignments include green screen work, compositing, visual effects, and titling.

DFM 301 FILM MARKETING AND DISTRIBUTION (3 Credits)

PREREQUISITE: DFM 315 DIGITAL AUDIO PRODUCTION II

In this course, students will learn the details of the distribution stage of filmmaking and what a filmmaker needs to do after the final film edit is complete. Students will use their completed film from DFM 315 Digital Audio Production II. Topics include how to get a film distributed to an audience using marketing avenues such as social media, film festivals, and public screenings. Students will learn the process of marketing a film using either a distribution company or self-distribution.

DFM 305 LOCATION SCOUTING (4 Credits)

In this course, students learn the artistic, logistical, practical, and legal considerations for selecting locations for production. The focus of the course is on aligning script and production requirements with the process of location scouting and production design decisions. This course challenges students to examine a location's options and potential for picture, sound, and performance.

DFM 307 DIRECTING II (3 Credits)

PREREQUISITE: DFM 190 PRODUCING

This is the third course in a series of courses in which students will develop and produce an original short narrative film. Students will gain a deeper understanding of story and craft from the artistic, technical, and managerial perspectives. Students translate a script into a short narrative project with the goal of creating a film that embraces the principles of visual and aural storytelling. Students focus on controlling the building blocks of a film — including story, point of view, time, space, performance, location, mood, movement, sound, rhythm, and pace — throughout preproduction and production.

DFM 315 DIGITAL AUDIO PRODUCTION II (3 Credits)

PREREQUISITE: DFM 380 EDITING II

This is the fifth course in a series of courses in which students will develop and produce an original short narrative film. This course helps prepare students for the audio postproduction process of their upcoming Documentary and Capstone filmmaking courses. In previous courses, students will have developed and produced an original short narrative film which will serve as a template for setting up a film's audio postproduction session. In this course, students will complete the processes of dialogue editing, developing a sound design, creating the backgrounds, and placing the music to match the emotional intent of a film. By the end of the course, students will deliver a final sound mix in preparation for uploading to professional websites.

DFM 320 SCREENWRITING II (4 Credits)

Screenwriting II is the first course in a series of courses in which students develop and produce an original, short narrative film. This course explores the art of creating producible stories with believable dialogue, appealing characters, and dramatic purpose. Students define the steps of the screenwriting process and apply these steps in the development of a screenplay.

DFM 380 EDITING II (3 Credits)

PREREQUISITE: DFM 307 DIRECTING II

This is the fourth course in a series of courses in which students will develop and produce an original short narrative film. This course covers narrative development and refinement techniques for editors. Students learn about the control of picture, sound, and performance, and how to develop the content, mood, and pacing of a narrative story. As editors, students work with the story arc, editing beats, structure, and visual-sound continuity. Students also explore and apply organizational and workflow skills to asset management, sequence nesting, compositing, file or project import/export, and other aspects of timeline and project management. Successful completion of the Editing II course prepares students for cutting a story-driven editing project.

DFM 420 DOCUMENTARY PRODUCTION (4 Credits)

This course examines various techniques necessary to direct and produce documentary films. The course topics include directing, producing, preproduction, history, writing, genres, and interviews for documentary films, while students also delve into ethical and research practices for the production of their own nonfiction stories.

DFM 421 DOCUMENTARY POSTPRODUCTION (3 Credits)

PREREQUISITE: DFM 420 DOCUMENTARY PRODUCTION

In this course, students learn editing techniques used in documentary filmmaking as they edit and complete a short nonfiction film. Students learn both aesthetic and practical approaches to editing their film, along with basic engineering and media management for long-form projects. The documentary project incorporates sound design and titling into the finished edit.

DFM 440 CAPSTONE FILM DEVELOPMENT (3 Credits)

In this course, students brainstorm and research ideas for their Capstone Project. Students will complete the development process for a digital film project that is feasible — considering logistical aspects, resources, and scope. They will compose a script or treatment, depending on the type of project, to be produced in the other Capstone Project courses.

DFM 450 CAPSTONE FILM PREPRODUCTION I (3 Credits)

PREREQUISITE: DFM 440 CAPSTONE FILM DEVELOPMENT

Students will enter this course with a completed script (for narrative projects) or treatment (for documentary projects) for their Capstone Project. In this course, students will get a scope of the remaining stages of filmmaking after Development and begin the Preproduction process for their Capstone Project. Students will complete several preproduction documents, depending on the needs of their project, that will facilitate planning for production.

DFM 475 CAPSTONE FILM PREPRODUCTION II (3 Credits)

PREREQUISITE: DFM 450 CAPSTONE FILM PREPRODUCTION I

In this course, students continue working on preproduction documents and planning for their Capstone Project. Students will complete several preproduction documents, depending on the needs of their project, that will facilitate planning for production. Focus will be on anticipating the needs and possible challenges of the production, postproduction, and distribution stages, and addressing them with proper planning. Successful completion of this course will result in finalizing the preproduction stage for the Capstone Project so that students are ready to begin production in the next course.

DFM 480 CAPSTONE FILM PRODUCTION (3 Credits)

PREREQUISITE: DFM 475 CAPSTONE FILM PREPRODUCTION II

In this course, students continue working on their Capstone project, completing principal photography for their short digital film. Students will ensure that their entire film is “in the can” and each scene has adequate coverage by analyzing raw footage (dailies), screening footage for others, and planning to shoot “pick-up” shots, if necessary. By the end of the course, students will have completed the production stage and started the postproduction stage by ingesting and organizing dailies.

DFM 485 CAPSTONE FILM POSTPRODUCTION (3 Credits)

PREREQUISITE: DFM 480 CAPSTONE FILM PRODUCTION

In this course, students demonstrate their knowledge of the postproduction stage of filmmaking by completing the process for their Capstone Project. Students will begin by completing a First Cut, and base subsequent cuts on instructor and peer feedback to enhance elements such as story, rhythm/pacing, and sound. Students will design a “look” and produce graphics for their film to finish the postproduction stage. Upon successful completion of the course, students will have a Final Cut of their Capstone Project ready for distribution.

DFM 490 PORTFOLIO DEVELOPMENT (3 Credits)

PREREQUISITE: DFM 485 CAPSTONE FILM POSTPRODUCTION

In this final course of the Digital Filmmaking program, students will prepare to enter the industry as working professionals. Students will complete a professional portfolio, including a resume and demo reel to highlight their skills and accomplishments as a student filmmaker. Students will get hands-on experience navigating the job search and application process by networking, writing cover letters, applying for real jobs, and conducting mock interviews.

EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS (3 Credits)

This course explores the evolving infrastructures within the industry's various sectors. Students will examine the innovative business methods that reinforce the importance of monetizing the emotional connections fostered within these creative industries, as well as the industry's current business trends. Students will also identify the variety of careers available for business professionals in these industries and their respective skill sets, with an eye toward developing the abilities that relate to their chosen fields.

EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT (3 Credits)

Management is the art and science of helping individuals achieve common goals together. In this course, students learn the basic functions and responsibilities of managers that lead to a successful organization. Students learn how managers set goals, then make decisions and implement actions to achieve the goals. Skills learned include planning, problem-solving, managing communications, leading teams, and managing performance as they relate to the management of entertainment and media companies. Students explore the management of people, processes, and resources to achieve goals, minimize risk, and foster success in the workplace.

EBS 120 ENTERTAINMENT MARKETING (3 Credits)

This course explores general marketing concepts as they relate to the nuances of the entertainment business field. Students construct strategic plans in the selection and development of media products and are introduced to various promotional methods and avenues. In addition, this course strengthens students' understanding of analytical tools and strategic analysis of the entertainment business, which is knowledge that can facilitate the success of their creative work. Consumer behavior and the effect it has on the success of entertainment products are also examined.

EBS 125 ENTERTAINMENT ADVERTISING (3 Credits)

This course is designed to give students an overview of the entertainment advertising business along with hands-on experience creating professional-type deliverables. Focus is provided for key aspects of the industry, including Media, Creative, Business, and Launch. Students will gain an understanding of the entertainment advertising landscape and various roles open to them for entry.

EBS 141 DATA ANALYSIS AND REPORTING (3 Credits)

This course will improve students' understanding of data analytics and quantitative decision-making as it relates to the entertainment industry. Students will gain crucial skills in modeling and analyzing data, as well as communicating analysis results in an effective manner. Students will examine trends in data, learn how to leverage that data to make effective decisions, and convey various business messages. In addition, students will build their understanding and use of quantitative tools such as Microsoft Excel.

EBS 160 ENTERTAINMENT BUSINESS FINANCE (3 Credits)

This course provides students with the skills needed to make financial decisions in a business environment. Students examine the process of financial analysis, financing operations and growth, and the concept of risk versus return. In addition, fundamental financial topics are covered, such as the time value of money, capital budgeting, business valuation, risk management, and personal finance.

EBS 200 DIGITAL MEDIA DISTRIBUTION (3 Credits)

This course teaches students how to analyze digital media distribution channels to determine how to market and deploy their products or services over a multitude of platforms. Students will examine a variety of digital media platforms, assess which distribution channels can best help them to accomplish their marketing goals, and then integrate their product/service into those channels, making alterations as needed. The course takes students through the following digital media distribution channels: internet, mobile devices, video games, video blogging, streaming platforms, email, social media, and podcasting.

EBS 220 GLOBAL BUSINESS (3 Credits)

This course addresses the complexity and the diversity of business practices in the international business marketplace. A variety of related topics are addressed, including consumer differences across key international markets; international marketing strategies; economic policies; political and cultural environments and their effect on international business; the impact of geography on business transactions and distribution; and laws, treaties, and international labor issues that affect international business.

EBS 230 ART OF THE PITCH (3 Credits)

Learning to communicate clearly and persuasively is critical for success in the entertainment industry. This course explores the most effective methods to present a story or concept to a target audience. Students will learn how to encapsulate their ideas into saleable concepts and engage with stakeholders to bring ideas to fruition. Through a series of hands-on techniques, exercises, and assignments, students will learn to communicate with confidence, both verbally and non-verbally, and to overcome common communication pitfalls.

EBS 240 ENTERTAINMENT MARKET RESEARCH (3 Credits)

This course examines how companies in the entertainment industry use key measurements and data sources to make business decisions. Students assess how audience data is used for content development and media buying. Students also learn how companies collect, analyze, summarize, and interpret real-world data related to media.

EBS 265 CREATIVE PRODUCING AND DEVELOPMENT (3 Credits)

This course introduces students to the challenges of creative producing from the inception and creation of a television series pitch. Students will understand how to identify stories that make viable products, practice pitching strategies, understand talent attachments, and gain an understanding of the studio system, distribution, and marketing tactics.

EBS 270 PROFESSIONAL SELLING (3 Credits)

The Professional Selling course teaches students the importance of business development and client relationship management, which are critical to the success of both large and small companies at all stages of the business lifecycle. Students learn best practices in the professional sales process and develop methods to overcome common hurdles in meeting sales objectives. Course topics include building the customer relationship, distinguishing types of sales, the relationship and differences between sales and marketing, and steps in the sales process from prospecting to closing. Students also learn how to deliver an effective sales presentation and explore the multitude of related career opportunities within the industry.

EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS (3 Credits)

In the Entertainment Communications and Public Relations Course, students will explore how to create, manage, and evaluate public relations and media communications campaigns. The course will demonstrate how the effective use of media can strengthen a public relations strategy. Students will work with relevant case histories and deal with contemporary topics using media in public relations.

EBS 290 BRAND DEVELOPMENT (3 Credits)

This course covers the two main aspects of building a strong presence in the business and consumer market: storytelling and brand development. In this course, students learn how to implement brand development strategies that help companies become icons within their industry. Students also learn how to use storytelling principles to strengthen a business and deliver a superior customer experience.

EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING (3 Credits)

This course examines the accounting cycle, accounting terminology, the collection of accounting data, the recording of data into the accounting system, and the preparation and interpretation of basic financial statements. This course will focus on introductory accounting as it relates to the entertainment business world.

EBS 303 ENTERTAINMENT BUSINESS ETHICS (3 Credits)

This course affords an examination of the complex, real-world ethical problems associated with the management of a business. Through the study of historical and current case studies, students will debate the responsibilities of managers; broaden their awareness of personal, professional, and business ethics; and address the social responsibility of the entertainment industry.

EBS 304 HUMAN RESOURCES MANAGEMENT (3 Credits)

The Human Resources Management Course teaches students the strategic role of human resource management. The objective is to apply knowledge of human behavior, labor relations, and current laws and regulations to a working environment. Topics include employment laws and regulations, diversity in a global economy, total rewards management, and training and development for organizational success.

EBS 312 BUSINESS OF PLAY (3 Credits)

Throughout this course, students will gain knowledge of the multiple revenue streams generated by popular recreational activities such as e-sports, experience-based entertainment, travel, spectator sports, and more. Students will utilize their prior knowledge of marketing, management, and business structure to formulate a working model applied to recreational business sectors. Students will work to build a business model that identifies the revenue stream potential, departmental needs to service the business, and employment opportunities within those departments.

EBS 330 INTERACTIVE MEDIA STRATEGIES (3 Credits)

Interactive media has become a means to allow consumers to participate directly with entertainment products and services. In this course, students will develop strategies to incorporate interactive media elements into entertainment ventures. Topics include the use of websites, mobile apps, and other interactive technologies in the promotion and monetization of entertainment content.

EBS 410 ENTERTAINMENT BUSINESS LAW (3 Credits)

In this course, students learn about legal requirements and business practices, including entity formation, insurance, taxes, intellectual property, real estate, employment, and contracts. They learn about the important roles of agents, managers, and attorneys, as well as best practices when hiring an attorney. Students learn the regulations that control how a business operates in cyberspace. Concepts are explored through legal case studies and applied business examples.

EBS 411 INTELLECTUAL PROPERTY (3 Credits)

The Intellectual Property course provides an examination of trade secrets, trademarks, patents, and copyrights in connection with methods of protecting creative works. Students explore the acquisition, licensing, sale, and transfer of rights as they relate to music, digital media, animation, interactive entertainment, film, and show production. Rights and issues related to independent contractors and work-for-hire employees are also addressed.

EBS 412 TELEVISION AND DIGITAL NETWORK MANAGEMENT (3 Credits)

In the Television and Digital Network Management course, students learn production management and producing guidelines for marketing and distributing content across broadcast television and emerging digital network platforms. Students explore the range of skills required to ensure effective content development, acquisition and programming strategies and explore emerging career opportunities in this field.

EBS 416 STRATEGIC PLANNING (3 Credits)

In this course, students examine how entertainment and media businesses achieve and sustain competitive advantage. The course integrates content from foundational courses such as Entertainment Business Management, Human Resources Management, Entertainment Marketing, and Entertainment Business Finance with the development of analytical and business communication skills. Students demonstrate their capacity to develop and present strategic plans for actual or simulated entertainment business scenarios.

EBS 420 VENTURE CAPITAL AND FINANCE (3 Credits)

The Venture Capital and Finance course provides students with the essential knowledge needed to start and finance an entertainment business. The course covers core business concepts, such as obtaining business licenses and insurance, securing business assets, hiring employees, and the use of non-disclosure agreements. Students examine financing, capital, and operating budgets, and explore principles of return and risk.

EBS 425 CREATIVE ENTREPRENEURSHIP (3 Credits)

In this course, students explore how to create and manage a new venture in a way that fosters growth, innovation, and success. Students learn entrepreneurial styles, best practices, common barriers, and recent trends as they gain the knowledge needed to ideate and manage a venture related to the arts, entertainment, or media.

EBS 440 ARTIST MANAGEMENT (3 Credits)

The Artist Management course explores the role and responsibilities of the manager of artists, bands, and performers. Artist managers play a significant role in the entertainment and music business community and in the career of the artist. Topics include the artist-manager relationship, launching an artist's career, management contracts, the artist as a brand, and managing an artist's career path.

EBS 441 EVENT MANAGEMENT (3 Credits)

In the Event Management course, students learn the fundamentals and skills needed to successfully manage a professional event. These include identifying the event goals and target audience, creating an event concept that reflects the company and product brand, and developing a project management plan that ensures that schedule and budget goals are achieved while safety and legal risks are minimized. Various project management tools for successful event planning and management are utilized.

EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY (3 Credits)

This course addresses emerging technologies and their impacts on business management within the entertainment industry. The class addresses emerging technologies and their impacts on business management within the entertainment industry. Students explore the proliferation of new technologies and how they are utilized to achieve business goals. Students also learn how to leverage new technologies to reach customers, manage customer relationships, increase revenue and profitability, and optimize their business practices. They learn how to evaluate competing technologies to achieve business goals, and they explore resources that will help them stay current with emerging technologies that can change the industry.

EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT (3 Credits)

This course examines the role of marketing in the 21st century. Students explore digital marketing and social media management. Topics include the most prevalent current platforms and channels, their purposes, and their effectiveness in relation to the entertainment industry. Comparisons to traditional marketing tactics and examples of current marketing mixes are addressed. In addition, this course builds students' understanding of search engine optimization and social media marketing tools.

EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING (3 Credits)

In this course, students learn the importance of contracts and best practices in contract-writing strategies as they examine the strengths and weaknesses of real-world contracts and create their own contracts and deal memos. They learn the requirements of licensing and how to recognize potential licensing opportunities. Students learn negotiating skills and tactics specific to the entertainment, music, and media industries.

EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT (3 Credits)

This course presents students with complex, real-world business scenarios related to the entertainment industry. Students analyze the scenarios, assess potential action steps, and develop strategic plans to address the scenarios. Through this process, students evaluate the management, marketing, financial, legal, and ethical decisions that affect real-world business decisions. Students also assess external entrepreneurial opportunities that these scenarios could generate.

EMS 199 OR 399 SPECIAL TOPICS IN ENTERTAINMENT AND MEDIA STUDIES (1–5 Credits)

This course allows a special topic of study for individual students who wish to gain particular or additional knowledge in a topic in entertainment and media studies. The course will consist of a research or media production project relevant to the curriculum in a student's program of enrollment. This course may be taken in place of a required core course with the approval of the Program Director.

FMP 100 FILM HISTORY (3 Credits)

This course explores motion pictures as an art form, as a business, and as a representation of society. Students examine how film has become a dominant force in American culture through the study of subjects like the birth of film, the golden age of silent film, World War II, non-Hollywood films, the New Cinema of the 1960s era, and the Hollywood Renaissance.

FMP 120 INTRODUCTION TO FILM PRODUCTION (3 Credits)

This course is designed to provide the student with the opportunity to experiment and explore their aesthetic and professional goals as they begin to shoot quickly and expressively right from the very first day. Students will collaborate on a series of short film projects that will explore everything from basic story structure, lighting techniques, screenplay analysis, and director's preparation.

FMP 125 SCREENWRITING I (1 Credit)

This course covers the foundations of the art and craft of screenwriting, including proper screenplay formatting, story structure, character development, dialogue, descriptive prose, visual exposition, narrative strategies, and thematic exploration. Primary emphasis will be placed on the short format through the examination of skills and concepts applicable to short films, commercial advertising, and various forms of web-based content.

FMP 130 DIGITAL EDITING I (3 Credits)

In this course, students learn the language and theory of editing and then put those theories into practice using digital editing software. This hands-on process introduces essential skills and good editing habits along with understanding and appreciation of the role of editing in the storytelling process.

FMP 136 SCREENWRITING II (1 Credit)

This course builds upon the foundational premises established in Screenwriting I, with attention to all forms and formats, including feature-length screenplays. By exploring the central principles underlying formatting, idea generation, story structure, character development, dialogue, exposition, and thematic exploration, this course will help the student understand the basics of story structure.

FMP 140 CINEMATOGRAPHY I (3 Credits)

This course is designed to familiarize students with the various cameras they will be using throughout the degree program. Through analysis and discussion, students will learn how to support the mood of the story with lighting choices and will experiment with expressive lighting styles. The emphasis will be directly related to the basics of interior and interior night lighting.

FMP 150 PRODUCTION DESIGN I (3 Credits)

This course introduces the principles of Production Design and how to tell a story using the physical aspects of filmmaking, such as set design, location, color, shape, and costumes. Students are introduced to the various crew positions inside the art department as well as software programs used in production design.

FMP 160 DIRECTING I (3 Credits)

This course utilizes a collaborative learning environment to introduce fundamental directing techniques that will prepare students for future project-oriented classes. Students will learn techniques for directing, acting, casting, and composition and will work in every area of directing — from preproduction to critical evaluation.

FMP 170 PRODUCTION I (3 Credits)

Students stage and shoot complex dramatic exercises under the guidance of the instructor that focus on visual storytelling. They design shots to heighten the emotion of a sequence and then shoot the sequence on digital video in a supervised environment. The relationship between text and subtext is explored in depth through classroom sessions, screenings, and critiques.

FMP 230 DIGITAL EDITING II (3 Credits)

Students will continue to develop their editing skills utilizing actual dailies from film and TV projects to learn how to understand the dynamics of the scripted scene and how editing must tell the story. Through screening and analysis of various content, students will continue to explore the editing process and how editors collaborate with the creative team.

FMP 240 CINEMATOGRAPHY II (3 Credits)

This course will deepen students' understanding of how to master control over image production in digital formats. Variables in lighting, exposure, camera positions, and blocking the action of a scene with a director are covered. In addition to being trained to operate advanced camera equipment, students study basic color theory. Special attention is given to the emotional attributes that can be assigned to an image. The course focuses on exterior day and exterior night lighting and explores camera movement to tell the story and capture character.

FMP 246 SOUND PRODUCTION AND DESIGN I (3 Credits)

The Sound Production and Design I course provides a practical introduction to creating, recording, and editing sound for film, television, and other media. Students will learn the proper protocol and practices of sound recording and experiment with different sound recording techniques and types of equipment, getting hands-on practice both in and out of the classroom. Subjects include dialogue, music, sound effects, Foley recording, and background ambiances.

FMP 260 DIRECTING II (3 Credits)

This course engages students in practical directing exercises and is aimed at building a deeper understanding of the craft from a technical and artistic perspective. Students will learn how to effectively communicate with actors and crew. Each student will learn and design the essential components of visual storyboards and an effective master shot. Each exercise will support the goal of deepening and enhancing their visual storytelling skills.

FMP 270 PRODUCTION II (3 Credits)

Students produce short films by serving in many of the positions involved in a professional film production. Subjects covered include set decorating, prop rentals, directing prep, working with talent, cinematography, lighting choices, lens selections, production organization, and hierarchy, with a focus on safety, collaboration, and the role of the crafts in storytelling.

FMP 280 PRODUCTION MANAGEMENT (3 Credits)

An exploration of the world of line producing, production management, and the infrastructure of various forms of production. Students will learn how to break down a script, the scheduling process, budgeting, casting, crewing, location scouting, and a wide range of concepts pertaining to planning and executing a successful production. Students will take the practical knowledge they gain in this class and apply it to their Production II projects so that they can see how production management has real-world implications.

FMP 290 POSTPRODUCTION (3 Credits)

In this course, students examine the standard definition non-linear postproduction process using industry-standard digital video editing workstations. Students learn timing and transitions to enhance the storytelling process while working with using various forms of content. Each student will support the post sound and mixing process from a locked picture cut.

FMP 300 LINE PRODUCING (3 Credits)

In this course, students will practice the basic functions of a line producer and production accountant. The course will provide a step-by-step overview of the physical production process from pre-production to post-production and all aspects of line producing throughout the process. Students will learn how to create a budget for a feature-length project, create a schedule, hire a crew, find locations, examine the details of employment contracts, track expenditures, and more.

FMP 306 SOUND PRODUCTION AND DESIGN II (3 Credits)

This course explores the powerful role played by sound in telling a story. Students collaborate on a radio drama/podcast in a way that will allow sound to make an equal contribution to the emotional aspects of the story, rather than simply narrating the picture. Students will receive advanced training on Pro Tools and how to edit sound and visuals together so that the two work in tandem.

FMP 307 PRODUCTION DESIGN II (3 Credits)

This course teaches the methods of designing toward the implementation of a script. Students will receive instruction on drafting, including elevations and illustrations from plans and research, scenic painting, set dressing, prop construction, costumes, model building, and designing for set and location.

FMP 317 DIRECTING III (3 Credits)

This course addresses the exploration of choices — such as why a director selects material and what causes them to make their decisions during pre-production, production, and postproduction. The course investigates the philosophy behind the choice of content as it relates to possible mediums. This course also focuses on analyzing influential and prolific directors and how their work relates to current trends, themes, and styles, as well as to their own work.

FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I (3 Credits)

The Documentaries and Reality Production I and II courses are taken back-to-back to provide students the opportunity to delve into the rapidly growing world of documentary and reality show production. Course topics include directing, producing, preproduction, history, writing, genres, and interviews for documentary and reality productions. Students also delve into the philosophy of ethics and research as it pertains to the preproduction and production of non-fiction storytelling.

FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II (3 Credits)

The Documentaries and Reality Production I and II courses are taken back-to-back to provide students the opportunity to delve into the rapidly growing world of documentary and reality show production. Course topics include directing, producing, preproduction, history, writing, genres, and interviews for documentary and reality productions. Students also delve into the philosophy of ethics and research as it pertains to the preproduction and production of non-fiction storytelling.

FMP 335 ADVANCED GRIP AND ELECTRIC (3 Credits)

This course is a comprehensive examination of the traditional and emerging tools utilized by the Grip and Electric departments. Students will study and practice the use of a variety of advanced grip and electric equipment, including large overhead frames, rigging equipment, stands, booms, jibs, and electrical meters.

FMP 340 ADVANCED CINEMATOGRAPHY I (3 Credits)

This course develops an advanced understanding of digital camera sensors and the exposure and lighting techniques necessary for a cinematographer to achieve a desired look. Students will learn to test different sensors and study various techniques for analyzing exposure using incident and reflective light meters, waveform monitors, and false color. Students will also be introduced to the biology of seeing and gain an understanding of how exposure, color, brightness, contrast, composition, and certain camera movement can affect the perception of a shot and the emotions of the audience. Additional emphasis will be placed on the importance of pre-production and production logistics, using tools like Shot Designer.

FMP 350 SCRIPT ANALYSIS AND COVERAGE (3 Credits)

In this course, students will learn basic Hollywood three-act structure. Students will practice breaking down scripts to their basic beats and use the terminology typically used in Hollywood feature writing and analysis. Students will also read multiple feature scripts in various phases of development and write coverage on those scripts.

FMP 352 DIGITAL WORKFLOW (3 Credits)

With multiple platforms for content distribution, workflow is an essential component starting in preproduction. This course integrates the process from conception to final distribution. From set to screen. The course gives students the knowledge of Avid functionality required to work as an Assistant Editor and explores their relationship to the Digital Imaging Technician, Director of Photography, and assistant camera operator. In addition to Avid expertise, this course will explore workflow protocol and final conform.

FMP 355 WRITING THE TV PILOT: OUTLINE AND DRAFT (3 Credits)

This course focuses on the world of episodic television writing, from pitching an idea to developing story and character, with emphasis on the "Pilot." Students will be given a structured framework for the completion of industry-standard "steps of development" that consist of writing the: Story Area, Outline, Drafts, Revisions, and Final Polish. Students review skills they have learned previously, including idea generation, writing an outline, determining structure and plot points, and writing with a firm deadline. This course will prepare students for the collaboration and revision process required of screenwriters.

FMP 370 ART OF CREATIVE PRODUCING (3 Credits)

This course exposes students to the challenges of producing from the inception and sale of a project through pre-production, production, and post-production to ultimate distribution. Students learn typical producer functions, such as when to use publicity, how to deal with creative egos, how to fix marketing missteps, and more.

FMP 380 ACTING FOR FILMMAKERS (3 Credits)

This course will develop the filmmaker's knowledge and understanding of actors through direct acting experience. Students learn the language and tools of the craft through sensory exercises, improvisation, text analysis, and scene study. Students are prepared to not only communicate and collaborate with their actors but to actualize the best emotional outcome of a scene.

FMP 425 COLOR GRADING AND CORRECTION (3 Credits)

In this hands-on course, students learn the art of color grading from an aesthetic and technical perspective. Principles of color theory, and the tools available to achieve them, are explored through lectures and interactive exercises using the DaVinci Resolve color system. Upon completion of the course, students will have the essential knowledge to properly color-correct their own content and experiment to find their visual aesthetic.

FMP 437 ADVANCED CINEMATOGRAPHY II (3 Credits)

This course develops an understanding of high-end digital cameras, using full-frame sensors, that provide a greater field of view and allow cinematographers to shoot in resolutions higher than 4K. During workshops, special emphasis will be placed on digital workflows, creating looks with LUTs, and advanced camera and lighting techniques for narrative, commercial, and music video productions. Additional emphasis will be placed on assisting students to develop their demo reels and prepare for thesis projects and work beyond film school.

FMP 440 ADVANCED OPERATING AND STEADICAM (3 Credits)

Advanced Operating and Steadicam will expose Cinematography students to the skills and aesthetics of camera operating and the equipment used by both independent Steadicam technicians as well as professional Steadicam operators. Framing, composition, movement, balancing, and finer points of operating as it relates to performance will be the focus of the course.

FMP 445 THESIS FILM WRITING AND DEVELOPMENT (3 Credits)

Students work from concept through completion of an original or adapted script for their narrative, documentary, or experimental thesis project. Students will pitch, outline, write, develop, and re-write in preparation for thesis pre-production and production.

FMP 450A THESIS FILM PREPRODUCTION I (3 Credits)

In this course, students will put into practice the skills they have learned in the degree program to create pre-visualization concepts related directly to their Thesis Project. This course is also designed to define the philosophical approach to each thesis as well as the further development of content, early casting, budgeting, and the interview process for hiring additional "key" crew positions.

FMP 450B THESIS FILM PREPRODUCTION II (3 Credits)

This course is designed to simulate a typical pre-production office for content generation. In this course, students working in their defined departments will finalize all pre-production elements such as, but not limited to, production design, casting, locations, shooting schedule, secondary crew, equipment orders, insurance, permits, weekly production meetings, rehearsal, and a postproduction schedule. This course will culminate with a final production meeting and final read-through of the material.

FMP 455 THESIS FILM PRODUCTION (3 Credits)

Students will apply what they have learned throughout the program to produce their thesis film. Students will be shooting and completing post-production on their project or fulfilling a key role — directing, producing, writing, cinematography, editing, or art direction — on the thesis film of another student.

FMP 460 ADVANCED POSTPRODUCTION I (3 Credits)

This course focuses on advanced non-linear online editing techniques using multiple platforms. Students study advanced aspects of editing theory, editing technique, video effects, compositing, color correction, and edit lists. Throughout the course, students are working to meet milestones on time and deliver a completed final cut for evaluation.

FMP 465 ADVANCED POSTPRODUCTION II (3 Credits)

This course takes the student into advanced postproduction techniques in a project-based setting. Students work to complete the sound design, soundtrack, and score for film projects in surround sound utilizing digital audio workstation and postproduction techniques from previous coursework. Students collaborate to meet project deadlines in delivering a completed film for theatrical presentation.

FMP 490 CREATIVE PORTFOLIO DEVELOPMENT (3 Credits)

The Creative Portfolio Development course is a final component of a student's capstone project and requires the student to work independently on completing a creative project. The course helps students address specific creative challenges they will face in all aspects of their careers going forward. Students create a portfolio and business plan, with a final promotional presentation of their developing identity.

GRD 100 INTRODUCTION TO GRAPHIC DESIGN TECHNOLOGY (3 Credits)

In the Introduction to Graphic Design Technology course, students will explore industry-related software and will be guided through best practices for artists in the design industry.

GRD 110 DESIGN FUNDAMENTALS (3 Credits)

This course introduces students to industry-standard workflows, language, and practices. Students will use graphic design tools to show basic design principles by manipulating shapes, color, and line.

GRD 120 DRAWING FOR DESIGNERS (3 Credits)

Do graphic designers need to be great illustrators? Drawing for Designers answers this question by creating opportunities for students to communicate visually using traditional drawing techniques. Students will use industry-standard software to prepare sketches for a variety of platforms and walk away with a digital book of sketches/drawings/ideas they create during the month.

GRD130 DIGITAL IMAGE MAKING (3 Credits)

PREREQUISITE: GRD 110 DESIGN FUNDAMENTALS

The Digital Image Making course will explore the impact and importance of modern visual communication in areas such as culture and society. Students will explore concepts that are used to communicate, break socio-cultural boundaries and share innovative ideas.

GRD 140 DIGITAL COLOR THEORY (3 Credits)

In this course, students are introduced to the theories and application of color as well as the emotional and psychological effects of color. Students will leave this course with the ability to make deliberate color decisions for design.

GRD 200 EYE ON DESIGN (3 Credits)

In this course, students will gain experience in photography, enhancing techniques, and digital manipulation. Students will use imagery to tell visual stories by controlling light, composition, and focal point.

GRD 210 TYPE AND LAYOUT I (3 Credits)

In this course, students learn about typography and layout in design. Students will explore the critical role that typography plays in design and how it can be used to create effective page layouts. The projects focus on using industry-standard software to create effective layouts.

GRD 220 TYPE AND LAYOUT II (3 Credits)

In this course, students continue to develop their typography and layout skills from Type and Layout I with a more advanced exploration of design concepts and practice. The projects will focus on typography, layout, and pre-production techniques.

GRD 230 MOTION DESIGN I (3 Credits)

PREREQUISITE: GRD 360 STORYTELLING AND VIDEO

In this course, students learn the basics of motion design using industry-standard software. The course focuses on the process of creating powerful motion graphics that integrate imagery, sound, and video. Students develop a motion graphic using a step-by-step process from the developmental phase to final rendering.

GRD 240 PRINT AND DIGITAL PRODUCTION (3 Credits)

PREREQUISITE: GRD 220 TYPE AND LAYOUT II

This course focuses on the final production of print and digital media. Students create production-ready files using industry-standard software. The focus is on technical aspects of production, including proofing, image quality, pagination, file formats, and other techniques needed for final finishing.

GRD 260 LOGOS AND SYMBOLS (3 Credits)

Students in this course analyze how graphic elements and typography can be used to create branding symbols that are memorable and instantly recognizable. Students will then use their own ideas and collaborate with others to create new logos and symbols for a variety of clients and platforms.

GRD 270 DIGITAL ASSET CREATION (3 Credits)

PREREQUISITE: GRD 200 EYE ON DESIGN

In this course, students learn to utilize photography and other imagery with the purpose of creating compelling images for multiple uses, including social media platforms and websites.

GRD 320 CONCEPT DESIGN I (3 Credits)

PREREQUISITE: GRD 440 INTRODUCTION TO ADVERTISING

Concepting introduces the value that critical thinking plays in all design work. Students will learn the basis of conceptual ideation and various critical thinking techniques in advertising. Successful concepting involves being part psychologist, part problem-solver, and part innovator. Students will prepare creative solutions based on a creative brief that launches a platform for advertising ideas. They will learn and apply ad techniques to their visuals based on a brand and its target audience. Students will experience the creative process from ideation to completion by sketching an advertising project for an effective ad.

GRD 325 CONCEPT DESIGN II (3 Credits)

PREREQUISITE: GRD 320 CONCEPT DESIGN 1

Students synthesize their concepting skills to create sophisticated integrated campaigns that stimulate, delight, and surprise target audiences across multiple media outlets. With an emphasis on problem-solving, immersive storytelling, and higher-level concepting techniques, students engage a target audience and solve a brand problem.

GRD 330 PACKAGE DESIGN (3 Credits)

Students strengthen and expand their design skills by applying them to three-dimensional packaging. This course focuses on the processes, materials, and designs used for effective product packaging. Students explore a variety of packaging options and techniques while demonstrating the ability to create packaging that meets specific functionality requirements.

GRD 340 DESIGN STRATEGY (3 Credits)

In this course, students research, develop, and solve complex visual communication problems. Design strategy concepts include research and analysis, conceptual development, and how to implement design solutions across multiple media platforms, such as print, web, and mobile. Students are introduced to written, verbal, and visual presentation techniques to articulate why specific solutions and media options have been employed.

GRD 350 PORTFOLIO I (3 Credits)

In this course, students will refine the best projects from previous courses and begin creating a professional-quality portfolio. At the end of this course, a successful student will have one to three polished portfolio pieces.

GRD 360 STORYTELLING AND VIDEO (3 Credits)

In this course, students explore the use of video as a communication tool. Stories are written, storyboarded, filmed, edited, and produced in video format for a variety of forums.

GRD 370 MOTION DESIGN II (3 Credits)

In this course, students gain more hands-on experience with the industry-standard motion graphics software utilized by design and animation companies worldwide. Students learn the processes for designing, compositing, and creating visual effects to produce motion graphics for web, film, gaming, and animation.

GRD 380 MOTION DESIGN III (3 Credits)

In this course, students learn how to apply design, motion, and video used in opening titles, captions, and credits for film, TV, games, web, and other media. Students demonstrate knowledge of kinetic typography, graphics, motion graphics, and video for animated segments.

GRD 430 COMMUNICATIONS AND IDENTITY (3 Credits)

In this course, students research and analyze a company's history, mission, and objectives as the basis for developing a strong corporate image. Students conceptualize and create a company's identity, including logo design, through a series of exercises and projects that emphasize color palettes, type styles, photographic imagery, and more.

GRD 440 INTRODUCTION TO ADVERTISING (3 Credits)

Introduction to Advertising is aimed at giving students a fundamental understanding of advertising ideas and methods. The advertising industry, the media, advertisers, and their interactions are all covered in this course. The course will also explore the creative process and how it is used to create messages to make meaningful connections to a target audience. This course will lay the groundwork for more advanced concepts and serve as a basis for further advertising education.

GRD 450 TRADITIONS AND TRENDS (3 Credits)

What can art tell us about ourselves and the world? This course offers students the opportunity to cultivate individual solutions to conceptual and design problems; they will explore, analyze, research, create, and reflect using real-world themes. Subject matter from history and the present will be used to help students recognize a sense of self, a sense of place, and a sense of community.

GRD 460 EXPERIENTIAL DESIGN (3 Credits)

In this course, students will be introduced to the fundamental elements, processes, and methods for designing products, services, or environments focusing on the user experience. Students will work in a cross-disciplined perspective to market a product or service in ways to persuade, inform, or entertain by creating a content strategy that includes video, interactive media, augmented reality, virtual reality (VR), and/or holographs.

GRD 470 UX/UI DESIGN I (3 Credits)

In this course, students learn the concepts of user experience and user interface design. They will also explore how to apply the user-centered design process to create an app or website that meets a user's needs. The course will focus on methods to create a positive user experience, including research, creating personas, and conducting user testing for an application or responsive website.

GRD 475 UX/UI DESIGN II (3 Credits)

In this course, students will build upon their knowledge of user experience and user interface design from UX/UI I. Students will design screens for a mobile application or responsive website prototype. Topics covered will include UI best practices, tools used, creating UI components, and the effective use of layout and font choices. Students will be able to understand best practices and fundamental principles of how UX/UI design shapes an audience's experience.

GRD 480 PROFESSIONAL PRACTICES IN GRAPHIC DESIGN (3 Credits)

This course prepares students for successful employment in the field of graphic design, whether pursuing freelance work, self-employment, full-time employment with a large or small company, or agency work. The benefits, drawbacks, and other considerations for each potential career choice are examined. Students learn real-world business and marketing skills, how to determine the value and reasonable pricing of their work, and legal and ethical considerations when working with clients. Students develop a business strategy and self-marketing materials to foster career success.

GRD 490 PORTFOLIO II (3 Credits)

The designer's portfolio is a prospective employer's primary tool for assessing a designer's skills and talents. It is a student's most important asset in successfully gaining employment upon graduation. In this course, students synthesize skills learned throughout the program, enhance and refine their portfolio, analyze and evaluate each other's work, and develop a professional presentation strategy for their portfolio. They present their portfolio to a mock audience, demonstrating skills in portfolio composition and delivery that address the priorities of today's graphic design professionals.

MBS 101 MUSIC BUSINESS AND INDUSTRY (3 Credits)

This course explores the evolving infrastructures within the music industry's various sectors. Students will examine the innovative business methods that help monetize these creative industries, as well as the industry's current music business trends. Students will also identify the variety of careers available for music business professionals in these industries and their respective skill sets.

MBS 310 MUSIC INDUSTRY MARKETING (3 Credits)

This course examines marketing strategies specific to the music and recording industry. Students formulate integrated strategic and tactical marketing plans for music business products, services, and experiences, integrating traditional and digital promotional avenues.

MBS 320 A&R FOR THE MUSIC INDUSTRY (3 Credits)

This course focuses on developing listening skills through critically evaluating recorded music and live concert material as the basis for talent scouting to discover and develop A&R (artist and repertoire) opportunities in the music industry. Students explore the elements of music, music terminology, song structure, the acoustic environment, and individual perceptions of sound in a non-technical way. Students also examine the historical significance of musical genres and styles with the intent to identify musical origins and recognize evolving music business trends.

MBS 330 MUSIC SUPERVISION (3 Credits)

This course explores the role of the music supervision professional as a creative liaison between the music industry and the visual media industries, determining the musical vision, tone, and style that best suit a given project in film, television, advertising, games, and other interactive media. Students learn the steps needed to identify, secure, and supervise music-related talent, including composers, songwriters, recording artists, musicians, and producers, as well as the skills needed to effectively communicate and negotiate with talent representation to obtain necessary clearances.

MBS 410 MUSIC BUSINESS LAW (3 Credits)

In this course, students learn about legal requirements and business practices specific to the music industry. They learn about the important roles of agents, managers, attorneys, and music business contracts. Concepts are explored through legal case studies and applied music business examples.

MBS 440 CONCERT AND TOUR MANAGEMENT (3 Credits)

In this course, students learn the fundamentals and best practices of tour logistics, concert promotion, and production management basics used by industry professionals to effectively develop and execute concert tours. The course also explores public-safety guidelines, contract riders, unions, staff, and equipment booking, and the daily execution of tour schedules.

MBS 490 MUSIC INDUSTRY FINAL PROJECT (3 Credits)

This course presents students with complex, real-world business scenarios related to the entertainment industry. Students analyze the scenarios, assess potential action steps, and develop strategic plans to address the scenarios. Through this process, students evaluate the management, marketing, financial, legal, and ethical decisions that affect real-world business decisions. Students also assess external entrepreneurial opportunities that these scenarios could generate.

MCM 100 INTRODUCTION TO MEDIA COMMUNICATIONS (3 Credits)

This course provides students with an overview of contemporary forms of media communication. Students will examine a variety of perspectives while being introduced to industry production tools and techniques. Areas of study highlight the many roles of media professionals and the impact of new media technologies.

MCM 110 STORYTELLING IN MEDIA COMMUNICATIONS (4 Credits)

This course examines how various industries in media communications utilize storytelling. The course familiarizes students with the different types of storytelling, stylistic elements, and organizational structures that various storytelling forms utilize, as well as how aspects of story can be designed for multimedia impact. Students will also develop a firm understanding of the various skill sets common in the storytelling industries to develop the skills most sought after in their prospective careers.

MCM 120 AESTHETICS IN MEDIA COMMUNICATIONS (4 Credits)

In this course, students will consider the important role aesthetics plays in engaging and appealing to an audience. The course examines the theories of sight, sound, and motion as applied to several major media communications industries. Students will learn strategies for creative composition and will consider the psychological and physiological implications of images. The course also examines the differences in various aesthetics and how these differences impact professional media projects.

MCM 125 MARKETING FUNDAMENTALS (3 Credits)

This course will serve as an introduction to the principles, concepts, and theories of marketing with an emphasis on digital marketing communications. Students will focus on developing effective marketing strategies to promote information, products, and services. This course will take an integrated approach to digital marketing communication through a combination of hands-on exercises and industry research. Students will explore how to coordinate marketing initiatives across platforms and understand the tools and techniques required to create marketing campaigns.

MCM 130 GRAPHIC DESIGN AND COMMUNICATIONS (4 Credits)

In the Graphic Design and Communications course, students will examine principles, concepts, and applications that will strengthen communication efforts within graphic design projects. The course guides students through the process of creating, producing, and distributing compelling still and animated visual communication. Students will review how words and images are coupled to convey data, concepts, and emotions. In addition, students will explore the developmental phases of the graphic communications process from the origination of the idea to the reproduction, finishing, and distribution of multimedia products.

MCM 140 WEB DESIGN (4 Credits)

In this course, students will explore the multifaceted discipline of web design. Students will gain an understanding of content management systems to develop engaging and mobile-friendly websites. The web will be examined as an interactive medium of communication and as an art form.

MCM 150 PROJECT AND PORTFOLIO I: MEDIA COMMUNICATIONS (3 Credits)

PREREQUISITES: MCM 100 INTRODUCTION TO MEDIA COMMUNICATIONS, MCM 125 MARKETING FUNDAMENTALS, MCM 220 NEW MEDIA TOOLS, MCM 140 WEB DESIGN

This course incorporates hands-on learning experiences into portfolio assessments. This course will create the foundation for a student's portfolio that will be expanded in future portfolio courses. Throughout this course, students will learn how to convey their story through visual tools and web design skills.

MCM 200 RESEARCH IN MEDIA (3 Credits)

The Research in Media Communications course introduces students to the theories and practices used for research in media communications. Students will compare research methodologies and communication theories while learning to differentiate between topics of study. Students will conduct qualitative and quantitative research through the development of basic data-gathering tools, literature review and analysis, and data visualization.

MCM 210 DIGITAL PHOTOGRAPHY AND PHOTO EDITING (4 Credits)

This course will cover fundamental photography techniques to help students create compelling images and tell stories through pictures. Students will explore the aesthetics of taking a photograph, compositional theory, and editing techniques using photo editing software. This course will also cover file management and understanding formatting for different digital communication mediums.

MCM 220 NEW MEDIA TOOLS (4 Credits)

In this course, students will explore how professionals use new media tools. Students will complete course projects by using industry-standard software to create a variety of media used in print and digital environments. Students will further their understanding of new media tools and gain perspective on the unique possibilities and challenges of new media by learning the technology, techniques, and methods of storytelling on multimedia platforms. By studying examples of existing interactive programs, students will develop strategies to solve real-world problems, which will assist them in their future media careers.

MCM 230 DIGITAL VIDEO AND AUDIO PRODUCTION (4 Credits)

This course covers the fundamental techniques and concepts of the video and audio production processes. Students will utilize methods of bringing video and audio together to create a dynamic presentation for a variety of media communications applications. The course examines scripting, visual and audio storytelling, storyboarding, editing, sound, media management, and industry terminology and its application.

MCM 240 PROJECT AND PORTFOLIO II: MEDIA COMMUNICATIONS (3 Credits)

PREREQUISITES: MCM 150 PROJECT AND PORTFOLIO I, MCM 210 DIGITAL PHOTOGRAPHY AND PHOTO EDITING, MCM 130 GRAPHIC DESIGN AND COMMUNICATIONS, MCM 230 DIGITAL VIDEO AND AUDIO PRODUCTION

This course incorporates hands-on learning experiences into portfolio assessments. Building on the media campaign conceptualized in Portfolio I, students will develop and record a presentation that demonstrates how to use research to establish a working social media strategy. The project will challenge students to synthesize concepts and techniques introduced in previous coursework and the introductory portfolio course.

MCM 300 ADVANCED VIDEO (3 Credits)

PREREQUISITE: MCM 230 DIGITAL VIDEO AND AUDIO PRODUCTION

This course covers techniques and concepts for producing and editing digital video. The concept of visual storytelling will be explored and analyzed with a focus on developing a viable concept and then constructing a fully developed idea using images. The course covers the process of creating a video — from the conception of the idea to a completed project. Students apply their technical skills to create a project with solid production values that showcases creativity and effective storytelling.

MCM 310 ADVANCED AUDIO AND PODCASTING (3 Credits)

In this course, students will explore technologies and techniques for producing and manipulating digital audio. The course covers desktop digital audio asset creation, editing and restoration, podcasting, and publishing digital audio. Students will combine digital audio asset production skills with effective storytelling to produce captivating audio media.

MCM 320 SOCIAL MEDIA STRATEGY AND MANAGEMENT (4 CREDITS)

In this course, students will examine the various social media platforms and strategies specific to each one. The course will cover aspects of creating content, posting, and understanding analytics. Students will learn to develop solid social media strategies and to define success through metrics.

MCM 330 MEDIA ENTREPRENEURSHIP (4 Credits)

The Media Entrepreneurship course introduces students to the basics of entrepreneurship and the evolving business models for media. The course investigates general concepts of entrepreneurship and how digital technologies, and the Internet are transforming media economics. Students will use recent news and communication start-ups as case studies for applying entrepreneurial principles.

MCM 340 PROJECT AND PORTFOLIO III: MEDIA COMMUNICATIONS (3 Credits)

PREREQUISITES: MCM 240 PROJECT AND PORTFOLIO II: MEDIA COMMUNICATIONS, MCM 300 ADVANCED VIDEO, MCM 310 ADVANCED AUDIO AND PODCASTING, MCM 320 SOCIAL MEDIA STRATEGY AND MANAGEMENT

This course incorporates hands-on learning experiences into portfolio assessments. Building on concepts introduced in previous courses, students will continue to develop content to support their personal brands developed in the previous portfolio courses.

MCM 350 VIDEO EDITING STYLES (3 Credits)

This course will provide students with the opportunity to advance their post-production skills. Students will explore the theory and practice of various editing styles to develop their video storytelling skills. There will be a strong emphasis placed on post-production techniques that improve various aspects of the audio and image quality of videos.

MCM 360 ADVERTISING AND PUBLIC RELATIONS (4 Credits)

This course will provide students with an understanding of how to plan and develop a marketing communications program in today's digital world. Students will learn how to use integrated marketing communications strategies to tell a brand's story and persuade consumer behavior. This course will also cover public relations strategies and their role in an effective marketing communications campaign.

MCM 370 NEW MEDIA FORMATS (3 Credits)

This course will introduce students to various forms of visual storytelling. In this course, students will gain experience in animation-based storytelling techniques, including motion graphics, kinetic typography as well as basic visual effects that can be applied to video projects. These skills will enhance students' overall video production skills.

MCM 400 JOURNALISM ACROSS DIGITAL PLATFORMS (3 Credits)

This course will give students the knowledge and skill to create content for various platforms and will give them a foundation of knowledge to seize opportunities on new platforms as they emerge in the market. Students will learn various reporting techniques to use across different digital mediums. This course will cover the importance of news and the role it plays in our society.

MCM 410 ADVANCED DIGITAL CONTENT (4 Credits)

In this course, students will learn advanced techniques in digital video production, digital audio production, and photo editing. This course will cover how these skills will apply to content creation related to a media communication plan.

MCM 430 MEDIA PRODUCTION AND SOCIOLOGY (3 Credits)

PREREQUISITE: MCM 400 JOURNALISM ACROSS DIGITAL PLATFORMS

This course teaches students media production capabilities and how to engage an audience through value-driven content. Students will learn how stories are created, produced, and delivered for maximum visibility. The course will explore what makes a story have value and how producers structure their content for extended viewing. Students will also learn how to evaluate the psychological and cultural aspects of media to further understand the wants and needs of the audience. We will explore how people impact the media and how the media impacts individuals and society.

MCM 480 PROJECT AND PORTFOLIO IV: MEDIA COMMUNICATIONS (3 Credits)

PREREQUISITES: MCM 340 PROJECT AND PORTFOLIO III: MEDIA COMMUNICATIONS, MCM 350 INTERACTIVE MEDIA, MCM 360 ADVERTISING AND PUBLIC RELATIONS, MCM 370 NEW MEDIA FORMATS, MCM 410 ADVANCED DIGITAL CONTENT

This course incorporates hands-on learning experiences into portfolio assessments. Students will implement the technical and creative competencies mastered along the program combined with new brain-based strategies to demonstrate their ability to design and execute an effective media campaign. Focusing on their personal brand from previous portfolio courses, students will leverage new media formats by deciding how to deliver their content. Students will exercise the diverse proficiencies gained throughout the portfolio series to support their successful transition from the academic environment to a professional arena.

MCM 490 CAREER READINESS: MEDIA COMMUNICATIONS (3 Credits)

In the Career Readiness: Media Communications course, students will prepare themselves for the job market and address the specific professional practices that they will face throughout their careers. They will identify specific media career opportunities and develop strategies to acquire these opportunities for a media position. The course will survey career resources and strategies for connecting with relevant industry professionals. Students will also connect with the Career Development department.

MPR 100 MUSICAL LISTENING AND IDENTIFICATION (3 Credits)

This course surveys the evolution of modern music from its roots through to the present. Students learn the characteristics of a wide spectrum of musical genres and explore their transformative effects on music and culture. Using Apple's Logic Pro X software, this course teaches an overview of essential song structure and digital audio workstation techniques.

MPR 120 MUSIC PRODUCTION TECHNOLOGY (3 Credits)

This course introduces students to the tools and technologies used by music production professionals. Students will gain digital audio workstation (DAW) skills and learn to use the computer for music production applications. Emphasis is placed on building computer and software confidence to provide students with a competitive edge in the music industry. Additional topics include file management, common audio file formats, and setting up music production equipment.

MPR 121 MUSIC THEORY I (3 Credits)

This course develops a solid basis in the language of music. Music Theory I equips the student with the fundamentals of note identification, major scale construction, rhythmic notation, and ear training.

MPR 122 MUSIC THEORY II (4 Credits)

In this course, students expand their understanding of music theory, intervals, key signatures, chord structure, and common chord progressions. Music Theory II further develops skills and vocabulary introduced in Music Theory I and equips the student with the tools needed to effectively use and communicate musical concepts.

MPR 123 MUSIC THEORY (3 Credits)

In this course, students develop a music theory knowledge base for composing MIDI-based productions. Music Theory equips the student with the tools needed to effectively use and communicate musical concepts. Topics include note identification, interval recognition, major scale construction, rhythmic notation, and ear training.

MPR 124 DIGITAL AUDIO WORKSTATIONS (3 Credits)

In this course, introductory production skills are taught in the Digital Audio Workstation environment. Students learn the principles of MIDI and important DAW skills by applying them to music compositions. Topics include MIDI mapping and programming, editing, synthesis, and automation.

MPR 130 MUSIC COMPOSITION PROGRAMMING (3 Credits)

PREREQUISITE: MPR 122 (CAMPUS) or MPR 123 (ONLINE)

This course further develops compositional techniques through the study of melody and accompaniment using music composition software. The course further explores song form analysis and chord movement, along with techniques in subtractive synthesis and sound design.

MPR 131 SEQUENCING TECHNOLOGIES (4 Credits)

Students continue developing MIDI-based composition, editing, and production skills. Topics include, software-based sequencing, synthesis techniques, advanced musical and rhythmic programming, digital audio editing, and applications in musical content creation. Additional topics include the application of automation and effects.

MPR 132 SEQUENCING TECHNOLOGIES (3 Credits)

Students continue developing MIDI-based composition, editing, and production skills. Topics include software-based sequencing, synthesis techniques, advanced musical and rhythmic programming, digital audio editing, and applications in musical content creation.

MPR 201 SONGWRITING AND DEVELOPMENT (3 Credits)

Students apply and expand the concepts of music theory into songwriting, developing a strong sense of form, melody, harmony, and rhythm. Topics include lyrical considerations, vocal production, meter, rhyme, and song analysis.

MPR 222 GENRE-BASED PRODUCTION (3 Credits)

Through the exploration of current music genres, students learn leading-edge production techniques employing modern production software. This course addresses instrumentation, effects, and production methods used by current artists and producers to compose original music.

MPR 230 ADVANCED MUSIC COMPOSITION AND PROGRAMMING (4 Credits)

This course explores the creative use of digital audio workstation software by modern composers and producers. Students will use synthesis to create custom drum and keyboard sounds. Composition techniques are further developed by introducing voice leading for writing harmony. Additional topics include advanced automation techniques, the use of plug-ins for audio processing and further sound customization.

MPR 231 ADVANCED MUSIC COMPOSITION PROGRAMMING (3 Credits)

PREREQUISITE: MPR 222 GENRE-BASED PRODUCTION

This course explores the creative use of digital audio workstation software by modern composers and producers. Students learn advanced composition techniques using automation, processing, and plug-ins, developing new compositional perspectives through listening, analysis, and creation.

MPR 236 MIXING CONCEPTS AND TECHNIQUES (3 Credits)

PREREQUISITE: MPR 240 DIGITAL RECORDING PRINCIPLES (ONLINE ONLY)

This course teaches industry-standard mixing and mastering techniques applicable to the digital audio workstation environment. Topics include mixing templates, signal processors, time-based effects, automation, and implementing mixing and mastering strategies. Students will learn the value of referencing commercial mixes to inform stylistic and analytic mixing decisions.

MPR 240 DIGITAL RECORDING PRINCIPLES (3 Credits)

This course teaches the application of live recording and production techniques used in the modern digital studio environment. Students explore microphone application and placement techniques needed to obtain professional-sounding results from the laptop-based project studio to the modern commercial studio environment.

MPR 250 MUSIC COPYRIGHT AND BUSINESS (3 Credits)

Students explore the business mechanisms affecting the commercial use of musical compositions. Topics include intellectual property rights, copyright registration, licensing, songwriter agreements, publishing companies, and performance rights organizations.

MPR 255 MUSIC BUSINESS MANAGEMENT (3 Credits)

Students learn music industry structure and business practices. Topics include industry money flow, record label structure, record and production contracts, management configuration, and support companies that assist in the development and distribution of music.

MPR 260 MUSIC PRODUCTION FOR MEDIA (4 Credits)

Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, orchestral scoring techniques, and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 261 MUSIC PRODUCTION FOR MEDIA (3 Credits)

Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS (3 Credits)

This course develops students' understanding of industry standards, workflow, protocol, and etiquette. Students use the creative and technical skills learned throughout the program to build content to showcase their abilities to the industry. Additional topics include resume building, freelancing, and personal branding.

MPR 301 ACOUSTICS AND STUDIO DESIGN (4 Credits)

In this course, students learn foundational acoustic and electronic concepts and their application in the project and home studio environment. Topics include speaker placement, acoustic design, cabling and connectors, and studio electrical wiring concerns.

MPR 310 ANALOG SYSTEMS FOR THE MUSICIAN (4 Credits)

This course introduces students to signal flow and the use of consoles in studio and live environments. Topics include gain staging, interfacing equipment, and electronic/acoustic considerations when operating in studio and live performance environments.

MPR 330 MUSICIANSHIP (4 Credits)

This course continues an in-depth exploration of musical structure with an increased focus on applied skills. Students develop their musical skills through the exploration of vocal and keyboard performance, ear training, and sequencing projects.

MPR 340 DJ PRODUCTION SKILLS (3 Credits)

In this course, students learn production techniques and skills used by the modern DJ/producer. Topics include matching tempo, beat/drum patterns, and key to smoothly transition between songs. Students incorporate these skills into their production choices to align with modern DJ performance and genre trends.

MPR 350 SIGNAL PROCESSING FOR ELECTRONIC MUSICIANS (3 Credits)

In this course, students gain the skills necessary to shape musical sounds common to today's electronic productions. Students match current trends in music production through the use of digital signal processing tools including filters, tone enhancers, synthesizers, and digital samplers. Additional topics include mapping software parameters to MIDI controllers and dynamically automating signal processing effects.

MPR 360 ELECTRONIC MUSIC PERFORMANCE (3 Credits)

Building upon skills learned in prior courses, students strengthen their electronic music productions by incorporating musical performance techniques. Focus is placed on incorporating human expression and developing artistic control of software instruments. Students also explore genres within electronic music to better understand the differences in sound and production techniques required for each.

MPR 400 COMMERCIAL MUSIC PRODUCTION (4 Credits)

In this course, students explore the standards and conventions of commercial music, from composing for commercial music libraries to modern broadcast branding and advertising. Students expand their music skills while constructing and producing content that can be licensed for use in film, television, radio, and other media.

MPR 410 ADVANCED MIXING AND MASTERING (4 Credits)

In this course, students refine their mixing skills as they work with more complex material, higher track counts, and a wide range of styles. Students develop mastering skills, including the use of limiters, compression, and EQ as applied to final stereo mixes. Emphasis is placed on using advanced signal processing techniques. Common problems encountered by mix engineers are examined, along with creative solutions.

MPR 420 ADVANCED GENRE-BASED PRODUCTION (3 Credits)

In this course, students learn the stylistic traits of modern music production by analyzing the devices and characteristics that define specific genres. Students focus on the digital devices and instruments that have influenced the style and sound of electronic music genres.

MPR 440 ADVANCED SONGWRITING (4 Credits)

In this course, students expand on foundational songwriting skills and explore the creative and emotional components of songwriting, including artist identity, vision, and intention. Additional topics include vocal comping, layering, harmonizing, and creative methods for developing musical ideas.

MPR 480 MUSIC PRODUCTION PORTFOLIO I (3 Credits)

In this first of two capstone courses, students begin working on projects that demonstrate their artistic and technical ability to complete work meeting professional industry standards. The course provides an opportunity to conceptualize a complete preproduction work schedule and work through each step of the production process.

MPR 490 MUSIC PRODUCTION PORTFOLIO II (3 Credits)

In this course, students complete the original projects started in the Music Production Portfolio I course. The course provides an opportunity to work through each step of the post-production process and showcase their final work in a portfolio that can be presented to potential employers.

RCA 223 SIGNAL PROCESSING AND EFFECTS (3 Credits)

Students work in the digital audio workstation environment using plug-in technologies to learn how to use and identify common effects and signal processors. Students will learn to prepare and organize multi-track recording sessions within the Logic Pro X platform, gaining practical experience in enhancing audio quality. Students will also learn common frequencies used on an equalizer.

RCA 232 PRO TOOLS ESSENTIALS (3 Credits)

This course explores the Pro Tools digital audio workstation (DAW) environment through the study of digital audio concepts and workflow practices. Students receive instruction and hands-on practical experience with the computer-based recording systems that are dominant in professional recording studios.

RCA 236 MIXING CONCEPTS AND TECHNIQUES (4 Credits)

This course teaches industry-standard mixing and mastering techniques applicable to the digital audio workstation environment. Topics include mixing templates, signal processors, time-based effects, automation, and implementing mixing and mastering strategies. Students will learn the value of referencing commercial mixes to inform stylistic and analytic mixing decisions.

RCA 253 ADVANCED PRO TOOLS (3 Credits)

In this course, students expand their knowledge and skills in the digital audio workstation environment. Students apply their DAW skills to high-level manipulation of audio, via editing, automation, elastic audio, and strip silence. Emphasis is placed on the integration and use of control surfaces.

RCA 286 LIVE SOUND PRODUCTION (3 Credits)

This course introduces students to the design and use of live sound reinforcement systems. The course explores the principles of live sound production in large and small venues as well as corporate event production. Students receive knowledge in system construction, acoustics, equalization, and live mixing.

WFT 100 PITCHING I (4 Credits)

Students will learn effective ways of shaping their own ideas into cohesive narratives. Through the introduction of loglines and short synopses, students will learn to tell successful stories in a concise, entertaining, and professional industry format. Students will develop and practice pitching skills — both verbal and written — while gaining an understanding of the evolving story needs of the worlds of cinema, streaming, and network television.

WFT 110 STORY ANALYSIS – FILM (4 Credits)

This course introduces the analysis of feature-length film structure, scenes, and characters. Students will explore the relationship of structure to plot, character, and thematic development. Through the breaking down of existing screenplays from various genres, students will complete this course with an understanding of classic feature-film structure, scenes, and character. Assignments include reading screenplays, watching films, learning how to write coverage, and written film analysis.

WFT 120 STORY STRUCTURE (4 Credits)

This course exposes students to the basics of filmic storytelling. The class teaches a set of skills that allow students to analyze scripts and write their own screen stories using a variety of story structures and paradigms. Course topics include the Hero's Journey, Three-Act and Five-Act Structure, and Linear and Non-Linear storytelling. Through lectures, analysis, creative writing assignments, and peer review, students learn dramatic and comedic storytelling strategies.

WFT 125 WRITING AN OUTLINE – FILM (3 Credits)

In this course, students will take an original idea and develop it into a detailed outline in preparation for writing a first draft feature-length screenplay. The course teaches organizing principles and brainstorming techniques to help the students design their story. Students will learn to use outlining to track audience expectations related to development, progression, escalation, and resolution of both character and plot.

WFT 130 STORY ANALYSIS – TV (4 Credits)

Through analysis of television scripts from the onset of television to current distribution formats, students will understand the changes in television structure and content. This course will cover episodic, serialized, and limited series, as well as a variety of television genres. During the course, students learn and practice development skills while gaining an understanding of the elements of story and structure relevant to the evolving world of streaming and network television.

WFT 140 WRITING AN OUTLINE - TV (3 Credits)

PREREQUISITE: WFT 130 STORY ANALYSIS - TV

This course takes students from an idea to a detailed scene-by-scene outline. The course teaches organizing principles to help design the story, create a balanced relationship between the characters, and reveal how the plot will unfold in specific scenes. Students will understand the purpose and value of a detailed outline and will continue to understand structure and genre as it pertains to their content.

WFT 150 CHARACTER CREATION (3 Credits)

Character drives story. Students will come away with a variety of techniques useful for creating well-developed characters whose motives and actions are organic to the plot and relevant to the story's thematic intentions. Through analysis and practice, students will understand and create engaging and active characters for screen, television, and new media.

WFT 200 DIALOGUE WRITING (3 Credits)

In this course, students will analyze how dialogue drives plot, demonstrates character, delivers exposition, and dramatizes character relationships. Students will study the dialogue of several movies and scripts, learning techniques to sharpen the dialogue in their own work. Students will learn to identify the internal structure of different types of scenes and will write several exercises and original scenes demonstrating these techniques and effects.

WFT 210 ACTION LINE WRITING (3 Credits)

This course exposes students to the importance and significance of visual storytelling. A screenplay needs to be a compelling read before it can become a great film, and well-written action lines (descriptions) are a vital part of a successful screenplay. Students will practice the craft of communicating effectively without dialogue.

WFT 220 WRITING ACT I (4 Credits)

Students will build on material they have developed in Pitching I and Writing the Outline to write the first act of their original screenplay. They will use all techniques learned in all previous writing courses, with a focus on mastering screenplay structure, setup, and the essential elements of a successful Act I.

WFT 225 WRITING ACT II (3 Credits)

PREREQUISITE: WFT 220 WRITING ACT I

This course challenges students to evolve character conflict, explore story obstacles, and master essential plot points within Act II. Through the examination and breakdown of professional scripts, students will examine how obstacles can drive the plot or serve the character's larger story. Building on Writing Act I, students will complete this course with a working first draft of the first two-thirds of their original screenplay.

WFT 230 WRITING ACT III (3 Credits)

PREREQUISITE: WFT 225 WRITING ACT II

In this course, students will wrap up the script they have been working on in Writing Act I and II with an emphasis on the climax. Students will focus on how their characters have transformed and learn how to pay off and resolve points set up in Acts I and II. At the end of this course, students will have a complete first draft of their original screenplay.

WFT 300 IMMERSIVE STORYTELLING (4 Credits)

Immersive experiences in virtual and augmented reality have emerged as powerful storytelling tools in the ever-changing world of entertainment media. In this class, students focus on new ways of storytelling for immersive and interactive media with an emphasis on the ways that point of view can impact the audience/user experience.

WFT 310 PITCHING II (3 Credits)

In this course, students explore a number of different pitch processes aimed at a variety of media formats, including television, film, commercials, music videos, and new media. Topics include pitch decks, treatments, sizzle reels, and RFPs. The goal of this course is to develop the necessary brainstorming skills to generate an idea quickly and communicate it effectively in written and visual forms.

WFT 320 A DRAFT IN 30 DAYS (4 Credits)

Through the use of a structured framework, students will complete the first draft of a television pilot within 30 days. Students will review skills they have learned previously, including idea generation, writing an outline, determining structure and plot points, and writing with a firm deadline. Strategies for developing disciplined writing habits will also be explored.

WFT 330 A REWRITE AND POLISH IN 30 DAYS (3 Credits)

PREREQUISITE: WFT 230 WRITING ACT III OR WFT 320 A DRAFT IN 30 DAYS

In this course, students will take the screenplay drafts they created in WFT 320 and prepare second and third drafts of their scripts. Students will continue to understand the habit of writing and working with deadlines. They will learn details of refining their work to keep the reader engaged and invested in their characters.

WFT 340 THE FINAL DRAFT (4 Credits)

This advanced writing workshop teaches students skills and techniques for polishing their work. Activities will include peer review, various self-analysis frameworks, and staged readings.

WFT 350 STORY ANALYSIS – ADAPTATION (4 Credits)

In this course, students will examine the process of adaptation, including the challenges that may arise when translating source material of various lengths to the screen. Students will develop a detailed synopsis utilizing the concepts learned in the course. Topics will include when to remain true to the original material and when the translation for the screen requires altering the source material.

WFT 351 WRITING THE ADAPTATION I (4 Credits)

Expanding on the prior course, students will begin work on their own adaptation. Students will pitch their concept and generate a detailed outline based on their selected open-source material. Students will also analyze the progression of a variety of screen adaptations.

WFT 352 WRITING THE ADAPTATION II (3 Credits)

PREREQUISITE: WFT 351 ADAPTATION – LONG FORM I

In this course, students will take the detailed outline developed in WFT 351 and write a first draft for television or film. Expanding the outline to a draft will give students further opportunities to understand the challenges of transforming source material into a script.

WFT 400 THE PUNCH-UP DRAFT (4 Credits)

This course will focus on rewriting work that did not originate with the current writer. Being able to apply notes and criticism to a peer's work and polish a draft from another writer is a vital skill for screenwriters to develop and understand. This course guides students through the process of distilling notes into a clear strategy for revising individual scenes and full drafts of the script.

WFT 410 WRITING FOR PRODUCTION (4 Credits)

Students will learn the differences between reading drafts and production drafts. Students will learn how to lock the reading draft and enter revision mode. Students will be taken through several production rewrites on various scripts with the goal of incorporating changes and understanding why changes in the script at the later stages are often a result of production concerns and necessity.

WFT 430 THE BUSINESS OF WRITING (3 Credits)

This course is designed to prepare students for a successful career in the entertainment business. Students will learn the importance of practicing their writing skills on a daily basis, networking, protecting their intellectual property, and building a writing portfolio.

WFT 480 FINAL PROJECT I (3 Credits)

This two-part advanced writing workshop allows the writer to generate and workshop a new project. The goal of this course is to have a final script that is ready for the marketplace or screenplay competitions.

WFT 485 FINAL PROJECT II (3 Credits)

PREREQUISITE: WFT 480 FINAL PROJECT I

This two-part advanced writing workshop allows the writer to generate and workshop a new project. The goal of this course is to have a final script that is ready for the marketplace or screenplay competitions.

WFT 490 PROFESSIONAL BRANDING AND CAREER PREPARATION (3 Credits)

This course is designed to prepare students for their careers, with a focus on how to present themselves professionally. Students will create a digital writing portfolio, a resume, and a social media presence. Students will also learn about freelance contracts and non-disclosure agreements.

GENERAL EDUCATION

DGL 101 DIGITAL LITERACY (3 Credits)

ONLINE COURSE

Digital Literacy offers a fundamental understanding of the critical and practical aspects of digital tools, technologies, and resources. Students will learn how to navigate, evaluate, create, and critically apply information by using a wide variety of digital technologies. Through applying their knowledge to their academic studies and professional development, students will recognize digital literacy's significance in information sharing, community building, citizenship, and education.

ENG 101 FOUNDATIONS OF WRITING (3 Credits)

Foundations of Writing is designed to help students refine their writing processes. The course provides varied opportunities for writing and for strengthening language skills. Students will apply fundamental writing principles focused on conventional rules of English grammar, syntax, and organization. Students will develop and hone their writing skills through selected readings and exercises.

ENG 326 PROFESSIONAL WRITING (3 Credits)

Professional Writing provides students with a practical set of communication tools for a diverse range of written applications. In this course, students will analyze the form, style, diction, grammar, and structure of a variety of non-fiction writing examples. Students will develop an array of writing skills designed to communicate ideas with clarity that effectively reach a target audience.

ENG 331 ELEMENTS OF NARRATIVE (3 Credits)

CAMPUS COURSE

Elements of Narrative explores the craft of creative fiction and nonfiction in both the student's own writing and the works of established authors. Students will learn narrative techniques that help capture and animate the diverse and myriad stories that issue from both real-life scenarios and our imaginations. Primary emphasis will be placed upon the fundamental elements of story (Plot, Character, Conflict, Theme, and Setting), how to employ them, and how they apply universally across an array of creative writing disciplines. Students will develop their personal "writerly voice" through a series of writing projects in a variety of forms and genres.

HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN (3 Credits)

CAMPUS COURSE

Introduction to Transmedia Design is a general survey of the historical traditions, critical theories, and foundational principles that inform storytelling techniques across a wide variety of media platforms. The course examines how multiplatform storytelling offers critical appraisals of histories, cultures, and diverse anthropological phenomena, and explores a wide range of narrative strategies, multiplatform philosophies, audience psychologies, technological displacements, and profound cultural shifts that have shaped traditional and modern transmedia design practices.

HUM 210 THE ART OF VISUAL NARRATIVE (3 Credits)

The Art of Visual Narrative course is designed as an introduction to the development of the visual narrative arts from a historic, artistic, and commercial perspective. The course will explore the historical links between artwork of ancient cultures, illustrated novels in the era of the printing press, and the comic book industry from its inception in the early 1940s to its current state in multimedia through corporate franchises. From an artistic perspective, the course will explore the creative processes behind the development of a sequential narrative, from conception to the final version, as it applies to multiple genres of modern entertainment.

HUM 222 AESTHETICS AND CULTURE (3 Credits)

CAMPUS COURSE

Aesthetics and Culture is designed as a chronological survey of the social organizations, systems of government, intellectual/philosophical traditions, aesthetic assumptions, art and architecture, theatre, music, and literature of a wide array of historical periods and geographical regions. While examining important artists, cultural figures, theorists, critics, genres, and experimental forms, Aesthetics and Culture will attempt to illustrate how fluid cultural values have affected the various manners of artistic conception, creation, and reception. Primary emphasis will be placed upon locating and defining the idiomatic, idiosyncratic scheme of cultural assumptions, sociopolitical structures, and aesthetic values that characterize the various epochs and regions under consideration; secondary emphasis will be placed upon the manner in which those values have influenced our own tastes, trends, and attitudes.

HUM 223 CULTURAL STUDIES (3 Credits)

ONLINE COURSE

Cultural Studies examines the role and importance of culture by exploring its roots, historical effects, social impact, and modern environment. Students are introduced to the factors that create and shape culture, such as media, technological advancements, influential people, and economic conditions. Students will develop critical thinking skills to understand the meaning, significance, and value of the different aspects of culture.

HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY (3 Credits)

Historical Archetypes and Mythology is a comparative survey of a wide variety of cross-cultural myths, epics, and legends and the archetypal patterns that inform their universal themes. Students will examine how mythic storytelling transcends geographical, historical, and cultural boundaries and informs contemporary forms of entertainment and communication, including film, TV, music, and other story-based media.

HUM 420 CONTEMPORARY ART (3 Credits)

Contemporary Art provides an in-depth examination of an influential array of current artistic movements and their position within a wider cultural context. The course explores the artists, social significance, and commercial implications that have informed the art world from the mid-20th century to the present. Students who successfully complete Contemporary Art will be able to identify major themes and stylistic sensibilities in modern art, employ the language commonly used to analyze and evaluate the works, and demonstrate a working knowledge of significant artists and aesthetic trends by describing the origins, motivations, sociopolitical influences, and economic effects of these various movements.

MAT 121 QUANTITATIVE PRINCIPLES (3 Credits)

Quantitative Principles is designed to enable students to build skills and confidence in the foundations of algebra, geometry, and real-world mathematical applications. These concepts will enhance students' problem-solving skills in a wide variety of professional and academic settings. Students will begin with a review of basic concepts and build upon these ideas by completing work that uses these principles in practical situations.

MAT 310 STATISTICAL APPLICATIONS (3 Credits)

CAMPUS COURSE

Statistical Applications introduces students to the main concepts behind data-driven decision-making. The course includes a review of basic strategies for data collection, data analysis, and data visualization, and explores the foundations of probabilistic thinking, the role of averages in identifying data anomalies, and the implications of correlation analysis. The course also examines mathematical models for media virality. Throughout the entire course, students will organize, analyze, and present data through tables and graphs, and apply these skills to practical problem-solving and decision-making scenarios.

SBS 100 MEDIA AND CULTURE (3 Credits)

CAMPUS COURSE

Media and Culture examines the complex, mutually influential relationships between various forms of media and cultural assumptions/practices from both historical and modern perspectives. The course focuses on the cultural, political, and economic impact media has on our diverse communities and society at large. By providing a global survey of digital communications (news, information, social media, entertainment), the course will concentrate on the application of new forms of media in personal lives, organizational structures, business models, and the critical and practical aspects of both traditional and emerging technologies. The course also introduces students to the roots and contemporary applications of cultural/media studies and analyzes the bases of power and meaning in the conception, creation, distribution, and reception of media content. Media and Culture places a special emphasis on developing critical-thinking skills, scholarly argumentation, and documentation.

SBS 113 BEHAVIORAL SCIENCE (3 Credits)

Behavioral Science introduces students to the concepts of cognitive processes and the ways these can be applied to mastering their education. Concepts like Motivation, Personal Development, and Interactions will be explored, strengthening individual growth and academic success. Application of the knowledge gained in this course will lead students to have a stronger desire for achieving mastery when learning new concepts and a greater appreciation for lifelong learning.

SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR (3 Credits)

Leadership and Organizational Behavior is an exploration of the characteristics that are essential for inspiring others to action. Students identify their personal strengths and weaknesses through self-assessment, expanding their awareness of these qualities to include their effect on other individuals and group behavior. The course provides strategies for decision-making and building effective teams, and encourages students to explore the difficulties, compromises, and rewards of the collaborative process. At the successful conclusion of Leadership and Organizational Behavior, students will be able to identify the major qualities of leadership, examine personal leadership strengths and weaknesses, and analyze factors that contribute to the success of organizations.

SPC 214 CREATIVE COMMUNICATION (3 Credits)

Creative Communication provides students with the skills to outline and articulate ideas in both formal and informal settings. Students will engage in communication planning exercises and develop techniques for delivering ideas effectively through various verbal and non-verbal methods for a variety of audiences. Throughout the course, students will explore the guidelines of successful communication through various media environments and enhance confidence in oral self-expression.

OPTIONAL INTERNSHIP OPPORTUNITIES

INT 299 OR 399 INTERNSHIP (1–5 Credits)

IN-PROGRAM

An optional internship course that is specifically tailored to further prepare degree students for the careers of their choice. A Faculty Mentor and Career Development advisor work directly with host facilities to ensure that participants gain practical experience and on-the-job training. Besides the many advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference, which can be beneficial when seeking employment.

INT 303 EXTENDED STUDIES (Credits Vary)

POST-GRADUATE

This post-graduate program allows students to earn school credits for completing career-related internships. It is offered as a free, optional service to qualified students and is available to any Los Angeles Film School graduate in good standing. Upon successful completion of the Extended Studies Internship program, the additional credit received will be added to the student's transcript at a rate of one credit per 45 hours of internship successfully completed. The total credits awarded depend upon the internship length, as determined by the provider. This optional, no-cost internship opportunity represents The Los Angeles Film School's effort to continue the expansion of educational services to our students and the industry.

POLICIES

& PROCEDURES





ADMISSIONS INFORMATION

REQUIREMENTS FOR ADMISSION

APPLICATION

A complete application for admission must be submitted either online through the school's website (www.lafilm.edu) or in person (Admissions Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028) in order for a student to be considered for admission. No student is guaranteed admission and LAFS reserves the right, in its sole discretion, to approve or deny an application for admission consistent with applicable laws and requirements. The Los Angeles Film School does not discriminate against students enrolled at the school on the basis of race, religion, color, gender, sexual orientation, genetic information, age, disability, or national origin. Prospective students are strongly encouraged to visit the school prior to submitting an application or starting a program of study. Arrangements for a tour of the school may be made by contacting the Admissions Department.

ELIGIBILITY FOR ADMISSION

HIGH SCHOOL GRADUATION OR THE EQUIVALENT

In addition to completing the Application for Enrollment to be eligible for admission, an applicant must provide a valid government-issued picture ID prior to enrollment and documentation confirming **ONE** of the following:

- *An official high school transcript or diploma issued by a school in the United States that confirms the applicant is a high school graduate;*
- *Confirmation that the applicant has successfully completed a recognized equivalent of a high school diploma, such as a GED (General Education Diploma) diploma;*
- *Confirmation that the applicant has successfully completed the California HiSET (high school equivalency test) received directly from the testing center;*
- *Documentation of the completion of secondary school through homeschooling as defined by applicable state law and the student satisfies compulsory school attendance requirements in California or is exempt from such requirements;*
- *Must be of legal age at expected graduation date to be eligible to work within chosen profession;*
- *Documentation of successful completion of a state-authorized examination from a state other than California that the jurisdiction recognizes as the equivalent of a high school diploma; or*
- *For non-U.S. transcripts or diplomas, an evaluation prepared by a professional foreign academic credential evaluation and translation service to confirm that prior training is equivalent to the prerequisite for admission.*

Applicants who are unable to provide such documentation due to the unavailability of academic records (such as a natural disaster or closure of the issuing institution) will be considered on a case-by-case basis. Factors for consideration may include, but are not limited to, confirmation from a reliable authority that the institution cannot produce the records or that the records are not attainable. In all cases, LAFS retains the sole discretion to determine whether or not the secondary training completed by the applicant is sufficient to satisfy the admissions requirements. For any bachelor's degree completion program, applicants also submit an official college transcript issued from the institution to LAFS, documenting completion of an associate's degree from an institution accredited by an agency recognized by the U.S. Department of Education or the equivalent (bachelor's degree completion program only).

The school reserves the right to request any additional information necessary to evaluate an applicant's potential for academic success and deny admission to applicants who cannot demonstrate that they are capable of successfully completing and benefiting from the program, are prepared for postsecondary coursework, or lack interest in the program of study.

ENGLISH LANGUAGE PROFICIENCY

All applicants whose first language is not English must demonstrate competence in the English language. This requirement can be satisfied if the applicant (a) has successfully completed coursework in high school in the United States; (b) submits a diploma from a secondary school in a system in which English is the official language of instruction; (c) has completed an American standardized test (SAT, ACT, or GRE) exam evidencing English comprehension; or (d) has completed one or more years of postsecondary education at an English-speaking institution and can demonstrate completed coursework in English courses. If the applicant does not meet one of the English language proficiencies listed above, the applicant must provide the minimum acceptable proof of English language proficiency through one of the following:

Associate and Full Bachelor's Degree Programs

Presenting the Level 110 certificate of completion of ELS coursework or official documentation from another accredited ESL program that the applicant has completed an equivalent college-level English language program or presenting an official minimum score on one of the following English proficiency exams:

- *A score of 61 on the Test of English as a Foreign Language (TOEFL) internet-based (iBT);*
- *A score of 6.0 on the International English Language Testing System (IELTS); or*
- *A raw score of 66 and an adjusted score of 81 on the Michigan Test of English Proficiency (MTEP).*

Bachelor's Degree Programs

Presenting the Level 112 certificate of completion of ELS coursework or official documentation from another accredited ESL program that the applicant has completed an equivalent advanced college-level English language program or presenting an official minimum score on one of the following English proficiency exams:

- *A score of 79 on the Test of English as a Foreign Language (TOEFL) internet-based (iBT); or*
- *A score of 6.5 on the International English Language Testing System (IELTS)*

PHYSICAL REQUIREMENTS

Students' educational training takes place in a variety of production environments, including classrooms, sound stages, off-campus locations, project studios, and computer lab environments. While performing various activities in classes and labs, students are required to verbally communicate effectively with other students and instructors, and interact appropriately with computer systems, audio, video, lighting, and other production equipment as necessary. While in class and lab, students may be subject to bending, reaching, kneeling, stooping, and lifting up to thirty (30) pounds. Students must therefore meet minimum physical requirements in order to perform the essential duties required to successfully complete their program. Applicants should contact their Admissions Representative for the list of specific requirements for their selected degree program.

Additional Requirements for Online Programs

Applicants to distance education/online degree programs must have a computer that allows for access to our Learning Management System (LMS) and corresponding materials, and with sufficient memory and hard drive capacity to upload and download multimedia files. Students must also have regular access to a computer that meets the minimum specifications for each program and reliable high-speed Internet connection. Applicants will be required to complete a technology assessment and orientation module. The assessment module confirms that the applicant has received sufficient instruction and information from the orientation module. The module explains the best practices for conducting online learning, the overall operation of the online platform, procedures for troubleshooting problems and contacting the technical support team, and general college policies as they apply to the online format.

STATE AUTHORIZATION DISCLOSURE FOR ONLINE STUDENTS

LAFS is authorized to enroll students residing in some U.S. states and territories in its online degree programs. A list of the states where LAFS can accept students for enrollment in online degree programs is located at www.lafilm.edu/accreditation.

If a student enrolled in an online program is going to move from an approved state to a non-approved state, he or she must notify LAFS as far in advance as possible. LAFS cannot guarantee that a student's new home state will allow the student to complete his/her program at LAFS. If the new home state does not approve a student's continued enrollment, the student will be administratively withdrawn. Administratively withdrawn students are still responsible for the tuition and fees incurred for the portion of the program completed prior to withdrawal.

INTERNATIONAL STUDENT ADMISSIONS POLICY

All international students must meet the same admissions standards as all other students (please refer to Admissions Requirements above). International students applying to SEVP-certified schools and requiring the school's sponsorship for international student visa status (Form I-20) must meet the additional requirements listed below. The school requires nonimmigrant students present in Visa Waiver, B-1, and B-2 status to change visa to F-1 or other qualifying status prior to enrolling in programs of study (other than avocational or recreational courses).

Important International Student Disclosure – International students attending the school under F-1 visas (Form I-20) are required to maintain a “full course of study” during each academic term of their programs of study. This is defined as a minimum of 12 credits per 16-week semester. No more than 1 online course or 3 online credits per semester may be counted toward meeting the “full course of study” requirement.

THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.

ADMISSIONS REQUIREMENTS FOR STUDENTS REQUIRING FORM I-20 SPONSORSHIP

International students requiring an I-20 must submit the following items in addition to the standard documents required for admission:

- *Original or official copies of all educational transcripts and diplomas (secondary and postsecondary, if applicable).*
- *English language translation(s) of education transcripts and diplomas, if applicable.*
- *For non-U.S. transcripts or diplomas, an evaluation prepared by a professional foreign academic evaluation and translation service to confirm that prior training is equivalent to the prerequisite for admission.*
- *Proof of English Language Proficiency (see English Language Proficiency Policy).*
- *Proof of financial responsibility to cover costs of tuition and fees and living expenses for at least one academic year (official bank statements, Sponsor's Statement of Support, if required). Please note that all fees must be paid in United States currency.*

Applicants for a campus-based degree program are required to obtain the proper visa in order to study full time. Nonimmigrant applicants residing in the United States at the time of application must submit a photocopy of the visa page contained within the student's passport as well as a photocopy of the student's I/94 arrival/departure record (both sides). Nonimmigrant applicants residing in the United States at the time of application in either F, M, or J nonimmigrant classification must submit written confirmation of nonimmigrant status at the previous school attended before transferring to the school.

International students requiring an I-20 who meet all Admissions Requirements and are subsequently accepted for enrollment will be issued an I-20. It is the responsibility of each such international student to obtain an appropriate student visa from the U.S. Department of State for attendance at The Los Angeles Film School. It is the responsibility of each such international student to cover all requisite expenses associated with the acquisition of an appropriate student visa from the U.S. Department of State. The issuance of an I-20 to an international student who has been accepted for enrollment is the extent to which The Los Angeles Film School will “vouch” for student status to the U.S. Department of State. The Los Angeles Film School maintains an International Department staffed with individuals to provide international students guidance on the acquisition of appropriate student visas dictated by guidelines set forth by the Student and Exchange Visitor Program (SEVP), U.S. Citizenship and Immigration Services, and the U.S. Department of State (USCIS).

NON-DISCRIMINATION POLICY

The Los Angeles Film School does not discriminate or harass on the basis of race, color, national origin, sex, gender, sexual orientation, gender identity or expression, disability, age, religion, veteran's status, genetic marker, or any other characteristic protected by state, local, or federal law in our programs and activities. The Los Angeles Film School provides reasonable accommodations to qualified individuals with disabilities. The Los Angeles Film School will not retaliate against persons bringing forward allegations of harassment or discrimination.

Students with questions or concerns regarding LAFS's Non-Discrimination Policy are encouraged to complete the student concern questionnaire found at www.lafilm.edu/accreditation/student-complaints. Based on the nature of the inquiry, the appropriate staff/administrator will address the inquiry and coordinate the school's efforts in partnership with the compliance department.

ARTICULATION AGREEMENTS WITH OTHER COLLEGES & UNIVERSITIES

Many students have previous educational experiences and may have earned credits at other institutions. The Los Angeles Film School has entered into articulation agreements with Full Sail University, Pierce College, Santa Monica College, Art Institute, Mt. Sierra College, and Glendale Community College to provide for the transfer of certain courses into program(s) at LAFS. Articulation agreements are developed to identify specific courses that are deemed sufficiently equivalent to courses offered by LAFS to allow for transfer into specific programs at LAFS pursuant to the terms of the Agreement; however, even with an Articulation Agreement, there may be limitations on transferability based on earned grades, date course completed, or other requirements. An Articulation Agreement also does not guarantee admission into the LAFS program. Students must meet all LAFS admissions requirements before requesting transfer of credits under an Articulation Agreement.

It is at the discretion of The Los Angeles Film School to determine which credits will or will not be accepted for transfer. Students should review the Articulation Agreements to make sure they understand whether courses they wish to transfer are included in the Articulation Agreement, and what the minimum requirements for transfer are for those courses. Please contact an admissions representative or student advisor with any questions or for more detail on specific Articulation Agreements, or if you wish to review a particular Agreement's terms.

Students should understand that Articulation Agreements may be modified or eliminated by either the sending or receiving school.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at The Los Angeles Film School is at the complete discretion of the institution to which you may seek to transfer. Acceptance of the degree you earn in the program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending The Los Angeles Film School to determine if your credits or degree will transfer.

TRANSFER OF CREDIT FROM OTHER INSTITUTIONS

Students who would like to request an evaluation of prior credit for potential transfer must submit a written request and provide official transcripts from the institution or entity awarding the credit within 30 days after their program start date.

Veterans receiving GI Bill® benefits while attending The Los Angeles Film School are required to submit transcripts for any previous education or training for evaluation, granting of prior credit, and possible shortening of the length of the program. Students using Military or Veterans Affairs benefits should refer to the [Transfer Credit Policy](#).

The GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by the VA is available at the official U.S. government website at www.benefits.va.gov/gibill.

NON-U.S. INSTITUTIONS

Students with degrees from non-U.S. colleges and universities must submit an evaluation and English language translation (if applicable) prepared by a professional foreign academic credential evaluation and translation service to confirm USA equivalency.

COURSE DESCRIPTIONS

Students may be required to provide copies of course descriptions from the academic catalog or course syllabus published by the institution awarding the credit.

GRADES OF TRANSFER CREDITS

Only courses with an earned grade of "C" (2.0 on a 4.0 scale) or higher will be considered for transfer credit.

LEVEL OF TRANSFER CREDITS

Only undergraduate-level credits (100-level course or equivalent and above) taken at an accredited institution of higher education and of an equivalent credit amount will be considered for transfer. No remedial or developmental courses will be considered for transfer.

PRIOR EXPERIENTIAL LEARNING

The school does not grant credit for prior experiential learning.

PROFICIENCY CREDIT FROM EXTERNAL SOURCES

Official documents related to CLEP or AP scores or similar means to demonstrate proficiency for credit must be received by the school prior to the class start. No more than 25 percent of a program's required credits will be considered for any type of proficiency credit.

- *Advanced Placement. Some foundation courses can be obtained through College Board's AP Studio examinations. Students who take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score three or higher on the AP exam or four or higher on the IB exam for those courses while in secondary school may receive proficiency credit. This score applies to all subjects. All materials must be received from the Scholastic College Board organization and evaluated prior to the start of the program of enrollment.*
- *College Level Examination Program (CLEP). Complete the College Level Examination Program (CLEP) and earn a score of 50 or higher on computer-based CLEP examinations equivalent to college courses prior to the start of the program of enrollment.*
- *Military Experience Credits. Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript. The school recognizes and uses the ACE Guide to the Evaluation of Educational Experience in the Armed Services to determine the value of learning acquired in military service. We award credit for appropriate learning acquired in military service at levels consistent with ACE Guide recommendations when applicable to a Service member's program. In addition, we utilize the Joint Services Transcript in our processing of prior learning experiences for possible transfer credit.*

TOTAL ALLOWABLE TRANSFER OF CREDIT

Students must earn a minimum of 25 percent of the total program credits required for graduation in residency at The Los Angeles Film School and may only be granted a maximum of 75 percent of the total program credits required for graduation through transfer credit earned at an outside institution and/or proficiency testing.

FEES & TUITION





TUITION & FEES

Please visit our [Student Consumer Information](#) page to find the average time to completion for continuously enrolled students for each credential level offered. Students are charged tuition and fees on a per-semester (16-week) basis. A breakdown of total charges for each program by semester may be found in the section below.

CAMPUS DEGREE PROGRAMS – DOMESTIC/U.S. STUDENTS

PROGRAM	CREDIT HOURS	TUITION PER CREDIT HOUR ¹	TOTAL TUITION	TEXTBOOKS ²	TECHNOLOGY FEE	TECHKIT	STRF ³	TOTAL TUITION & FEES
Audio Production, A.S.	60.00	\$542.00	\$32,500.00	\$200.00	\$630.00	\$5,100.00	\$95.00	\$38,525.00
Film, A.S.	60.00	\$708.00	\$42,500.00	\$200.00	\$1,015.00	\$5,100.00	\$122.50	\$48,937.50
Music Production, A.S.	60.00	\$542.00	\$32,500.00	\$200.00	\$630.00	\$5,600.00	\$97.50	\$39,027.50
Entertainment Business, B.S. Completion	60.00	\$467.00	\$28,000.00	\$200.00	\$630.00	N/A	\$72.50	\$28,902.50
Animation, B.S.	120.00	\$667.00	\$80,000.00	\$200.00	\$2,050.00	\$6,600.00	\$222.50	\$89,072.50
Audio Production, B.S.	120.00	\$542.00	\$65,000.00	\$200.00	\$1,455.00	\$6,000.00	\$182.50	\$72,837.50
Entertainment Business, B.S.	120.00	\$467.00	\$56,000.00	\$200.00	\$1,455.00	\$2,500.00	\$150.00	\$60,305.00
Film Production, B.S.	120.00	\$708.00	\$85,000.00	\$200.00	\$1,500.00	\$5,200.00	\$230.00	\$92,130.00

CAMPUS DEGREE PROGRAMS – INTERNATIONAL STUDENTS

PROGRAM	CREDIT HOURS	TUITION PER CREDIT HOUR ¹	TOTAL TUITION	TEXTBOOKS ²	TECHNOLOGY FEE	TECHKIT	STRF ³	TOTAL TUITION & FEES
Audio Production, A.S.	60.00	\$596.00	\$35,750.00	\$200.00	\$630.00	\$5,100.00	\$105.00	\$41,785.00
Film, A.S.	60.00	\$779.00	\$46,750.00	\$200.00	\$1,015.00	\$5,100.00	\$132.50	\$53,197.50
Music Production, A.S.	60.00	\$596.00	\$35,750.00	\$200.00	\$630.00	\$5,600.00	\$105.00	\$42,285.00
Entertainment Business, B.S. Completion	60.00	\$513.00	\$30,800.00	\$200.00	\$630.00	N/A	\$80.00	\$31,710.00
Animation, B.S.	120.00	\$733.00	\$88,000.00	\$200.00	\$2,050.00	\$6,600.00	\$242.50	\$97,092.50
Audio Production, B.S.	120.00	\$596.00	\$71,500.00	\$200.00	\$1,455.00	\$6,000.00	\$197.50	\$79,352.50
Entertainment Business, B.S.	120.00	\$513.00	\$61,600.00	\$200.00	\$1,455.00	\$2,500.00	\$165.00	\$65,920.00
Film Production, B.S.	120.00	\$779.00	\$93,500.00	\$200.00	\$1,500.00	\$5,200.00	\$250.00	\$100,650.00

- ¹ Tuition per credit hour is an estimated rate. Actual tuition is charged on a per-semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see [Refund Policy](#) for details).
- ² Student may opt out and purchase textbooks independently. Textbook fee is non-refundable once books are received by student.
- ³ The current Student Tuition Recovery Fund (STRF) assessment rate is two dollars and fifty cents (\$2.50) per \$1,000. Please see the [STRF Policy](#).

ONLINE DEGREE PROGRAMS – NON-CALIFORNIA RESIDENT

PROGRAM	CREDIT HOURS	TUITION PER CREDIT HOUR ¹	TOTAL TUITION	TEXTBOOKS ²	TECHNOLOGY FEE	TECHKIT	STRF ³	TOTAL TUITION & FEES
Audio Production, A.S.	60.00	\$542.00	\$32,500.00	\$0.00	\$970.00	\$6,900.00	N/A	\$40,370.00
Music Production, A.S.	60.00	\$542.00	\$32,500.00	\$0.00	\$630.00	\$6,300.00	N/A	\$39,430.00
Animation, B.S.	120.00	\$467.00	\$56,000.00	\$200.00	\$2,100.00	\$7,000.00	N/A	\$65,300.00
Audio Production, B.S.	120.00	\$542.00	\$65,000.00	\$0.00	\$1,455.00	\$8,000.00	N/A	\$74,455.00
Digital Filmmaking, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$14,000.00	N/A	\$71,455.00
Entertainment Business, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$2,600.00	N/A	\$60,055.00
Graphic Design, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$5,800.00	N/A	\$63,255.00
Media Communication, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$6,300.00	N/A	\$63,755.00
Music Production, B.S.	120.00	\$542.00	\$65,000.00	\$0.00	\$945.00	\$8,300.00	N/A	\$74,245.00
Writing for Film & TV, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$2,700.00	N/A	\$60,155.00

ONLINE DEGREE PROGRAMS – CALIFORNIA RESIDENT STUDENTS

PROGRAM	CREDIT HOURS	TUITION PER CREDIT HOUR ¹	TOTAL TUITION	TEXTBOOKS ²	TECHNOLOGY FEE	TECHKIT	STRF ³	TOTAL TUITION & FEES
Audio Production, A.S.	60.00	\$542.00	\$32,500.00	\$0.00	\$970.00	\$6,900.00	\$100.00	\$40,470.00
Music Production, A.S.	60.00	\$542.00	\$32,500.00	\$0.00	\$630.00	\$6,300.00	\$97.50	\$39,527.50
Animation, B.S.	120.00	\$467.00	\$56,000.00	\$200.00	\$2,100.00	\$7,000.00	\$162.50	\$65,462.50
Audio Production, B.S.	120.00	\$542.00	\$65,000.00	\$0.00	\$1,455.00	\$8,000.00	\$185.00	\$74,640.00
Digital Filmmaking, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$14,000.00	\$177.50	\$71,632.50
Entertainment Business, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$2,600.00	\$150.00	\$60,205.00
Graphic Design, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$5,800.00	\$157.50	\$63,412.50
Media Communication, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$6,300.00	\$160.00	\$63,915.00
Music Production, B.S.	120.00	\$542.00	\$65,000.00	\$0.00	\$945.00	\$8,300.00	\$185.00	\$74,430.00
Writing for Film & TV, B.S.	120.00	\$467.00	\$56,000.00	\$0.00	\$1,455.00	\$2,700.00	\$150.00	\$60,305.00

1. Tuition per credit hour is an estimated rate. Actual tuition is charged on a per-semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see [Refund Policy](#) for details).
2. Student may opt out and purchase textbooks independently. Textbook fee is non-refundable once books are received by student.
3. The current Student Tuition Recovery Fund (STRF) assessment rate is two dollars and fifty cents (\$2.50) per \$1,000. Please see the [STRF Policy](#).

ESTIMATED TUITION & FEES BY PERIOD OF ENROLLMENT/SEMESTER

CAMPUS PROGRAMS – DOMESTIC/U.S. STUDENTS

AUDIO PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,500.00	\$8,500.00	\$5,500.00	\$32,500.00
TECHKIT	\$5,100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,100.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
STRF	\$95.00	\$0.00	\$0.00	\$0.00	\$0.00	\$95.00
TOTAL PER SEMESTER	\$10,610.00	\$5,000.00	\$8,600.00	\$8,815.00	\$5,500.00	\$38,525.00

FILM, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$7,500.00	\$7,500.00	\$10,500.00	\$10,500.00	\$6,500.00	\$42,500.00
TECHKIT	\$5,100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,100.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$507.50	\$0.00	\$0.00	\$507.50	\$0.00	\$1,015.00
STRF	\$122.50	\$0.00	\$0.00	\$0.00	\$0.00	\$122.50
TOTAL PER SEMESTER	\$13,330.00	\$7,500.00	\$10,600.00	\$11,007.50	\$6,500.00	\$48,937.50

MUSIC PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,400.00	\$8,400.00	\$5,700.00	\$32,500.00
TECHKIT	\$5,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,600.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
STRF	\$97.50	\$0.00	\$0.00	\$0.00	\$0.00	\$97.50
TOTAL PER SEMESTER	\$11,112.50	\$5,000.00	\$8,500.00	\$8,715.00	\$5,700.00	\$39,027.50

ENTERTAINMENT BUSINESS, B.S. (COMPLETER)	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$6,100.00	\$6,500.00	\$6,100.00	\$6,500.00	\$2,800.00	\$28,000.00
TECHKIT	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$315.00	\$0.00	\$0.00	\$630.00
STRF	\$72.50	\$0.00	\$0.00	\$0.00	\$0.00	\$72.50
TOTAL PER SEMESTER	\$6,587.50	\$6,500.00	\$6,515.00	\$6,500.00	\$2,800.00	\$28,902.50

ANIMATION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$6,000.00	\$6,000.00	\$9,200.00	\$9,200.00	\$9,800.00	\$9,800.00	\$9,935.00	\$9,935.00	\$10,130.00	\$80,000.00
TECHKIT	\$6,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,600.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$521.00	\$0.00	\$0.00	\$471.00	\$297.00	\$0.00	\$471.00	\$290.00	\$0.00	\$2,050.00
STRF	\$222.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$222.50
TOTAL PER SEMESTER	\$13,443.50	\$6,000.00	\$9,300.00	\$9,671.00	\$10,097.00	\$9,800.00	\$10,406.00	\$10,225.00	\$10,130.00	\$89,072.50

AUDIO PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,500.00	\$8,500.00	\$11,000.00	\$5,400.00	\$7,450.00	\$7,450.00	\$6,700.00	\$65,000.00
TECHKIT	\$6,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,000.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$182.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$182.50
TOTAL PER SEMESTER	\$11,767.50	\$5,000.00	\$8,600.00	\$8,985.00	\$11,000.00	\$5,400.00	\$7,935.00	\$7,450.00	\$6,700.00	\$72,837.50

ENTERTAINMENT BUSINESS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	TOTAL
TUITION	\$6,000.00	\$6,000.00	\$7,000.00	\$7,000.00	\$8,000.00	\$8,000.00	\$7,000.00	\$7,000.00	\$56,000.00
TECHKIT	\$2,500.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,500.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$1,455.00
STRF	\$150.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150.00
TOTAL PER SEMESTER	\$9,235.00	\$6,000.00	\$7,100.00	\$7,485.00	\$8,000.00	\$8,000.00	\$7,485.00	\$7,000.00	\$60,305.00

FILM PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$7,500.00	\$7,500.00	\$10,500.00	\$10,500.00	\$13,000.00	\$6,000.00	\$10,000.00	\$10,000.00	\$10,000.00	\$85,000.00
TECHKIT	\$5,200.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,200.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$500.00	\$0.00	\$0.00	\$500.00	\$0.00	\$0.00	\$500.00	\$0.00	\$0.00	\$1,500.00
STRF	\$230.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$230.00
TOTAL PER SEMESTER	\$13,530.00	\$7,500.00	\$10,600.00	\$11,000.00	\$13,000.00	\$6,000.00	\$10,500.00	\$10,000.00	\$10,000.00	\$92,130.00

CAMPUS PROGRAMS – INTERNATIONAL STUDENTS

AUDIO PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,500.00	\$5,500.00	\$9,350.00	\$9,350.00	\$6,050.00	\$35,750.00
TECHKIT	\$5,100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,100.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
STRF	\$105.00	\$0.00	\$0.00	\$0.00	\$0.00	\$105.00
TOTAL PER SEMESTER	\$11,120.00	\$5,500.00	\$9,450.00	\$9,665.00	\$6,050.00	\$41,785.00

FILM, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$8,250.00	\$8,250.00	\$11,550.00	\$11,550.00	\$7,150.00	\$46,750.00
TECHKIT	\$5,100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,100.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$507.50	\$0.00	\$0.00	\$507.50	\$0.00	\$1,015.00
STRF	\$132.50	\$0.00	\$0.00	\$0.00	\$0.00	\$132.50
TOTAL PER SEMESTER	\$14,090.00	\$8,250.00	\$11,650.00	\$12,057.50	\$7,150.00	\$53,197.50

MUSIC PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,500.00	\$5,500.00	\$9,240.00	\$9,240.00	\$6,270.00	\$35,750.00
TECHKIT	\$5,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,600.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
STRF	\$105.00	\$0.00	\$0.00	\$0.00	\$0.00	\$105.00
TOTAL PER SEMESTER	\$11,620.00	\$5,500.00	\$9,340.00	\$9,555.00	\$6,270.00	\$42,285.00

ENTERTAINMENT BUSINESS, B.S. (COMPLETER)	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$6,710.00	\$7,150.00	\$6,710.00	\$7,150.00	\$3,080.00	\$30,800.00
TECHKIT	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$315.00	\$0.00	\$0.00	\$630.00
STRF	\$80.00	\$0.00	\$0.00	\$0.00	\$0.00	\$80.00
TOTAL PER SEMESTER	\$7,205.00	\$7,150.00	\$7,125.00	\$7,150.00	\$3,080.00	\$31,710.00

ANIMATION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$6,600.00	\$6,600.00	\$10,120.00	\$10,120.00	\$10,780.00	\$10,780.00	\$10,928.50	\$10,928.50	\$11,143.00	\$88,000.00
TECHKIT	\$6,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,600.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$521.00	\$0.00	\$0.00	\$471.00	\$297.00	\$0.00	\$471.00	\$290.00	\$0.00	\$2,050.00
STRF	\$242.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$242.50
TOTAL PER SEMESTER	\$14,063.50	\$6,600.00	\$10,220.00	\$10,591.00	\$11,077.00	\$10,780.00	\$11,399.50	\$11,218.50	\$11,143.00	\$97,092.50

AUDIO PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,500.00	\$5,500.00	\$9,350.00	\$9,350.00	\$12,100.00	\$5,940.00	\$8,195.00	\$8,195.00	\$7,370.00	\$71,500.00
TECHKIT	\$6,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,000.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$197.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$197.50
TOTAL PER SEMESTER	\$12,282.50	\$5,500.00	\$9,450.00	\$9,835.00	\$12,100.00	\$5,940.00	\$8,680.00	\$8,195.00	\$7,370.00	\$79,352.50

ENTERTAINMENT BUSINESS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	TOTAL
TUITION	\$6,600.00	\$6,600.00	\$7,700.00	\$7,700.00	\$8,800.00	\$8,800.00	\$7,700.00	\$7,700.00	\$61,600.00
TECHKIT	\$2,500.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,500.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$1,455.00
STRF	\$165.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$165.00
TOTAL PER SEMESTER	\$9,850.00	\$6,600.00	\$7,800.00	\$8,185.00	\$8,800.00	\$8,800.00	\$8,185.00	\$7,700.00	\$65,920.00

FILM PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$8,250.00	\$8,250.00	\$11,550.00	\$11,550.00	\$14,300.00	\$6,600.00	\$11,000.00	\$11,000.00	\$11,000.00	\$93,500.00
TECHKIT	\$5,200.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,200.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$500.00	\$0.00	\$0.00	\$500.00	\$0.00	\$0.00	\$500.00	\$0.00	\$0.00	\$1,500.00
STRF	\$250.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$250.00
TOTAL PER SEMESTER	\$14,300.00	\$8,250.00	\$11,650.00	\$12,050.00	\$14,300.00	\$6,600.00	\$11,500.00	\$11,000.00	\$11,000.00	\$100,650.00

ONLINE PROGRAMS – CALIFORNIA RESIDENTS

AUDIO PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,250.00	\$8,250.00	\$6,000.00	\$32,500.00
TECHKIT	\$6,900.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,900.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$970.00
STRF	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$100.00
TOTAL PER SEMESTER	\$12,485.00	\$5,000.00	\$8,250.00	\$8,735.00	\$6,000.00	\$40,470.00

MUSIC PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,100.00	\$5,100.00	\$8,300.00	\$8,300.00	\$5,700.00	\$32,500.00
TECHKIT	\$6,300.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,300.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
STRF	\$97.50	\$0.00	\$0.00	\$0.00	\$0.00	\$97.50
TOTAL PER SEMESTER	\$11,812.50	\$5,100.00	\$8,300.00	\$8,615.00	\$5,700.00	\$39,527.50

ANIMATION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$4,300.00	\$4,300.00	\$6,800.00	\$6,800.00	\$6,900.00	\$6,900.00	\$6,900.00	\$6,900.00	\$6,200.00	\$56,000.00
TECHKIT	\$7,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$7,000.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$571.00	\$0.00	\$0.00	\$471.00	\$297.00	\$0.00	\$471.00	\$290.00	\$0.00	\$2,100.00
STRF	\$162.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$162.50
TOTAL PER SEMESTER	\$12,133.50	\$4,300.00	\$6,900.00	\$7,271.00	\$7,197.00	\$6,900.00	\$7,371.00	\$7,190.00	\$6,200.00	\$65,462.50

AUDIO PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,250.00	\$8,250.00	\$12,000.00	\$4,800.00	\$7,500.00	\$7,500.00	\$6,700.00	\$65,000.00
TECHKIT	\$7,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,000.00	\$0.00	\$0.00	\$0.00	\$8,000.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$185.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$185.00
TOTAL PER SEMESTER	\$12,670.00	\$5,000.00	\$8,250.00	\$8,735.00	\$12,000.00	\$5,800.00	\$7,985.00	\$7,500.00	\$6,700.00	\$74,640.00

DIGITAL FILMMAKING, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$4,500.00	\$4,500.00	\$7,500.00	\$7,500.00	\$7,500.00	\$7,500.00	\$7,000.00	\$56,000.00
TECHKIT	\$5,800.00	\$0.00	\$8,200.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$14,000.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$177.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$177.50
TOTAL PER SEMESTER	\$11,462.50	\$5,000.00	\$12,700.00	\$4,985.00	\$7,500.00	\$7,500.00	\$7,985.00	\$7,500.00	\$7,000.00	\$71,632.50

ENTERTAINMENT BUSINESS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$6,000.00	\$6,000.00	\$6,250.00	\$6,250.00	\$6,500.00	\$6,500.00	\$6,250.00	\$6,250.00	\$6,000.00	\$56,000.00
TECHKIT	\$2,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,600.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$150.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150.00
TOTAL PER SEMESTER	\$9,235.00	\$6,000.00	\$6,250.00	\$6,735.00	\$6,500.00	\$6,500.00	\$6,735.00	\$6,250.00	\$6,000.00	\$60,205.00

GRAPHIC DESIGN, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$6,700.00	\$6,700.00	\$6,600.00	\$6,600.00	\$6,600.00	\$6,600.00	\$6,200.00	\$56,000.00
TECHKIT	\$5,800.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,800.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$157.50	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$157.50
TOTAL PER SEMESTER	\$11,442.50	\$5,000.00	\$6,700.00	\$7,185.00	\$6,600.00	\$6,600.00	\$7,085.00	\$6,600.00	\$6,200.00	\$63,412.50

MEDIA COMMUNICATIONS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$6,500.00	\$6,500.00	\$7,000.00	\$7,000.00	\$7,000.00	\$7,000.00	\$5,000.00	\$56,000.00
TECHKIT	\$6,300.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,300.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$160.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$160.00
TOTAL PER SEMESTER	\$11,945.00	\$5,000.00	\$6,500.00	\$6,985.00	\$7,000.00	\$7,000.00	\$7,485.00	\$7,000.00	\$5,000.00	\$63,915.00

MUSIC PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	SEMESTER 10	TOTAL
TUITION	\$5,100.00	\$5,100.00	\$8,300.00	\$8,300.00	\$11,400.00	\$5,500.00	\$8,150.00	\$8,150.00	\$4,000.00	\$1,000.00	\$65,000.00
TECHKIT	\$6,400.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,900.00	\$0.00	\$0.00	\$0.00	\$0.00	\$8,300.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$0.00	\$0.00	\$945.00
STRF	\$185.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$185.00
TOTAL PER SEMESTER	\$11,197.50	\$5,200.00	\$8,200.00	\$8,515.00	\$11,400.00	\$7,900.00	\$8,215.00	\$7,900.00	\$4,000.00	\$1,000.00	\$74,430.00

WRITING FOR FILM & TV, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,600.00	\$5,600.00	\$6,550.00	\$6,550.00	\$6,550.00	\$6,550.00	\$6,200.00	\$6,200.00	\$6,200.00	\$56,000.00
TECHKIT	\$2,700.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,700.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
STRF	\$150.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$150.00
TOTAL PER SEMESTER	\$8,935.00	\$5,600.00	\$6,550.00	\$7,035.00	\$6,550.00	\$6,550.00	\$6,685.00	\$6,200.00	\$6,200.00	\$60,305.00

ONLINE PROGRAMS – NON-CALIFORNIA RESIDENTS

AUDIO PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,250.00	\$8,250.00	\$6,000.00	\$32,500.00
TECHKIT	\$6,900.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,900.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$970.00
TOTAL PER SEMESTER	\$12,385.00	\$5,000.00	\$8,250.00	\$8,735.00	\$6,000.00	\$40,370.00

MUSIC PRODUCTION, A.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	\$5,100.00	\$5,100.00	\$8,300.00	\$8,300.00	\$5,700.00	\$32,500.00
TECHKIT	\$6,300.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,300.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$630.00
TOTAL PER SEMESTER	\$11,715.00	\$5,100.00	\$8,300.00	\$8,615.00	\$5,700.00	\$39,430.00

ANIMATION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$4,300.00	\$4,300.00	\$6,800.00	\$6,800.00	\$6,900.00	\$6,900.00	\$6,900.00	\$6,900.00	\$6,200.00	\$56,000.00
TECHKIT	\$7,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$7,000.00
TEXTBOOKS	\$100.00	\$0.00	\$100.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$200.00
TECHNOLOGY FEE	\$571.00	\$0.00	\$0.00	\$471.00	\$297.00	\$0.00	\$471.00	\$290.00	\$0.00	\$2,100.00
TOTAL PER SEMESTER	\$11,971.00	\$4,300.00	\$6,900.00	\$7,271.00	\$7,197.00	\$6,900.00	\$7,371.00	\$7,190.00	\$6,200.00	\$65,300.00

AUDIO PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$8,250.00	\$8,250.00	\$12,000.00	\$4,800.00	\$7,500.00	\$7,500.00	\$6,700.00	\$65,000.00
TECHKIT	\$7,000.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,000.00	\$0.00	\$0.00	\$0.00	\$8,000.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$12,485.00	\$5,000.00	\$8,250.00	\$8,735.00	\$12,000.00	\$5,800.00	\$7,985.00	\$7,500.00	\$6,700.00	\$74,455.00

DIGITAL FILMMAKING, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$4,500.00	\$4,500.00	\$7,500.00	\$7,500.00	\$7,500.00	\$7,500.00	\$7,000.00	\$56,000.00
TECHKIT	\$5,800.00	\$0.00	\$8,200.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$14,000.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$11,285.00	\$5,000.00	\$12,700.00	\$4,985.00	\$7,500.00	\$7,500.00	\$7,985.00	\$7,500.00	\$7,000.00	\$71,455.00

ENTERTAINMENT BUSINESS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$6,000.00	\$6,000.00	\$6,250.00	\$6,250.00	\$6,500.00	\$6,500.00	\$6,250.00	\$6,250.00	\$6,000.00	\$56,000.00
TECHKIT	\$2,600.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,600.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$9,085.00	\$6,000.00	\$6,250.00	\$6,735.00	\$6,500.00	\$6,500.00	\$6,735.00	\$6,250.00	\$6,000.00	\$60,055.00

GRAPHIC DESIGN, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$6,700.00	\$6,700.00	\$6,600.00	\$6,600.00	\$6,600.00	\$6,600.00	\$6,200.00	\$56,000.00
TECHKIT	\$5,800.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$5,800.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$11,285.00	\$5,000.00	\$6,700.00	\$7,185.00	\$6,600.00	\$6,600.00	\$7,085.00	\$6,600.00	\$6,200.00	\$63,255.00

MEDIA COMMUNICATIONS, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,000.00	\$5,000.00	\$6,500.00	\$6,500.00	\$7,000.00	\$7,000.00	\$7,000.00	\$7,000.00	\$5,000.00	\$56,000.00
TECHKIT	\$6,300.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$6,300.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$11,785.00	\$5,000.00	\$6,500.00	\$6,985.00	\$7,000.00	\$7,000.00	\$7,485.00	\$7,000.00	\$5,000.00	\$63,755.00

MUSIC PRODUCTION, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	SEMESTER 10	TOTAL
TUITION	\$5,200.00	\$5,200.00	\$8,200.00	\$8,200.00	\$11,400.00	\$6,000.00	\$7,900.00	\$7,900.00	\$4,000.00	\$1,000.00	\$65,000.00
TECHKIT	\$5,500.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,900.00	\$0.00	\$0.00	\$0.00	\$0.00	\$8,300.00
TECHNOLOGY FEE	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$0.00	\$315.00	\$0.00	\$0.00	\$0.00	\$945.00
TOTAL PER SEMESTER	\$11,815.00	\$5,100.00	\$8,300.00	\$8,615.00	\$11,400.00	\$7,400.00	\$8,465.00	\$8,150.00	\$4,000.00	\$1,000.00	\$74,245.00

WRITING FOR FILM & TV, B.S.	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	\$5,600.00	\$5,600.00	\$6,550.00	\$6,550.00	\$6,550.00	\$6,550.00	\$6,200.00	\$6,200.00	\$6,200.00	\$56,000.00
TECHKIT	\$2,700.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$2,700.00
TECHNOLOGY FEE	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$485.00	\$0.00	\$0.00	\$1,455.00
TOTAL PER SEMESTER	\$8,785.00	\$5,600.00	\$6,550.00	\$7,035.00	\$6,550.00	\$6,550.00	\$6,685.00	\$6,200.00	\$6,200.00	\$60,155.00

THE STUDENT TUITION RECOVERY FUND (STRF)

Effective April 1, 2022, the California Bureau for Private Postsecondary Education changed the Student Tuition Recovery Fund (STRF) fee from fifty cents (\$0.50) to two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges, rounded to the nearest thousand dollars, from each student in an educational program who is a California resident or is enrolled in a residency program. Thus, any student who meets this definition and is enrolling after 3/31/2022 must pay the additional fee listed below for their program. The STRF fee is charged at the time of enrollment. The tuition and fee charges for students enrolling in the April 2022 term or later are listed in the following section.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following apply to you:

1. *You are a student in an educational program who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and*
2. *Your total charges are not paid by any third-party payer such as an employer, government program, or other payer unless you have a separate agreement to repay the third party.*

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. *You are not a California resident, or are not enrolled in a residency program, or*
2. *Your total charges are paid by a third party, such as an employer, government program, or other payer, and you have no separate agreement to repay the third party.*

The State of California established the **Student Tuition Recovery Fund (STRF)** to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf if you are a student in an educational program who is a California resident or are enrolled in a residency program and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if you are not a California resident or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Boulevard, Suite 225, Sacramento, CA 95834; phone: 916.431.6959 or 888.370.7589.

To be eligible for STRF, you must be a California resident or enrolled in a residency program, have prepaid your tuition, have paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. *The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.*
2. *You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120-day period before the program was discontinued.*
3. *You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.*

4. *The institution has been ordered to pay a refund by the Bureau but has failed to do so.*
5. *The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.*
6. *You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.*
7. *You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.*

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

BOOKS & MATERIALS

The school provides an easy and convenient method for students to obtain the digital and non-digital textbooks required for their courses. Students will be charged for the cost of textbooks in addition to tuition unless the student chooses to opt out during the registration process. If students opt out, they are required to obtain the books independently by the course start date each month. Assignment deadlines will not be extended and students' grades may be affected if they opt out but do not secure the textbooks used in the course in a timely manner. Students may request a modification for a subsequent payment period regarding their choice to use the school's method to obtain books, but not retroactively, by contacting the Business Office.

If students opt out of the school's method, they will receive any Title IV credit balance, if one is created for the payment period in question, no later than fourteen (14) calendar days after the first day of class or fourteen (14) calendar days of the date the Title IV credit balance appears on the student account. If a Title IV credit balance is not created and, therefore, a student is not due to receive one, s/he is still responsible for purchasing the required books for her or his courses. By the seventh (7th) day of each course start date within the payment period, the school will provide a method for students to obtain the books and supplies required for their courses.

- *For courses using a digital textbook, a digital textbook provided by the school will be automatically redeemed with the school's contracted third-party vendor and charged to the student account.*
- *For courses using a non-digital textbook, students will be able to pick up the textbook from the Distribution Center, which is located on the 4th floor of Building 2 (6353 Sunset Blvd.). For students in Online programs that use non-digital textbooks, the book will be mailed to the student's address on record.*

TECHKIT

The TechKit is a package of mandatory program items that are essential for a student's success. The primary component of the TechKit is a laptop computer and software that serves as a personal workstation throughout a student's education. Purchase of the TechKit is not included in the cost of tuition, but is a mandatory fee charged to all students. The entire bundle must be purchased as a whole from the school. The composition and cost of the Techkit is specific to each program of study. In some programs, other required equipment such as camera and lighting gear or musical equipment is part of the TechKit. The TechKit comes with program-specific hardware and software that allows students to work on their projects on and off campus and maintain their personal portfolio from any location.

OTHER ADMINISTRATIVE FEES

STUDENT ID CARD REPLACEMENT FEE	\$20.00
LATE PAYMENT FEE	1.5% per month after 14th day past due
RETURNED CHECK FEE (PER OCCURRENCE)	\$25.00

METHODS OF PAYMENT

Payments may be made in the form of cash, check, major credit cards, money order, and/or through scheduled disbursements of federal financial aid programs. Students will only be required to pay tuition for one payment period or semester. However, at the student's option, the school will accept payment for tuition and fees for an academic year or the full program once the student has been accepted and enrolled and the date of the first class session is disclosed on the enrollment agreement.

DELINQUENT STUDENT ACCOUNTS

If a student's account is determined to be delinquent, the student will be placed on a financial hold. If the student fails to clear their hold within 30 days, they may be administratively withdrawn from their program.

DISCLOSURES MADE PURSUANT TO THE TRUTH-IN-LENDING ACT

All charges on student accounts are due and payable on or before the due date on the Billing Statement. Monthly billings will be issued for any account with an outstanding balance.

Conditions Under Which a Service Charge May Be Imposed: Service charges are imposed on all unpaid billing charges.

Conditions Under Which Interest Charges May Be Imposed: Balances over 30 days past due will be subject to interest charges at the rate of 1.5% per month (18% APR).

CANCELLATION, WITHDRAWAL & REFUND POLICIES

STUDENT'S RIGHT TO CANCEL

Student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. In addition, students who have not visited the school prior to enrollment will have the opportunity to withdraw without penalty within three business days following either the regularly scheduled orientation procedures or following a tour of the school facilities and inspection of equipment where training and services are provided. All monies paid by an applicant will be refunded if requested within three days after signing an enrollment agreement and making an initial payment.

Students who wish to cancel their enrollment should fill out the cancellation form available in the Student Advising Department (1st floor, Building 2, 6353 Sunset Blvd.) or send written notice by email to advising@lafilm.edu (campus students) or onlineadvising@lafilm.edu (online students) or mail to: Student Records Department, The Los Angeles Film School, 6353 Sunset Blvd., Hollywood, CA 90028.

If a student has received federal financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. LAFS will refund any monies paid by the student and will remove any charges from the student's account. All refunds will be made within 45 calendar days of the date of the cancellation.

TRIAL PERIOD OF ENROLLMENT

A Trial Period of 30 calendar days from the program enrollment date may be granted on a defined degree program basis. The Trial Period of attendance is a four-week period of time where a student attends an eligible program without incurring program charges or receiving Federal Student Aid funds. Once the student is admitted as a regular student after successfully completing the trial period, he/she is eligible to receive Federal Student Aid funds for the entire payment period.

Students who are enrolled in a Trial Period program may withdraw at any time during this period without financial obligation. The student will not be eligible to receive Title IV, HEA program funds until the successful completion of the Trial Period. Students who attend a Trial Period and who wish to receive Title IV, HEA program funds after successfully completing the trial period and becoming a regular student must meet the other student eligibility criteria as provided in the regulations at 34 CFR 668.32.

REFUND POLICY

The institutional/California state refund policy shall be a pro-rata refund of moneys paid for institutional charges for students who have completed 60% or less of the enrollment period (semester) in which the student withdraws. The pro-rata percentage is based on the number of days the student was enrolled and in attendance within the enrollment period. There shall be no refund available to the student if the student withdraws after completing more than 60% of the enrollment period.

For students receiving funds through the Federal Student Aid program, unearned funds will be returned to the aid programs in the order required under Federal Law. If any portion of those charges was paid from the proceeds of a non-federal loan, then the refund will be sent to the lender or to the agency that guaranteed the loan, if any. Any remaining balance will be paid to the student within 45 days following the student's withdrawal.

WITHDRAWAL FROM THE SCHOOL

Students who wish to withdraw from the school must do so in writing. Students may fill out a withdrawal form in person with the assistance of their Student Advisor (located on the 1st Floor of Building 2, 6353 Sunset Blvd.) or send written notice by email to advising@lafilm.edu (campus students) or onlineadvising@lafilm.edu (online students) or mail to: Student Records Department, The Los Angeles Film School, 6353 Sunset Blvd., Hollywood, CA 90028.

Responsibility for providing a notice of withdrawal rests entirely with the student. Any money owed to the school is due on the effective date of the withdrawal. Refunds, if any, will be paid in accordance with the Refund Policies set forth in the catalog and enrollment agreement. The date of determination will be the date the student notifies the school of his or her intent to withdraw or the effective date indicated by the student, whichever is later.

Students may be Administratively Withdrawn under any of the following circumstances:

- *Student is administratively dropped from all courses in a term due to non-attendance.*
- *Student fails to maintain Satisfactory Academic Progress.*
- *Student fails to return from an interruption of training (IOT).*
- *Student fails to reconcile their financial accounts in a timely manner.*
- *Student fails to comply with the school's policies, rules, and standards.*
- *Student violates the Student Code of Conduct.*

The date of determination will be the date that the school administratively withdraws the student. For students who are administratively withdrawn due to non-attendance, the Registrar will determine the last date of attendance using attendance records. If Student obtains a loan to pay for this degree program, Student will have the responsibility to repay the full amount of the loan, plus interest, less the amount of any refund. If Student is eligible for a loan guaranteed by the federal

or state government and Student subsequently defaults on that loan, both of the following may occur:

1. *The federal or state government or a loan guarantee agency may take action against Student, including applying any income tax refund to which Student is entitled to reduce the balance owed on the loan.*
2. *Student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid. Student acknowledges that any loans Student takes out are Student's sole responsibility. Student also acknowledges that determination of whether a particular loan or set of loans is suitable for Student remains at Student's sole discretion. LAFS encourages Student to conduct his or her own due diligence about available lenders, interest rates, and repayment terms.*

WITHDRAWAL & REFUND POLICIES FOR IOWA RESIDENTS

The school is not required to be authorized by the Iowa College Student Aid Commission. The School uses a pro-rata refund policy for Iowa residents who are enrolled in online programs. Students who are rejected by the college or cancel enrollment within five (5) business days of the school's receipt of a signed enrollment agreement are entitled to a 100% refund of tuition and fees (0% tuition and fees charged).

Refunds will be paid within thirty (30) days of a student's official termination or withdrawal. If the school cancels or discontinues a course or educational program stated in the Enrollment Agreement, the school will refund all monies paid for that course or program. Iowa residents who are enrolled in online programs will receive a refund of tuition charges in an amount that is not less than ninety percent (90%) of the amount of tuition charged to the student multiplied by the ratio of the remaining number of calendar days in the school period to the total number of calendar days in the school period.

In accordance with Iowa refund policies, refunds will be calculated for the semester using the following formula:

$\frac{\text{NUMBER OF REMAINING CALENDAR DAYS IN THE SEMESTER} + \text{NUMBER OF CALENDAR DAYS IN THE SEMESTER}}$	=	PERCENTAGE OF INCOMPLETE SEMESTER
$\text{PERCENTAGE OF INCOMPLETE SEMESTER} \times \text{TOTAL SEMESTER TUITION CHARGES}$	=	INCOMPLETE TUITION BALANCE
$\text{INCOMPLETE TUITION BALANCE} \times 90\%$	=	IOWA TUITION REDUCTION

EXCEPTIONS: If an Iowa online student cancels his/her program at any time due to the student's physical incapacitation, the student's refund shall be calculated using the following formula:

IOWA TUITION REDUCTION	=	TOTAL SEMESTER TUITION CHARGES	X	$\frac{\text{NUMBER OF REMAINING CALENDAR DAYS OF THE SEMESTER}}{\text{NUMBER OF CALENDAR DAYS IN THE SEMESTER}}$
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Cancellation due to physical incapacitation will require medical documentation.

WITHDRAWAL & REFUND POLICIES FOR WISCONSIN RESIDENTS

Students who wish to withdraw from their program should notify the Student Advising Department. To officially withdraw from the institution, students should:

- *Obtain a Student Withdrawal Form from a student advisor or by emailing the Student Advising Department at advising@lafilm.edu or onlineadvising@lafilm.edu.*
- *Notify the Financial Aid Office and complete an Exit Interview, if applicable.*

- Complete the withdrawal form and submit it to the Student Advising Department.

Refunds, if any, will be paid in accordance with the Refund Policy in this Catalog.

Student shall be deemed to have withdrawn from the Institution when any of the following occurs:

1. Student notifies the Student Advising Department of his or her intent to withdraw or as of the effective date of Student's withdrawal, whichever is later;
2. the Institution terminates Student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the Institution, including the Student Code of Conduct set forth in the catalog; failure to meet financial obligations to the Institution; and/or for cause determined within the Institution's sole discretion;
3. Student fails to return from an authorized Interruption of Training (IOT);
4. Student ceases to log on to the LMS and ceases to participate in online course activities in which case date of withdrawal will be deemed to be student's last LMS log-on date.

The school uses a pro-rata refund policy for Wisconsin residents who are enrolled in online programs. Wisconsin Online students have three (3) business days from the time of enrollment to cancel their enrollment for a full refund, excluding the registration fee. After the three-business-day cancellation period, all tuition will be refunded to students that drop within the first five (5) days of the semester.

Refunds will be paid within 40 days of a student's official withdrawal. If the school cancels or discontinues a course or educational program stated in the Enrollment Agreement, the school will refund all monies paid for that course or program.

Refunds will be calculated for the semester using the following chart:

SEMESTER BY WEEK	% OF TUITION REFUNDED	% OF SEMESTER COMPLETED
WEEK 1	100%	6.25%
WEEK 2	80%	12.50%
WEEK 3	80%	18.75%
WEEK 4	70%	25.00%
WEEK 5	60%	31.25%
WEEK 6	60%	37.50%
WEEK 7	50%	43.75%
WEEK 8	50%	50.00%
WEEK 9	40%	56.25%
WEEK 10	0%	62.25%
WEEK 11	0%	68.75%
WEEK 12	0%	75.00%
WEEK 13	0%	81.25%
WEEK 14	0%	87.50%
WEEK 15	0%	93.75%
WEEK 16	0%	100.00%

Refund calculations in accordance with the above chart will be based upon the last full week prior to withdrawal.

FINANCIAL SERVICES

The Los Angeles Film School has financial aid advisors to help students and their families develop a financial plan to enable program completion. These advisors help students complete applications for grants and loans applicable to the student's circumstances. Once a student's eligibility for financial assistance has been determined, the student and the financial advisor develop a plan for meeting educational expenses. Students may apply for scholarships, grants, and loans to assist with college expenses. Scholarships and grants are sums of money given to an eligible student to be applied toward the student's educational costs. Students do not repay scholarships or grants but must meet specific requirements to receive them. Various loans may also be available to assist students with educational costs.

IF A STUDENT OBTAINS A LOAN TO PAY FOR AN EDUCATIONAL PROGRAM, THE STUDENT WILL HAVE THE RESPONSIBILITY TO REPAY THE FULL AMOUNT OF THE LOAN PLUS INTEREST, LESS THE AMOUNT OF ANY REFUND.

All students who receive federal- or state-sponsored financial assistance must maintain satisfactory academic progress as defined in the **Academic Policies and Procedures** section. Students not actively attending due to an interruption of training (IOT) or withdrawal may not receive award disbursements. The school is eligible for financial aid and participates in many programs to assist students with their education.

FEDERAL FINANCIAL AID

The Financial Aid Department encourages all applicants who apply for financial aid to begin the process early. Those seeking "federal" financial aid are required to complete a Free Application for Federal Student Aid (FAFSA). The FAFSA may be completed online at www.fafsa.ed.gov. After the FAFSA is submitted, the U.S. Department of Education notifies applicants of their results, and our Financial Aid advisors will be available to discuss the available options for funding the selected degree program. Eligibility for Federal Financial Aid Programs requires that a student be a U.S. citizen or eligible non-citizen [Alien Registration Receipt Card (Form I-151) or Permanent Resident Card (Form I-551), commonly known as a green card]. Financial aid is only available to students enrolling in a degree program. Individual course students are not eligible for financial aid. The school reserves the right to decline the certification of any educational loan.

GRANTS & SCHOLARSHIPS

Federal Pell Grant

The Federal Pell Grant Program is designed to assist undergraduates with education expenses. Under this program, an undergraduate is one who has not earned a bachelor's or first professional degree. Awards for the 2022–23 award year range up to \$6,895. The U.S. Department of Education uses a standard formula, established by Congress, to determine eligibility.

Federal Supplemental Educational Opportunity Grant

The Federal Supplemental Educational Opportunity Grant (FSEOG) is also designed to assist undergraduates with education expenses. Under this program, an undergraduate is one who has not earned a bachelor's or first professional degree. Amounts are determined by application of the federal formula regarding a student's need as determined by the information provided on the Free Application for Federal Student Aid (FAFSA) and Pell Grant eligibility.

Institutional Scholarships

The school has a variety of institutional scholarship opportunities to assist students in meeting their financial needs while attending one of our degree programs. Each scholarship is unique and eligibility is dependent on the type of program and eligibility. Please contact a Financial Aid representative for more information.

FEDERAL LOANS

Stafford Loans

A Stafford Loan is a low-interest loan made to a student enrolled in an Undergraduate Degree Program. Annual loan limits increase each subsequent year a student attends. Repayment terms and conditions are flexible in order to meet the needs of students after graduation.

Parent PLUS Loans

A Parent PLUS Loan is a credit-based loan made to either parent of a dependent child enrolled in an Undergraduate Degree Program. Available to credit-worthy parents, these loans provide funds for a student's educational expenses and may also provide additional money for living expenses. The interest rate is determined by Congress and compares favorably to other education financing options.

Private Education Loans

Many private lenders offer alternative education loans to supplement the federal programs after maximum limits are reached. These non-federal education loans have differing fees, interest rates, and repayment options. They are credit-based and students may often secure a more favorable interest rate by using a co-signer. Students are strongly encouraged to maximize their eligibility for federal aid prior to applying for any private education loan. Contact the Financial Aid Department for more information. Students acquiring an educational loan to finance tuition and related educational expenses will be obligated to repay such loans and interest thereon. Defaulting on educational loans may have an adverse effect on a student's ability to qualify for future credit, loans, grants, and governmental assistance programs. Information regarding the rights and responsibilities of federal/private loan borrowers can be obtained during the online entrance interview as well as in the promissory note from the lending institution.

SPECIAL PROGRAMS

Federal Work-Study

The school participates in the Federal Work-Study Program. The Federal Work-Study Program is designed to provide jobs to qualified students with financial need, allowing them to earn money to help pay education-related expenses. The program encourages community service work and work related to the student's course of study. Students are awarded Federal Work Study funds based on a federally prescribed formula. The school is an equal opportunity employer.

Veteran's Education Benefits

The school is authorized to train students receiving Veteran's Education Benefits as approved by the Department of Veteran's Affairs. Awards are determined by application with the Veteran's Education Department, and funding is disbursed directly to the institution for the Post 9/11 GI Bill® and the Yellow Ribbon Program (most other Chapters disburse funding directly to the student).

Vocational Rehabilitation Programs

Various states offer funding in the form of Vocational Training Benefits for designated applicants.

RETURN OF FEDERAL TITLE IV AID

If a federal aid (Title IV) recipient either officially or unofficially withdraws, The Los Angeles Film School (LAFS) must perform a Return to Title IV (R2T4) calculation to determine the percentage of federal aid that the student has earned for the semester based upon the portion of the semester completed as of the withdrawal date. For official and unofficial withdrawals, the LAFS Registrar will determine the withdrawal date that is equal to the student's last date of attendance (LDA) using LAFS's attendance records. The withdrawal date is used to determine the percentage of the semester that the student completed prior to withdrawal. This percentage is the basis of the R2T4 calculation to determine the amount of federal aid the student earned for the semester and what must be returned or disbursed. This calculation must be performed by LAFS within 30 days of the date the institution determines that a federal aid recipient student has withdrawn.

R2T4 FORMULA

LAFS will determine the percentage of the semester completed by calculating the total number of days the student completed in the semester by counting the number of days between the first day of the semester through the withdrawal date and dividing that by the number of days in the semester, which is the number of days between the first and last day of the semester. Both of these day counts shall exclude any scheduled breaks of five days or more and days on an approved leave of absence during the semester. The resulting percentage is applied to the amount of eligible federal aid disbursed and pending for the semester. This is the amount of federal aid earned for the semester.

For example, if the student completed 20 days of a 100-day semester, the student would earn 20% of the federal aid for that period and the unearned 80% would need to be returned to the appropriate federal programs.

If a student withdraws on or before completing sixty percent (60%) of the semester, LAFS will return the unearned portion of the federal aid funds awarded to the appropriate federal aid program within 45 days of the date LAFS determined the student withdrew. If the portion of the semester completed is greater than 60 percent, the student has earned 100% of the eligible federal aid for the semester.

INSTITUTIONAL CHARGES

LAFS is also required to apply this earning percentage to the amount of institutional charges for the semester and if the unearned institutional charges are less than the unearned federal aid, the institution is only required to return the unearned portion of the institutional charges. This can happen in situations where the student received excess federal aid for living expenses or other non-institutional costs. The calculation of unearned institutional charges is different than the institution's tuition refund policy, which will also be calculated to determine the student's tuition obligation. After the application of both refund policies, the student may owe a tuition balance for charges that were originally paid by federal aid.

OVERPAYMENTS

If LAFS pays a refund based on unearned institutional charges, this is less than the unearned portion of the federal aid and the student may owe the difference as an overpayment to the U.S. Department of Education. LAFS will notify the student within 30 days regarding how much is owed in an overpayment, how it is to be returned, and in what timeframe. If an overpayment is not repaid, the student will lose access to further federal aid until the overpayment is resolved.

POST-WITHDRAWAL DISBURSEMENTS

In some cases, eligible federal aid is delayed and not disbursed to the student's account as of the withdrawal date. This can occur for a variety of reasons, but these funds are usually included in the R2T4 calculation as "could have been disbursed" funds. If it is determined that any of these pending funds are earned and eligible for disbursement after withdrawal, they will be offered in writing to the student/parent as a post-withdrawal disbursement. The student or parent must authorize the post-withdrawal disbursement of Direct Loan funds before the funds can be posted to the student's account. The student/parent must accept these funds within 14 days of notification.

SPECIAL RULE FOR SEMESTERS WITH MODULES

There are special withdrawal rules for a semester that has modules (courses that do not span the entire length of the semester). A student is not considered withdrawn for federal aid purposes if at the point of ceasing participation in the semester, the student:

- *successfully completes 49% of the days in the semester,*
- *earned half-time credits (6 semester credits) during the semester, or*
- *completes all of the program requirements and is considered a graduate.*

For days to count toward the 49% requirement, the student must receive a passing grade in at least one course that spans an entire module.

If the student meets any of these conditions, the student is not considered to be withdrawn for federal aid purposes, and all aid received for the semester is retained. If grades for the semester are not received within 30 days from the date LAFS determines the student ceased participation, the student will be processed an R2T4 calculation. If a passing grade is received at a subsequent point, LAFS will reevaluate the student's withdrawn status and may reverse the R2T4 calculation and refund payments.

Repayment of Title IV Funds

If a student withdraws and the R2T4 calculation shows that the student has been disbursed more federal aid than has been earned through the withdrawal date, LAFS is required to return the unearned federal aid funds to the federal programs from which the student received funds within 45 days of the date LAFS determined the student withdrew in the following order:

- *Direct Unsubsidized Loan*
- *Direct Subsidized Loan*
- *Direct PLUS Loan*
- *Federal Pell Grants*
- *Iraq and Afghanistan Service Grants*
- *FSEOG*
- *TEACH Grants*

Institutional Refund Calculation

LAFS will calculate the amount of tuition and fees a student is obligated to pay when withdrawing from a semester.

The institutional/California state refund policy shall be a pro-rata refund of moneys paid for institutional charges for students who have completed 60% or less of the semester in which the student withdraws. The pro-rata percentage is based on the number of days the student was enrolled and in attendance within the semester. There shall be no refund available to the student if the student withdraws after completing more than 60% of the semester.

For example, if the student completed 20 days out of a 100-day semester, the student would be charged 20% of the tuition for the semester. The student may also be charged the full cost for one-time fees, unreturned books, and equipment received before withdrawal.

Any payments remaining on the account after any federal aid refunds due to the R2T4 calculation will be subtracted from this adjusted balance and if a credit balance is created, it will be paid to the student or the designated Direct Loan within 45 days following the student's withdrawal. If the student has a Title IV credit balance after the adjustment of tuition charges for this policy, this credit balance will be paid to the student within 14 days after it is created on the student's account.

The student may direct LAFS to return any refund due to the student to his/her outstanding Direct Loan. The student must fill out an authorization form advising the school where they would like their refund to be sent. If no authorization form is received, any remaining balance will be refunded to the student. In no case will the amount refunded to the assistance program exceed the amount disbursed.

If the student owes a balance after the application of the refund policy, the student will be billed for the amount due to LAFS and payment is due upon receipt.

CREDIT BALANCES

The school receives financial aid funds for each student in two disbursements for each academic year of study. If a student borrows more than tuition to cover additional education-related costs, the student will be requested to sign an authorization form to hold a federal student aid credit balance. Upon receipt of borrower's signature on the form, the school will refund the credit balance owed.

The school receives disbursements each semester based on packaged and guaranteed financial aid. If a student borrows more than tuition to cover additional education costs within the confines of the Cost of Attendance (e.g., final project or living expenses), a stipend check will be issued to the student based on the following credit balance policy: All tuition for the semester in which a credit balance is scheduled must be received before a student can receive a stipend check. Any delays in providing documentation to financial aid or adjustments due to verification changes may result in a delay of the stipend check.

Due to circumstances outside the institution's control, there are instances when a scheduled disbursement does not occur as the result of a processing error with the lender or the Department of Education. When this happens, the funds do not post to the student's account on the expected date. This situation will result in a delay of the stipend check as funds must be received in order to issue any credit balances to the student. The school will do everything possible to ensure that the matter is resolved as quickly as possible so as not to result in a lengthy delay.

Schools must disburse credit balances to students within 14 days as a requirement of the U.S. Department of Education. Credit balances only occur after a disbursement is made on a student account. Once funds are received, the school can guarantee that a stipend check will be issued within 14 days between the date of disbursement to the institution and the issuing of a stipend check to a student. We encourage students to plan accordingly.

If a student is using Stafford Loans as part of their total Financial Aid package, please note that there is a 30-day waiting period for the initial disbursement of loans to first-time borrowers (this only applies for stipends issued in the first semester of the freshman academic year of study). Depending on the amount of funds borrowed above tuition and fees, this delay in Stafford loans will result in one of the following scenarios:

- *If the projected stipend is less than the net award of Stafford loan(s), there will be a delay of the entire stipend check until federal loans have been disbursed and generated a credit balance on the student account.*
- *If the projected stipend is more than the net award of Stafford loan(s), there will be two stipend checks issued. The first will be based on a credit balance from funding not subject to the 30-day Stafford loan delay. The second check will be based on the additional credit balance that occurs as a result of the Stafford loan disbursement(s) following the 30-day rule.*

Per U.S. Department of Education regulations, the institution is required to issue credit balances for PLUS loans directly to the parent borrower unless we receive authorization in writing from the parent borrower (prior to loan disbursement) to release the check to the student. Please contact Financial Aid for more information and a copy of this form. If a student does not attend one or more terms, a stipend in a subsequent semester may be reduced based on a change in enrollment status (this particularly impacts federal aid recipients).

For students utilizing Post-9/11 GI Bill® benefits and planning to use federal aid towards a credit balance on the student account, please note the school must wait until all tuition and fees for a semester are paid for before a stipend check can be issued. This may mean that the student will have to wait until the end of the semester before all monthly payments from the VA have been received before a credit balance shows up on the account and a check can be processed. Additionally, the Department of Veterans Affairs can take up to three months to issue disbursements to an institution upon certification of attendance, which may also result in delays of any potential credit balances to the student account. We encourage all post-9/11 GI Bill® students to utilize their monthly MHA stipend from the Veteran's Administration and budget accordingly until all funding has been received for a semester of study.

If a student borrows a private loan to cover living expense costs, all tuition and fees for a semester must be paid before a stipend check can be issued.

All students must meet Satisfactory Academic Progress in order to receive timely disbursements of federal financial aid and

subsequent stipend checks. Please see the Satisfactory Academic Progress policy in the Academic Policies and Procedures section for further details.

All fees for tuition, security deposit, and laptop/software package are deducted from the first stipend check. There is no option to defer these deductions from any future disbursements. The security deposit is refundable upon graduation and is contingent upon the student returning the equipment undamaged, cleared of all outstanding fees with Business Office, and receiving proper clearance from the Library, Student Development, and Operations. Laptop costs are non-refundable.

FINANCIAL AID PENALTIES FOR DRUG LAW VIOLATIONS

Students are advised that a conviction for any offense under any federal or state law involving the possession or sale of illegal drugs during a period of enrollment for which the student was receiving Title IV program funds will result in the loss of eligibility for any Title IV, HEA grant, loan, or work-study assistance.

GENERAL DISCLOSURE

At the time of this printing, The Los Angeles Film School does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and does not have a bankruptcy filed against it that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq).

MILITARY & VETERAN STUDENTS

The Los Angeles Film School's Military Services Department supports veterans and active-duty service members who want to pursue their education in the field of entertainment and media arts. We offer:

- *Military advisors who understand the culture and lingo*
- *Yellow Ribbon tuition contributions with no maximum cap*
- *Help navigating the application process for GI Bill® benefits and other financial aid*
- *Credit for applicable military training and education*

Additional information regarding specific policies and procedures as well as special services and events for military and veteran students is available on our website at lafilm.edu/military or by contacting the team at military@lafilm.edu.

EDUCATION BENEFIT PROGRAMS

In some cases, military educational benefits will not cover the entire cost of tuition. All military students with a gap in tuition will need to secure their enrollment in congruence with school policies prior to starting class. Veteran students applying for military benefits are encouraged to speak with a military benefits advisor at The Los Angeles Film School prior to enrolling for any benefit. To do so, please call or send an email to military@lafilm.edu.

MILITARY TUITION ASSISTANCE

Eligibility and the amount of active-duty or reserve tuition assistance is determined by the branch of service. Students must independently apply for tuition assistance through their command/on base. Tuition assistance is paid directly to the institution.

TRANSFER CREDIT POLICY

Students using Veterans Affairs benefits are required to submit transcripts from all prior colleges or universities attended for evaluation. The Veterans Affairs Department will not pay for any courses that were completed at a prior school. Students are therefore encouraged to submit transcripts as early as possible in the admissions process. The school will certify Veterans Affairs benefits through a student's first academic year until prior transcripts are received. However, if the school accepts transfer credit for any coursework completed at the school prior to receiving a student's transcripts, the student will be responsible for the tuition costs and will be required to repay all MHA (Monthly Housing Allowance) received for those courses.

CHAPTER 30, THE MONTGOMERY GI BILL® - ACTIVE DUTY

Veterans who entered active duty beginning July 1, 1985, and who participated in the 12-month pay reduction program while on active duty. Also includes Chapter 32 active-duty persons with eligibility as of October 1, 1996, who elected to participate in the Montgomery GI Bill®. Eligibility is decided by the VA. Benefits are paid directly to the student.

CHAPTER 31, VETERAN READINESS AND EMPLOYMENT (VR&E)

This program was formerly known as Vocational Rehabilitation and Employment. Veterans with a service-connected disability, or who are rated 10 percent or more disabled according to the Department of Veterans Affairs. Eligibility is decided by a VA caseworker. Tuition is paid directly to the School; other benefits may be paid to the student.

CHAPTER 33, THE POST-9/11 GI BILL®

Veterans who accumulated at least 90 days of aggregate service on or after September 11, 2001, with an honorable discharge, or those who received a service-connected disability after 30 days of service may be eligible for Chapter 33, as determined by the VA. Tuition and fees are paid directly to the School, with MHA and book stipends paid directly to the student. All payments are proportionate to Chapter 33 eligibility rating, with MHA payments based on DoD calculator (use school zip code for an E-5 with dependents). This benefit is frequently revised. Please refer to the VA for comprehensive changes to this benefit.

CHAPTER 33/TEB, THE POST-9/11 GI BILL® TRANSFER

This option is for Chapter 33-eligible service members to transfer unused benefits wholly or in increments to spouses and/or children.

THE YELLOW RIBBON PROGRAM, A COMPONENT OF CHAPTER 33, THE POST-9/11 GI BILL®

The School is a proud participant in this joint tuition grant-matching program with the VA for students who are entitled to the 100% eligibility rate. Yellow Ribbon amounts are applied solely and directly to tuition.

CHAPTER 35, SURVIVORS AND DEPENDENTS ASSISTANCE PROGRAM

For spouses or children of veterans who died on active duty, whose death was caused by a service-connected disability, or who are rated by the VA as 100% permanently disabled.

CHAPTER 1606, THE MONTGOMERY GI BILL® – SELECTED RESERVE

Benefits are paid directly to eligible individuals who have committed to the required length of enlistment in the Selected Reserve.

BENEFIT RECIPIENT RESPONSIBILITIES

Veterans receiving Veteran Administration funding for any portion of their program are responsible to directly notify the campus certifying official or military benefits advisor of any change of status in their program to include:

- *Transferring credits to program from another institution*
- *Testing out of a class*
- *Receipt of a failing grade for an entire class*
- *Modifications to the original program sequence as outlined in the catalog*
- *Benefit eligibility changes, Active Duty separation*
- *Course Withdrawal, Interruption of Training (IOT)*
- *Change of program*
- *Exiting the program*

Students are expected to contact the military benefits advisor by visiting in person, speaking with them over the telephone, or emailing: military@lafilm.edu. Failure to communicate program changes may cause overpayment or underpayment of tuition and/or fees, which may result in debt collection practices from the VA's Debt Management agency or MHA withholding. VA instructs institutions to cut refund checks to students who are issued overpayments for these reasons only, in accordance with The School's refund policy. All other monies will be returned to the issuing agency. The Los Angeles Film School's Military Services Department supports veterans and active-duty service members who want to pursue their education in the field of entertainment and media arts.

VA REFUND POLICY

The school complies with the Department of Veteran Affairs standards. Refer to the institutional refund policy (outlined in the **Cancellation, Withdrawal & Refund Policies** section). Tuition and fee payments found to be ineligible or an overpayment by the VA due to student academic/program changes, withdrawal/IOT, or benefit eligibility changes will be considered a school debt with the VA. The school would be required to return any funds considered as a debt by the VA. If the return of such funds creates a balance on the student's account, the student will be responsible for covering the balance. Students may also have a debt with the VA for MHA payments received that the VA determines to be ineligible and or an overpayment.

VA STUDENT ACADEMIC UNSATISFACTORY PROGRESS DEBT ACCRUAL

In situations in which a class is not satisfactorily completed due to attendance, the VA reserves the right to debt the student for MHA and debt the school for tuition and fee payments received. If the school is required to return funds received for tuition and fees and it creates a balance on the student's account, the student will be responsible for covering the balance. Students may retake a course one time without paying additional tuition or retake fees. Although students will not be charged additional tuition for the first retake of a course, the retake will be counted as days attended for purposes of calculating the percentage of tuition owed if students withdraw prior to graduation. Students who fail the first retake of a course will be charged the full tuition rate for each attempt thereafter. Such retake fees will not be covered by VA educational benefits and the student will be responsible for the cost.

CHANGE OF STATUS

Students who neglect to inform the military benefits advisor of a change of status in program and or benefit eligibility may experience delays in receiving their MHA or a balance with the school. In order to assist students in this situation, we highly suggest students immediately notify the military benefits department of any academic/program changes and share any paper correspondence from the VA that may detail benefit changes with the campus certifying official/military benefits advisor.

VA SATISFACTORY ACADEMIC PROGRESS

The school complies with The Department of Veteran Affairs standards. Refer to the institution's Satisfactory Academic Progress policy (outlined in the Academic Policies and Procedures section).

BREAK PAY

The VA does not pay MHA during school breaks.

MILITARY LEAVE POLICY

The school may grant more than one interruption of training (IOT) in the event that unforeseen circumstances arise, such as military service requirements, provided that any combined leaves of absence do not exceed 90 days within a 12-month period. However, students who are issued military orders should communicate their obligation and activation dates as soon as possible to both the Student Services and Military Services Departments.

The period of the leave may not begin until the student has acknowledged the following:

- *An IOT may not exceed 90 days within any 12-month period and the school has approved a written and signed request.*
- *A military-service-related interruption of training (IOT) request that extends beyond 90 days must be accompanied with orders.*
- *All school equipment loaned out to the student taking leave will need to be returned to the Equipment Room (ER) before the IOT is granted.*
- *Re-entry into the program of study requires that students check back into school through the Student Services Department to coordinate scheduling and be directed to the appropriate departments to include the Military Services Department to reinstate program funding.*

Upon submitting travel vouchers within the 90-day time frame and one month within the date on the approved travel voucher, military students will not be required to pay re-take fees for classes dropped due to the call to service using grants, VA monies, or cash.

Further, military students will not be charged tuition for classes not yet taken. Official orders are required for consideration for an extended IOT beyond 90 days but not to exceed 180 days within a 12-month period. Failure to return to school within the 90-day time frame that is a result of extended military service leave will require approved military travel orders with no longer than one month between the military approval date and the reinstatement date.

Every consideration to use existing credits will be exercised; however, extended absences may result in retakes or new classes that are part of a revised curriculum and will subject students to review by the Program Director.

PENDING VA PAYMENT COMPLIANCE

In accordance with Title 38 U.S. Code § 3679 subsection (e), while payment is pending from the U.S. Department of Veterans Affairs (VA) for Post-9/11 GI Bill® (Ch. 33) or Veteran Readiness and Employment (Ch. 31) benefits, the school will not:

- *Prevent the student's enrollment*
- *Assess a late penalty fee to the student*
- *Require the student to secure alternative or additional funding*
- *Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution*

To qualify for this provision, students will be required to:

- *Produce the VA Certificate of Eligibility (COE) by the first day of class*
- *Provide a written request to be certified*
- *Provide additional information needed to properly certify the enrollment as described in other institutional policies*

ACADEMIC CALENDAR

TERM	TERM START	TERM END
SEPTEMBER 2022	08/29/2022	09/25/2022
OCTOBER 2022	09/26/2022	10/23/2022
NOVEMBER 2022	10/24/2022	11/20/2022
DECEMBER 2022	11/28/2022	12/22/2022
JANUARY 2023	01/09/2023	02/05/2023
FEBRUARY 2023	02/06/2023	03/05/2023
MARCH 2023	03/06/2023	04/02/2023
APRIL 2023	04/10/2023	05/07/2023
MAY 2023	05/08/2023	06/04/2023
JUNE 2023	06/05/2023	07/02/2023
JULY 2023	07/10/2023	08/06/2023
AUGUST 2023	08/07/2023	09/03/2023
SEPTEMBER 2023	09/05/2023	10/01/2023

NOTE: Dates are subject to change.

HOLIDAYS



NOTE: Dates are subject to change.

EVENT	DAY(S) SCHOOL CLOSED
LABOR DAY	09/05/2022
FALL BREAK	11/21/2022 - 11/27/2022
WINTER BREAK	12/23/2022 - 01/08/2023
MARTIN LUTHER KING JR. DAY	01/16/2023
SPRING BREAK	04/03/2023 - 04/09/2023
MEMORIAL DAY	05/29/2023
SUMMER BREAK	07/03/2023 - 07/09/2023
LABOR DAY	09/04/2023

STUDENT

SERVICES





ACADEMIC ADVISORS

Student Advisors serve as a primary point of contact for students. They can assist with scheduling issues, interruption of training requests, community referrals, and tutoring resources. All online students are assigned an advisor at the start of their program, and all campus students are assigned an academic coach in their second month of enrollment.

Campus Students

Academic Coaches are located on the first floor of Building 2 (6353 Sunset Blvd.) and are available to assist students during normal business hours (Monday through Friday, 8:00AM to 5:00PM) in person or via email (advising@lafilm.edu) or phone (323.769.7714).

Online Students

Online Student Advisors are available to assist students via email (onlineadvising@lafilm.edu) or phone (844.716.1494).

CAREER DEVELOPMENT SERVICES

Career Development's mission is to provide the assistance and resources that will support students and graduates as they navigate the challenging path to creating and sustaining a successful career. The keys to unlocking and managing a career in the entertainment industry are research, networking, preparation, professionalism, and staying current with industry practices and trends. The Career Development Department works with students and graduates to equip them with interpersonal and professional skills, support their vocational goals, and help to bridge the gap between academia and the workplace. Even though LAFS makes a reasonable effort to assist each graduate in seeking employment, this in no way constitutes a promise or guarantee of employment. Career assistance may be suspended in the event that a student or graduate's financial commitments are not met or if the student or graduate displays unprofessional behavior.

Career Development services include the following:

- 24/7 online portal, CareerConnect (careers.lafilm.edu)
- Career advisement
- Resume and interview prep
- Internship and job search
- Resource library
- Employer presentations and on-campus interviews
- Alumni Association

Career Development Advisors are located on the 6th floor of Building 2 (6353 Sunset Blvd.) and are available by appointment in person, by phone, or via Zoom to assist students during weekday hours (Monday through Friday, 9:30AM to 5:30PM PST) or by phone at 323.769.2716.

LIBRARY RESOURCES & SERVICES

The Los Angeles Film School Library seeks to provide the LAFS community with the best possible resources and environment for research and support. The primary objective of the library is to provide direct support for the educational mission of the school by selecting and organizing current and relevant books, media, screenplays, journals, and digital resources; to assist students and faculty in locating and retrieving information effectively; and to assist in the educational and professional development of students.

The LAFS Library is located on the 5th floor of Building 1 (6363 Sunset Blvd.), which is currently open to the LAFS Community.

Most materials can be checked out by current students and staff with a valid school identification card. Patrons can use the Library space for study, computers, equipment, printer, scanner, and such. In addition, patrons will have access to the digital catalog, Koha, to locate materials and be able to read or view them online. The Library's wide variety of databases can also be helpful for patrons when searching for digital items. These databases include EBSCO host, ProQuest, Kanopy, LinkedIn Learning, Pro Sound Effects, Variety Insight, and more. In addition, the Library provides guides on how to cite sources, conduct research, and access resources.

For additional information, please visit the Library's website at library.lafilm.edu.

ONLINE TECH SUPPORT

The school has an online support helpdesk that is available 7 days a week from 6:00AM to 12:00 midnight PT to assist students if they experience technical difficulties accessing their online courses or course materials. Students may contact the online technical support desk by email at onlinesupport@lafilm.edu or by phone at 844.FIX.FILM (844.349.3456).

SERVICES FOR STUDENTS WITH DISABILITIES

The school is committed to providing equal access to all students, including those who qualify as persons with disabilities. While upholding this commitment, the school also expects all students to maintain the high standards of academic achievement and excellence that are essential to the integrity of the school's mission. By advancing these aims, the school ensures that its policies, practices, and procedures conform to federal, state, and local statutes and regulations. Provide written documentation to the Student Disability Services Coordinator regarding the nature of your disability and any considerations/accommodations that may be necessary.

Such documentation must:

- 1. Be from an appropriate professional,*
- 2. be current when applicable (the age of the acceptable documentation is dependent upon the disabling condition), and*
- 3. provide a clear understanding of how the student is presently functioning.*

The school's confidentiality policy provides that only the appropriate school personnel access this information and it is stored in separate, confidential files. Except in instances of health or safety, information concerning the disability, accommodations, or documentation will not be released without written consent.

Provide ample time when requesting a reasonable accommodation(s). Requests must be evaluated and arrangements made prior to the anticipated need for service/support. The school cannot guarantee that appropriate accommodations/services can be put in place without sufficient lead-time to make arrangements. Whenever possible, please provide at least 60 days' advance notice. The Student Disability Services Coordinator makes determinations of reasonable accommodations for students with disabilities.

POLICY REGARDING SERVICE ANIMALS FOR PEOPLE WITH DISABILITIES

Los Angeles Film School, LLC is committed to making reasonable modifications in policies, practices, and procedures to permit the use of service animals by persons with disabilities. Service animals play an important role in ensuring the independence of people with disabilities, and it is therefore our policy to welcome into our facility any animal that is individually trained to assist a person with a disability.

What Is a Service Animal?

Service animals include any dog that is individually trained to do work or perform tasks for individuals with disabilities, including a physical, sensory, psychiatric, intellectual, or other mental disability. Service animals do not always have a harness, a sign, or a symbol indicating that they are service animals. A service animal is not a pet. Service animals assist people with disabilities in many different ways, such as:

- *Guiding people who are blind or have low vision and retrieving dropped objects for them;*
- *Alerting people who are deaf or hard of hearing to sounds and the presence of others;*
- *Carrying and picking up items, opening doors, or flipping switches for people with disabilities who have limited use of hands or arms, limited use of their legs, or limited ability to bend or stoop;*
- *Pulling wheelchairs;*
- *Alerting people with disabilities to the onset of medical conditions such as seizures, protecting them and cushioning them if they fall, reviving them, and performing other tasks that reduce the risk of disability-related injury;*
- *Doing work or performing tasks for persons with traumatic brain injury, intellectual disabilities, or psychiatric disabilities, such as reminding a person with depression to take medication or waking him up, alerting a person with anxiety to the onset of panic attacks, orienting people with schizophrenia to reality, and helping people with intellectual or cognitive disabilities to locate misplaced items, find places, or follow daily routines; and*
- *Providing physical support and assisting people with physical disabilities with stability and balance.*

Requirements with Regard to Service Animals:

Most of the time, people with disabilities who use service animals may be easily identified without any need for questioning. If we can tell by looking, it is our policy not to make an individual feel unwelcome by asking questions. If we are unsure whether an animal meets the definition of a service animal, it is our policy to ask the individual only two questions:

- *Is the dog a service animal required because of a disability?*
- *What work or task has the dog been trained to perform?*

If the individual says yes to the first question and explains the work or tasks that the animal is trained to perform, we will welcome the person and service animal into The Los Angeles Film School without asking any additional questions about his or her service animal. We will not ask an individual questions about his or her disability.

We will not ask an individual to show a license, certification, or special ID card as proof of the animal's training. We must permit service animals to accompany individuals with disabilities to all areas of our facility normally used by students, guests, or other members of the public and will treat individuals with service animals with the same courtesy and respect that The Los Angeles Film School affords to all of our students and guests.

Since a service animal is not a pet, individuals with disabilities may not be asked to pay any extra deposits, fees, or other charges because they are accompanied by service animals. Deposits, fees, or other charges that are normally required for pets do not apply to service animals.

Requirements with Regard to Service Animals:

Please handle any inquiries or complaints about this policy in accordance with our usual procedures by contacting Mark W. DeBacco, VP Compliance. Phone: 323.769.2850. Email: mdebacco@lafilm.edu.



AACAD ELMIG

POLICIES & PROCEDURES





ACADEMIC FREEDOM

The Los Angeles Film School values the rights of expression pertaining to the teaching and research of its faculty. The school guarantees academic freedom in the classroom within the parameters of its mission and academic policies and procedures as approved by its applicable licensing and accrediting agencies. The faculty will be afforded freedom in the classroom to express professional points of view and conclusions supported by relevant evidence.

ACCESS TO ONLINE COURSE MATERIALS

The Institution shall give the student access to the online learning platform and the first lesson and any materials to any student within seven days after the institution accepts the student for admission.

The institution shall transmit all of the lessons and other materials to the student if the student:

- A.*** has fully paid for the educational program, and
- B.*** after having received the first lesson and initial materials, requests in writing that all of the material be sent.
- C.*** If an institution transmits the balance of the material as the student requests, the institution shall remain obligated to provide the other educational services it agreed to provide, such as responses to student inquiries, student and faculty interaction, and evaluation and comment on lessons submitted by the student, but shall not be obligated to pay any refund after all of the lessons and material are transmitted.

ADVANCEMENT

An academic year consists of 32 weeks of instruction. In order to advance to the next grade level (freshman to sophomore, etc.), students must earn a minimum of 24 semester credits during that academic year.

ANTI-HAZING POLICY

Hazing is any action taken or situation created intentionally that causes embarrassment, harassment, or ridicule and that risks emotional and/or physical harm to members of a group regardless of the individual's willingness to participate. The school does not allow hazing for any reason whatsoever. Students engaging in any potentially harmful activities will be disciplined and may be subject to suspension or termination pursuant to the Student Code of Conduct.

ATTENDANCE POLICIES

CAMPUS

Regular class attendance and lab participation are two of the most significant factors for academic success. Students are expected to attend classes and lab sessions unless prevented by illness or emergency. Most courses have a minimum number or percentage of class hours that students must attend in order to earn a passing grade. This information is provided to the students in the syllabus received on the first day of those classes.

Students who do not attend any scheduled classes for fourteen (14) consecutive calendar days will be administratively withdrawn from the school.

ONLINE PROGRAMS AND COURSES

Students must actively participate within their online community to receive an authentic learning experience. Student attendance in online courses is defined as participation in an academically related activity. Online courses have weekly activities for student participation. For attendance purposes, simply logging into an online class does not count toward attendance.

Students who fail to participate in an academically related activity for fourteen (14) consecutive calendar days will be withdrawn from their course(s). If students are withdrawn from all courses in the same term, they will be administratively withdrawn from the school.

CAMPUS SECURITY

It is essential that all security incidents occurring on campus or in its vicinity be reported to uniformed security personnel. Security incidents include criminal activity of all types; incidents that result in injury to a student, faculty, or staff members; incidents that result in damage to school equipment or facilities other than equipment or facilities used as part of the instruction; all losses of personal property; suspicious individuals on campus; persons on campus apparently under the influence of an intoxicating substance; and any dangerous situations or activities likely to result in personal injury or property damage.

All students are required to wear their student ID on a school-issued lanyard at all times when on campus. This is critical to maintaining a safe, secure, and comfortable learning environment. Students without ID will not be admitted to classes or labs and must obtain a temporary ID from the Security/Reception Desk. It is advised that students keep their personal belongings with them at all times.

Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act. The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (20 USC § 1092(f)) requires colleges and universities across the United States to disclose information about crime on and around their campuses. This report is prepared in cooperation with the Police agencies surrounding our campus facilities.

This report is available for all reporting school on the web at ope.ed.gov/campussafety. Los Angeles Film School's current Campus Safety & Security Handbook may be reviewed at www.lafilm.edu/campus-safety. Hard copies of this report may be obtained from the Student Records Department.

CHILDREN ON CAMPUS

The primary mission of The Los Angeles Film School is to educate students. To that end, LAFS has the responsibility to provide a place of instruction that is free from distractions and conducive to learning. LAFS and its facilities (classrooms, offices, public and common areas) cannot be viewed at any time as a substitute for childcare arrangements. The presence of children is often a disruptive factor, not just because a child can be noisy or active, but because even inadvertently, attention is centered on the child rather than on the teaching and learning process.

The presence of children on campus and in its facilities also raises safety and liability issues. Appropriate restrictions must therefore be placed on bringing children to campus.

Children are not allowed in school facilities except for brief visits when the child is accompanied by an adult. The term "Child/Children" refers to an individual(s) who has not yet reached eighteen (18) years of age. Students may not allow children to be left unattended anywhere on campus even for a short period of time. Children are not allowed in classrooms, labs, studios, or production stages. Students are not allowed to bring children with them to class or to class activities regardless of where the class is held.

CLASS SCHEDULE

Campus-based classes are taught seven (7) days a week between the hours of 7:00AM until midnight. Students should expect to be in classes at least 20–25 hours a week on a schedule that changes every four (4) weeks. Students will be notified of the class schedule (meeting time and location) via their student email account and posted in their student portal at least seven (7) days prior to the start of each term.

Students enrolled in online courses may access their courses, course materials and assignments at any hour and day they choose, provided they meet all assignment deadlines. LAFS reserves the right to adjust the order of courses and program content, staff, or materials on a course-by-course basis as needed.

CLASS SIZE

For courses on campus, the average student-to-instructor ratio in lab settings will vary from 8 to 24 students per instructor depending on the type of equipment and nature of the exercises. The average student-to-instructor ratio in lectures will vary from 24 to 45 students per instructor. For online courses, the average student-to-instructor ratio in an online section is 25 students per instructor.

CLOCK HOUR TO CREDIT HOUR CONVERSION

The conversion of clock hours to credit hours is calculated on a semester credit hour basis, which varies according to the content of the course.

One semester credit hour is equivalent to any of the following:

- *15 clock hours of lecture time plus 30 hours of outside preparation time or the equivalent*
- *30 clock hours of supervised laboratory instruction plus the appropriate outside preparation*
- *30 clock hours of independent study with measured achieved competency relative to the required subject objectives or not fewer than 45 hours of internship*

COPYRIGHT INFRINGEMENT PROHIBITED

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing may subject students to civil and criminal liabilities. Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or “statutory” damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For “willful” infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys’ fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense.

For more information, please see the website of the U.S. Copyright Office at www.copyright.gov. Students who engage in illegal downloading or unauthorized distribution of copyrighted materials using the school's information technology system are subject to disciplinary action under the Student Code of Conduct up to and including dismissal from their program.

COURSE DELIVERY MODE

The school offers online and hybrid courses in all of its campus and distance education programs. Online and hybrid courses are delivered over the school's proprietary Learning Management System (LMS), known as LA Film Online, which is a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress.

COURSE MATERIALS

The school uses a wide variety of materials to support classroom and hands-on learning experiences. A combination of traditional textbooks, custom course manuals created by the faculty, professional training materials, and online learning resources provide access to a wide range of information.

Additional resources are available in the Library.

COURSE RETAKE POLICY

Students may retake a course one time without paying additional tuition or retake fees. Although students will not be charged additional tuition for the first retake of a course, the retake will be counted as days attended for purposes of calculating the percentage of tuition owed if students withdraw prior to graduation. Students who fail the first retake of a course will be charged the full tuition rate for each attempt thereafter.

CREDITS ATTEMPTED & COMPLETED

Credits attempted are defined as all classes for which a student receives a passing grade, or an "F," "I," "W," "WF," or "P." Credits completed are defined as all classes for which a student receives a passing grade of "D" or better.

DRUG-FREE SCHOOLS & COMMUNITIES ACT STANDARDS OF CONDUCT

Students who violate the Drug-Free Schools and Communities Act Standards of Conduct subject themselves to disciplinary action, which may include probation or termination. Students are subject to periodic testing in the event there is a reasonable suspicion of alcohol or drug use.

Reasonable suspicion may emanate from a variety of circumstances including, but not limited to:

- *Direct observation of alcohol or drug use*
- *Physical or behavioral symptoms*
- *Abnormal or erratic behavior*
- *Marked changes in behavior*
- *Evidence of drug or alcohol possession on the premises*

A refusal to be tested, or tampering with a test, will be interpreted the same as a positive result. A positive test result will result in disciplinary action. Disciplinary action will take place within 30 days of notification, and may include a letter of admonishment, required enrollment in a rehabilitation program, termination from school or employment, and/or referral for prosecution.

EVALUATIONS

During courses, students are evaluated on their performance through a series of quizzes, exams, and project evaluations. They are evaluated on theory and technical and practical applications, as well as standards of professionalism.

FACULTY QUALIFICATIONS

Instructors teaching core courses must have a minimum of four years of related practical work experience in the subject area(s) taught and possess a related degree at least at the same level of the course the faculty member is teaching. Instructors teaching general education courses must have a master's degree and at least 15 credit hours related to the subject area(s) taught. Instructors teaching online courses are required to complete additional online instructor training prior to teaching their first course.

FAMILY EDUCATIONAL RIGHTS & PRIVACY ACT (FERPA)

The Family Educational Rights and Privacy Act of 1974, as amended ("FERPA") sets out requirements designed to afford students certain rights with respect to their education records. In addition, it puts limits on what information the school may disclose to third parties without receiving prior written consent from the student.

PROCEDURE TO OBTAIN EDUCATION RECORDS

Students have the right under FERPA to inspect and review their education records. A student who wishes to inspect and review his/her records should submit a written request to the Student Records Department.

The request should identify as precisely as possible the records the student wishes to inspect. If the requested records are subject to inspection and review by the student, arrangements for access will be made within a reasonable period of time but in no case more than 45 days after the request was made, and the student will be notified of the time and place where the records may be inspected. The school may require the presence of a school official during the inspection and review of a student's records.

The term "education record" does not include certain types of records such as, by way of example, records of instructional, supervisory, administrative, and certain educational personnel that are in the sole possession of the maker thereof and are not accessible or revealed to any other individual except a substitute. When a record contains personally identifiable information about more than one student, the student may inspect and review only the information that relates to him/her personally.

DISCLOSURE OF EDUCATIONAL RECORDS

The school generally will not permit disclosure of personally identifiable information from the records of a student without prior written consent of the student.

Personally identifiable information is disclosed (some items are mandatory, some discretionary) from the records of a student without that student's prior written consent to the following individuals or institutions or in the following circumstances:

1. *To school officials who have legitimate educational interests in the records. A school official is:*
 - A. *A PERSON EMPLOYED BY THE LOS ANGELES FILM SCHOOL OR ITS CORPORATE PARENT IN AN ADMINISTRATIVE, SUPERVISORY, ACADEMIC OR RESEARCH, OR SUPPORT STAFF POSITION. THIS INCLUDES, BUT IS NOT LIMITED TO HUMAN RESOURCES AND ACCOUNTING STAFF; OR*
 - B. *A PERSON EMPLOYED BY OR UNDER CONTRACT WITH THE SCHOOL TO PERFORM SPECIFIC TASKS, SUCH AS AN AUDITOR, CONSULTANT, OR ATTORNEY, A PERSON ON THE BOARD OF MANAGERS, OR A STUDENT ASSISTING ANOTHER SCHOOL OFFICIAL. ANY SCHOOL OFFICIAL WHO NEEDS INFORMATION ABOUT A STUDENT IN THE COURSE OF PERFORMING INSTRUCTIONAL, SUPERVISORY, ADVISORY, OR ADMINISTRATIVE DUTIES HAS A LEGITIMATE EDUCATIONAL INTEREST.*
2. *To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.*
3. *In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of the aid.*
4. *To organizations conducting certain studies for or on behalf of the school.*
5. *To accrediting commissions or state licensing or regulatory bodies to carry out their functions.*
6. *To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.*
7. *To comply with a judicial order or lawfully issued subpoena.*
8. *To appropriate parties in health or safety emergencies.*
9. *To an alleged victim of a crime of violence or a non-forcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.*
10. *To persons in addition to the victim of a crime of violence or non-forcible sexual offense, the final results of the disciplinary proceedings described in paragraph 9 above but only if the school has determined that a student is the perpetrator of a crime of violence or non-forcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the school's rules or policies. In such instances, the school may only disclose the name of the perpetrator — not the name of any other student, including a victim or witness — without the prior written consent of the other student(s). Both the accuser and the accused must be informed of the outcome of any institutional disciplinary proceeding brought alleging a sex offense. Compliance with this paragraph does not constitute a violation of the Family Educational Rights and Privacy Act (20 U.S.C. 1232g). For the purpose of this paragraph, the outcome of a disciplinary proceeding means only the institution's final determination with respect to the alleged sex offense and any sanction that is imposed against the accused.*
11. *To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.*
12. *Directory information (see [here](#)).*

RECORD OF REQUESTS FOR DISCLOSURE

Except with respect to those request(s) made by the student themselves, those disclosures made with the written consent of the student, or to requests by or disclosures to school officials with legitimate educational interests and disclosures of directory information (or other exceptions described in the applicable regulations), the school will maintain a record indicating the parties who have requested or obtained personally identifiable information from a student's education records and the legitimate interests those parties had in requesting or obtaining the information.

This record may be inspected by the student.

DIRECTORY INFORMATION

The school designates the following information as directory information. (Directory information is personally identifiable information that may be disclosed without the student's consent):

1. *Student's name*
2. *Address: Local, email, and website*
3. *Telephone number (local)*
4. *Date and place of birth*
5. *Program of study*
6. *Participation in officially recognized activities*
7. *Dates of attendance*
8. *Degrees and certificates awarded*
9. *Most recent previously attended school*
10. *Photograph of the student, if available*
11. *Enrollment status (i.e., enrolled, continuing, future enrolled student, re-entry, leave of absence, etc.)*
12. *Student honors and awards received*

Notice of these categories and of the right of an individual in attendance at the school to request that his/her directory information be kept confidential will be given to the student annually.

Students may request nondisclosure of student directory information by specifying nondisclosure, in writing, to the Student Records Department, The Los Angeles Film School, 6353 Sunset Blvd., Hollywood, CA 90028.

CORRECTION OF EDUCATIONAL RECORDS

Students have the right under FERPA to ask to have records corrected which they believe are inaccurate, misleading, or in violation of their privacy rights.

The following are the procedures for the correction of records:

1. *A student must ask the V.P. of Education to amend a record. As part of the request, the student should identify the part of the record they want to have changed and specify why they believe it to be inaccurate, misleading, or in violation of his/her privacy rights.*
2. *The school may either amend the record or decide not to amend the record. If it decides not to amend the record, it will notify the student of its decision and advise the student of the right to a hearing to challenge the information believed to be inaccurate, misleading, or in violation of the student's privacy rights.*
3. *Upon request, the school will arrange for a hearing and notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will be conducted by an individual who does not have a direct interest in the outcome of the hearing. That individual may be an official of the school. The student shall be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original request to amend the student's education records.*
4. *The school will prepare a written decision based solely on the evidence presented at the hearing. The decision will include a summary of the evidence, and the reasons for the decision.*
5. *If, as a result of the hearing, the school decides that the information is inaccurate, misleading, or*

otherwise in violation of the privacy rights of the student, it will:

- A. AMEND THE RECORD ACCORDINGLY, AND
 - B. INFORM THE STUDENT OF THE AMENDMENT IN WRITING.
6. If, as a result of the hearing, the school decides that the information in the education record is not inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it shall inform the student of the right to place a statement in the record commenting on the contested information in the record or stating why he or she disagrees with the decision of the school.
7. If a statement is placed in the education records of a student under paragraph 6 above, the school will maintain the statement with the contested part of the record for as long as the record is maintained and disclose the statement whenever it discloses the portion of the record to which the statement relates.

STUDENT RIGHT TO FILE COMPLAINT

A student has the right to file a complaint with the United States Department of Education concerning alleged failures by the school to comply with the requirements of FERPA.

The name and address of the governmental office that administers FERPA is:

*Family Policy Compliance Office, United States Department of Education
400 Maryland Avenue, S.W. Washington, DC 20202-4605*

GRADE SYSTEM

The school uses a standard 4.0 scale to calculate grade point averages.

LETTER GRADE	POINT VALUE	NUMERIC SCORE
A+	4.0 (HONORS)	98-100
A	4.0	94-97
A-	3.7	90-93
B+	3.3	87-89
B	3.0	84-86
B-	2.7	80-83
C+	2.3	77-79
C	2.0	74-76
C-	1.7	70-73
D+	1.3	67-69
D	1.0	60-66
F	0.0	0-59
P	N/A	PROFICIENT

Grades will not be rounded until the final grade. To calculate the final grade percentage, the final total points are divided by the total points available for the course. If the final percentage is less than a whole number, the following rules are utilized to determine the score by a whole number:

- *When the number is .50 or greater, the score is rounded to the next highest number. (i.e., 79.50 = 80)*
- *When the number is .49 or less, the score is rounded to the next lowest number. (i.e., 92.49 = 92)*

Other letter grades:

CR	PRIOR CREDIT EARNED	<i>Not included in GPA but does count as Credits Earned and Attempted</i>
FA	FAILURE FOR NON-ATTENDANCE	<i>Included in GPA and credits attempted</i>
GF	GRADE FORGIVENESS	<i>Indicates course that was retaken</i>
I	INCOMPLETE	<i>Not included in GPA but does count as credits attempted</i>
TR	TRANSFER CREDIT	<i>Not included in GPA but does count as Credits Earned and Attempted</i>
W	WITHDRAWN	<i>Grade awarded if student withdraws from a course. Not included in GPA calculation or credits attempted.</i>
WP	WITHDRAWN PASSING	<i>Grade awarded if student withdraws from a course prior to 60% of the term. Not included in GPA calculation but count as credits attempted.</i>
WF	WITHDRAWN FAILING	<i>Grade awarded if student withdraws from a course after 60% of the term. Included in GPA calculation and count as credits attempted.</i>

PASS/FAIL GRADING POLICY

Students may request to take up to 15 credit hours on a Pass/Fail basis. Requests must be submitted before the end of the course term. Grades of A+ through D will be converted to a P (Pass). A passing grade (P) will count towards degree program requirements but will not be used in calculating the student's GPA (i.e., will have no positive or negative impact on the GPA). A (F) failing grade is treated the same as any other F grade (i.e., the credits are included in SAP calculation and will have a negative impact on GPA). Due to the COVID-19 pandemic, the credit hour limitation and deadlines for converting a passing grade of D or higher to a P (Pass) grade have been waived for any courses taken during the April 2020 through the February 2021 terms.

GRADE APPEALS

Faculty members are responsible for clearly stating the instructional objectives of the course at the beginning of each term and for evaluating student achievement in a manner consistent with the stated objectives. Students are responsible for maintaining standards of academic performance established in the syllabus for each course in which they are enrolled. The grade appeal procedure provides a formal process for students to request a review of final grades that they think were incorrectly awarded.

The burden of proof rests with the student to demonstrate that the grade assigned for the course was made on the basis of any of the following conditions:

- *A grading decision was made on some basis other than performance and other than as a penalty for academic dishonesty.*
- *A grading decision was based on standards unreasonably different from those that were applied to other students.*
- *A grading decision was based on a substantial, unreasonable, or unannounced departure from the course objectives and assignments.*

The student must submit a grade appeal, in writing, to the course instructor who issued the grade no later than 14 calendar days after the grade is posted and available for the student to see through their student portal account. If, after subsequent consultation with the course instructor, the student is not satisfied and wishes to pursue the issue, or if the instructor is not available or does not respond within 7 days, the student should submit the appeal in writing to the Program Director. Documentation supporting the grade change based on the appropriate category set forth above is to be submitted with the appeal.

If no appeal is filed within this time period, the grade shall be considered final. The Program Director will discuss the matter with the student and with the course instructor, arrive at a decision, and will document the appeal and the Director's response.

This decision is final.

GRADUATION REQUIREMENTS

In order to receive a degree from an undergraduate degree program, a student must:

- *Fulfill all coursework required within the degree.*
- *Not accrue in excess of 1.5 times the credits required to complete the program.*
- *Achieve an overall cumulative GPA of 2.0.*
- *Fulfill all financial responsibilities to the institution.*

HONORS

Degree honors are awarded to students who graduate with the following enrollment cumulative GPA:

SUMMA CUM LAUDE	3.80–4.0
MAGNA CUM LAUDE	3.70–3.79
CUM LAUDE	3.50–3.69

HOURS OF OPERATION

General business hours are Monday through Friday 9:00AM – 6:00PM (Pacific Time).

Classes, labs, and other academic events run 7 days per week, 7:00AM to midnight.

HOUSING

The Los Angeles Film School does not offer on-campus housing or dormitories for students but is able to provide guidance and additional resources. The average monthly rent for a one-bedroom apartment in Los Angeles, California, ranges between \$1,500 and \$2,500. For helpful information on locating apartments around the Hollywood area, visit [apartments.com](https://www.apartments.com) and [expatistan.com](https://www.expatistan.com) for detailed information on the cost of living in Los Angeles.

The school does not endorse or make any warranty as to the accuracy or usefulness of these websites. The websites are provided solely for informational purposes. In addition, the school can assist in providing roommate options if that is the desired route to take.

INTERRUPTION OF TRAINING

In extenuating circumstances, students may apply for an Interruption in Training (IOT) from their program. Students must submit the request in writing prior and it must be approved by the school prior to taking an IOT. The maximum time allowed for an IOT is 90 days. Students on an IOT are not allowed to access campus facilities or equipment and are not eligible to receive financial aid disbursements. Students who fail to resume their courses at the end of an IOT will be administratively withdrawn from their program.

LANGUAGE OF INSTRUCTION

All courses of instruction are taught in English. The institution does not offer instruction in any language other than English. The school does not offer English language services such as translators or ESL classes.

LOCATION WHERE INSTRUCTION WILL BE PROVIDED

Lecture classes, lab classes, and other educational activities are held at instructional locations in Hollywood, California: **6363 Sunset Boulevard, 6353 Sunset Boulevard, 1605 North Ivar Avenue, and 6690 Sunset Boulevard.**

In a hybrid class, academic technology is used to structure remote activities that replace some of the face-to-face class meetings. Online degree programs and courses are delivered over our Learning Management System (LMS), known as LA Film Online, which is a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Online faculty are also available via email and telephone, and they provide contact information and virtual office hours information each term within the course information on the LMS.

MAKEUP WORK POLICY

The school recognizes that there are a variety of legitimate circumstances under which students will miss coursework, and that accommodations for makeup work will be made. The following policy applies to all course requirements, including final examinations.

1. *Students are responsible for planning their schedules to avoid excessive conflict with course requirements.*
2. *Instructors may not penalize students for absence during the academic term due to unavoidable or legitimate circumstances. Such circumstances include:*
 - A. *ILLNESS, PHYSICAL OR MENTAL, OF THE STUDENT OR HIS OR HER DEPENDENT;*
 - B. *MEDICAL CONDITIONS RELATED TO PREGNANCY;*
 - C. *SUBPOENAS;*
 - D. *JURY DUTY;*
 - E. *MILITARY SERVICE;*
 - F. *BEREAVEMENT, INCLUDING TRAVEL RELATED TO BEREAVEMENT;*
 - G. *RELIGIOUS OBSERVANCES*

3. *For circumstances not listed in (2), the instructor has primary responsibility to decide on a case by-case basis if an absence is due to unavoidable or legitimate circumstances. Instructors have the discretion to grant a request for makeup work in such circumstances.*
4. *Students must notify their instructors of circumstances identified in (2) or other circumstances leading to a request for makeup work as soon as possible and provide information to explain the absence. Some situations will be sufficiently urgent that arrangements for makeup work cannot be made prior to the date of an absence. In such cases, arrangements should be made as soon as possible following the student's return.*
5. *The instructor may not penalize the student and must provide reasonable and timely accommodation or opportunity to make up missed work, including exams or other course requirements that have an impact on the course grade if the student was absent due to circumstances identified in (2) and complied with the notification requirements.*
6. *Instructors are not obligated to accommodate a student who has missed so much of the critical components of a course, even for legitimate reasons, that arrangements for makeup work would not be reasonable.*

Instructors should take all factors into consideration when determining whether to grant an excused absence and how to make arrangements for makeup work that has an impact on the course grade. If a student has missed a component of the course that cannot be made up in exactly the same manner, the instructor may substitute another activity or assignment in order to assess the missed components.

MAXIMUM TIME FRAME FOR PROGRAM COMPLETION / CREDIT STANDARD

Students are expected to complete degree requirements after attempting a certain number of credits. The maximum attempted credits allowed for degree or certificate completion will be up to 150% of the credits needed to complete that degree.

ONLINE STUDENT ACCESS TO CAMPUS

Online students who are in an active status and enrolled in courses may access the campus library during normal business hours (Monday through Friday, 8:00AM to 6:00PM). Students must present a valid government issued I.D. to be permitted on campus. Online students are also welcome to attend campus tours that are offered Monday through Friday at 11:30AM or 2:30PM and Monday through Thursday at 6:00PM.

Online students are not permitted to book studios and production stages or check-out equipment from the campus.

RE-ENTRY

Students that were administratively withdrawn for non-attendance who wish to return to school must submit a written request for re-entry. Students who had a cumulative GPA below a 2.0 at the time they were withdrawn must submit an appeal to the Financial Aid Appeal Committee, which may approve or deny the request for re-entry in their sole discretion. Re-entry students will be conditionally re-enrolled and must successfully pass their first course with a grade of "C" or higher in order to be approved for readmission. Students will receive academic and financial credit for any courses previously completed that are still offered in the program at the time of re-entry. Any balance of tuition must be paid prior to re-entry.

RESPONSE TIMES FOR ONLINE PROGRAMS

Students enrolled in online degree programs will be provided access to their course materials through the online Learning Management System (LMS) on the first day of the course.

Students will submit their assignments, projects, and assessments through the LMS. Students will receive a response within approximately three (3) days following submission, and students will receive their final grade for the course within approximately fourteen (14) days of the end of the term. Online instructors are expected to respond to student questions within 24 hours if submitted Monday through Friday, and by Monday if submitted on Saturday/Sunday.

Students may view grades for individual assignments and tests via the Learning Management System by clicking on the individual activity title. Final grades for each course are posted 14 days following the end of each monthly term and are available for the student to view on the student's CampusVue Portal account.

SATISFACTORY ACADEMIC PROGRESS

All students will have their qualitative and quantitative academic progress measured at the end of each completed semester. This process is known as the assessment of Satisfactory Academic Progress (SAP) and applies to all students regardless of course load, enrollment status, or payment arrangements.

To maintain eligibility for financial aid, a student must meet the following minimum standards of progress at each evaluation point.

Cumulative Grade Point Average

Students must meet a minimum cumulative grade point average (CGPA) at each evaluation point:

- *For evaluations up to 24% of the program length in attempted credits, achieve a CGPA of 1.0;*
- *For evaluations between 25% and 49% of the program length in attempted credits, achieve CGPA of 1.5; and*
- *For evaluations at or after 50% of the program length in attempted credits, achieve a CGPA of a 2.0*

Rate of Progress (ROP) toward Completion of the Program

Students must progress at a satisfactory rate toward completion of the program within the maximum permissible timeframe to complete the program as defined in this policy. Furthermore, students must achieve the following ROP:

- *For evaluations up to 24% of the program length in attempted credits, achieve an ROP of 50%;*
- *For evaluations between 25% and 49% of the program length in attempted credits, achieve a cumulative ROP of 55%;*
- *For evaluations between 50% and 74% of the program length in attempted credits, achieve a cumulative ROP of 60%; and*
- *For evaluations at or after 75% or more of the program length in attempted credits, achieve a cumulative ROP of 66.67%*

A student's ROP is calculated by dividing the number of credits earned by the number of credits attempted as defined in this SAP policy. For instance, if a student has attempted 110 credits but only successfully earned 75 of those credits, the ROP would be 68.2% and is meeting the ROP standard. Regardless of the previously described benchmarks, if the institution determines it will be mathematically impossible for a student to meet a subsequent ROP benchmark, the student will be deemed to not be making satisfactory progress and the student's financial aid will be suspended.

Maximum Program Completion Timeframe (MTF)

Students must complete their program within a maximum timeframe of 150% of the published length of the program as calculated in credits attempted. For example, a student enrolled in a 60-semester credit program must complete the program in a maximum timeframe of 90 attempted credits. If, at any point, the institution determines it will be mathematically impossible for a student to complete his/her program within the maximum timeframe, the student will be deemed to not be making satisfactory progress and the student's financial aid will be suspended.

CONSEQUENCES FOR FAILING TO MEET SAP REQUIREMENTS

WARNING

Unless at a mandatory dismissal point, students not meeting any of the SAP requirements after being in good SAP standing will be placed on SAP Warning for the following semester and will be notified of this status through their student email account. Students are still eligible to receive financial aid while on SAP Warning status. At the end of the SAP Warning semester, students who are meeting SAP will be removed from SAP Warning status.

SUSPENSION

Students who are not meeting SAP at the end of the SAP Warning semester will be suspended from receiving additional financial aid. The student also will be suspended from receiving financial aid, and subject to program termination, if the student does not return to good SAP standing after the completion of an SAP Probation semester or does not meet the requirements of an Academic Recovery Plan. The student will be notified in writing of the suspension of their financial aid due to SAP reasons and of his/her appeal rights.

APPEAL

Students have 30 days to appeal the suspension of financial aid for SAP reasons. An appeal may be submitted based on injury, illness, the death of a relative, or other extenuating or special circumstances that occurred during the semester the student did not meet the SAP standards. Students are allowed to appeal the suspension of financial aid twice while in pursuit of a degree.

Students must submit an SAP Appeal form, which will be sent to their student email account or may be obtained from their Student Advisor. A completed appeal package must include the following:

- *A completed SAP Appeal form explaining why the student failed to make SAP and a description of what has changed that will allow the student to reestablish SAP*
- *Supporting documentation*
- *Signed Academic Recovery Plan developed by their Student Advisor*

The SAP Appeal Committee will review the appeal package and notify the student in writing within 5 days of its decision. The decision of the SAP Appeal Committee is final. If a student's SAP appeal is approved, the student will be placed on SAP Probation and an Academic Recovery Plan (ARP) as a condition of the appeal approval. The ARP can last up to four semesters depending on the period of time needed to return to good SAP standing. If the appeal is denied, the financial aid suspension will stand for at least one semester, and regardless of duration, the student will not regain eligibility until the student meets all of the SAP standards. If the appeal is denied, the student may also be subject to program dismissal. See the "Reinstatement Process" section.

Probation and Academic Recovery Plans

Students placed on SAP Probation are eligible to receive financial aid for one semester and each semester after the initial Probation semester while meeting the terms of their ARP. For students who are given only a one-semester Probation, the student must meet the minimum SAP standards at the end of the Probation semester. If the student does not meet the minimum SAP standards after a one-semester Probation, the student will be returned to financial aid suspension status the following semester. For students who are given an ARP for more than one Probation semester, the student must meet the terms of their ARP at each SAP evaluation point. If the student does not meet the terms of the ARP, the student will be returned to financial aid suspension the following semester. Students who do not return to good SAP standing after a single-semester Probation or meet the terms of their ARP are subject to program dismissal. Students are allowed to appeal the suspension of financial aid twice while in pursuit of a degree.

REINSTATEMENT PROCESS

A student who has been suspended from receiving financial aid for SAP reasons may be allowed to continue to take classes at their own expense to improve their CGPA and ROP. The student will be evaluated at the end of a suspension semester to determine if the student has met all of the SAP standards and potentially can meet all subsequent benchmarks. If so, the student's financial aid will be reinstated in the subsequent semester, provided the student is otherwise eligible. The student also has the option to explore program transfer options that may result in the reinstatement of financial aid for the new program.

SAP TREATMENT OF GRADES

A, B, C, D, AND F (AND RELATED + AND - DESIGNATIONS)

Included in the GPA calculation and counts as credits attempted and credits earned in the ROP and MTF.

PROFICIENT (P GRADE)

This is classified as a passing grade, and counts as credits attempted and credits earned in the ROP and MTF. There are no impacts on the GPA when a Proficient (P grade) has been provided. A student is limited to 15 semester credits per degree program in its use.

FAILURE FOR NON-ATTENDANCE (FA GRADE) AND F GRADE

Included in the GPA calculation and counts as credits attempted but not credits earned in the ROP and MTF.

INCOMPLETE (I GRADE)

Not included in the GPA but does count as credits attempted but not as credits earned in the ROP and MTF.

CREDITS EARNED (CR GRADE FOR INTERNAL TRANSFER CREDITS)

Not included in the GPA but does count as credits attempted and as credits earned in the ROP and MTF.

TRANSFER CREDIT (TR GRADE FOR EXTERNAL TRANSFER CREDITS)

Not included in the GPA but does count as credits attempted and as credits earned in the ROP and MTF.

WITHDRAWN (W GRADE)

Not included in the GPA calculation or credits attempted in the ROP and MTF (grade is given when a student does not start a course).

WITHDRAWN PASSING (WP GRADE)

Not included in the GPA calculation but counts as credits attempted but not as credits earned in the ROP and MTF.

WITHDRAWN FAILING (WF GRADE)

Included in the GPA calculation and counts as credits attempted but not as credits earned in the ROP and MTF.

Repeat Courses: The unsuccessful attempt grade remains in the GPA calculation until the course is completed with a passing grade, at which point only the passing grade is included in the GPA calculation. All course attempts are included in the ROP and MTF.

IMPACT OF PROGRAM TRANSFERS OR ADDITIONAL DEGREES ON SATISFACTORY ACADEMIC PROGRESS

Should a student be approved to transfer from one program of study to another, or wish to obtain an additional degree, the student's prior coursework will be treated as completed credits within the new program only if the courses are part of the new program of study as outlined in the catalog. In such cases, attempted and completed credits will be considered in determining satisfactory academic progress from the CGPA, ROP, and maximum allowable timeframe.

PROBATIONARY STATUS

Students who do not meet grading, attendance, financial, or conduct standards may be placed on probation. During this time, students are advised as to the level of improvement or the action necessary to rectify the probationary status. Students are removed from probation when satisfactory progress standards have been met. Students who do not meet satisfactory progress requirements at the end of their probationary period are subject to termination.

STUDENT ADA/SECTION 504 GRIEVANCE PROCEDURE

The institution, in compliance with state and federal laws and regulations, including the Americans with Disabilities Act of 1990 (ADA; as amended 2008) and Section 504 of the Rehabilitation Act of 1973 (Section 504), does not discriminate on the basis of disability in administration of its education-related programs and activities, and has an institutional commitment to provide equal educational opportunities for disabled students who are otherwise qualified. Students who feel that their rights under this policy have been violated may use these grievance procedures to file a complaint.

Any person who has questions or wishes to file a complaint should direct their inquiry to the school's ADA Coordinator.

The complaint can be filed by email at disabilityservices@lafilm.edu or in person in the Student Advising Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028.

1. INFORMAL RESOLUTION

Prior to initiating the formal complaint procedure set forth below, the student should, in general, first discuss the matter orally or in writing with the individual(s) most directly responsible. If no resolution results, or if direct contact is inappropriate under the circumstances, the student should then consult with the ADA Coordinator who will attempt to facilitate a resolution. If this step is not successful in achieving a satisfactory resolution within 7 calendar days, the student will be informed of their right to file a formal complaint.

2. FORMAL RESOLUTION

If the procedure set forth above for informal resolution does not yield a successful resolution, then the student may file a formal complaint. Complaints must be filed as soon as possible, but in no event later than 14 days after the conclusion of the term in which the concern arose.

A complaint must be in writing and include the following:

- *Grievant's name, address, email address, and phone number.*
- *A full description of the problem.*
- *A description of what efforts have been made to resolve the issue informally.*
- *A statement of the remedy requested.*

The formal complaint can be filed by email at compliance@lafilm.edu or by calling 323.769.2850.

3. INVESTIGATION AND REPORT

The Compliance Department or his or her designee (hereafter collectively referred to as the "grievance officer") will promptly initiate an investigation. In undertaking the investigation, the grievance officer may interview, consult with, and/or request a written response to the issues raised in the grievance from any individual the grievance officer believes to have relevant information, including faculty, staff, and students. Upon completion of the investigation, the grievance officer will prepare

and transmit to the student, and to the party against whom the grievance is directed, a final report containing a summary of the investigation, written findings, and a proposed disposition. This transmission will be expected within 45 calendar days of the filing of the formal complaint. The final report may also be provided, where appropriate, to any school official whose authority will be needed to carry out the proposed disposition or to determine whether any personnel action is appropriate. The disposition proposed by the grievance officer will be put into effect promptly.

4. RETALIATION PROHIBITED

Filing an informal or formal complaint of discrimination is a protected activity under the law. Retaliation against anyone who files a complaint, who supports or assists an individual in pursuing a complaint, or who participates in the resolution of a complaint is prohibited. Any retaliatory action may be the basis of another complaint under this policy and may subject the individual engaged in retaliation to discipline under the appropriate student, staff, or faculty disciplinary policies.

STUDENT COMPLAINTS & QUESTIONS

Students are encouraged to present and discuss any concern or complaint, with The Los Angeles Film School staff and/or faculty and/or administrator. In the event of a concern, grievance or complaint that is not satisfactorily addressed in a meeting with the appropriate staff/faculty/administrator, a student may submit a complaint questionnaire form online at www.lafilm.edu/accreditation/student-complaints. The complaint will be received by the Education Administrator. The Education Administrator will serve as an impartial representative of the institution who is not directly involved in the area of complaint. If the Education Administrator must be recused due to involvement in the area of complaint, another institution staff member will be assigned for assurance of serving as an impartial representation. The Education Administrator will direct and facilitate each complaint with the appropriate Staff/Faculty member with the goal being to obtain a satisfactory resolution and/or ultimate clarification. Students will receive initial acknowledgment of the complaint and may be contacted for additional input. Students should be willing to be involved in discussion and communication towards resolution. Upon completion of the review of facts and evidence, the student will be notified of the final decision by the appropriate staff/faculty member within 30 days of receiving the grievance in writing.

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the institution has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints reviewed by the Commission must be in written form and should grant permission for the Commission to forward a copy of the complaint to the institution for a response. This can be accomplished by filing the ACCSC Complaint Form. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission.

Please direct all inquiries to:

*Accrediting Commission of Career Schools and Colleges
2101 Wilson Boulevard, Suite 302, Arlington, VA 22201
Phone: 703.247.4212
www.accsc.org*

A copy of the ACCSC Complaint Form is available at the school and may be obtained by contacting complaints@accsc.org or at www.accsc.org/Student-Corner/Complaints.aspx.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

1747 N. Market Boulevard, Suite 225, Sacramento, CA 95834

OR

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888.370.7589 or by completing a complaint form, which can be obtained on the bureau's internet web site (www.bppe.ca.gov).

WISCONSIN RESIDENTS

The Educational Approval Board (EAB) has the authority, under EAB 4.08(2), to investigate a student complaint, negotiate a settlement, or dismiss a complaint if it is found to be inappropriate. The following information is intended to help students file a complaint about a school that the EAB regulates.

Before you file a complaint with the EAB, state law requires that you try to resolve the matter with the school. Every EAB-approved school has a process to resolve student complaints. If the matter is not resolved, you may file a complaint with the EAB using the EAB Student Complaint form, published on the EAB website.

Complaints must be filed within one year after the student's last recorded date of attendance. Upon receiving a student complaint, EAB investigates it. If preliminary findings indicate a violation by a school, the EAB shall attempt, through mediation, to resolve the complaint. If no agreement is reached, the EAB may dismiss the complaint or conduct a hearing. Under Wisconsin's Open Records Law (Wis. Stats., Ch. 19), complaints will generally be available for review on request from a member of the public after the EAB has acted.

For more information, visit the EAB web page on this topic:

dsps.wi.gov/Pages/Programs/EducationalApproval/EAPFileAComplaint.aspx

You may contact the EAB at the below address if you have any questions about the complaint process:

Wisconsin Educational Approval Board, 431 Charmany Drive, Suite 102, Madison, WI 53719

Phone: 608.266.1996

WISCONSIN POLICIES FOR RESIDENTS ENROLLED IN ONLINE PROGRAMS

The following policies apply only to residents of the State of Wisconsin who enroll in online degree programs.

Institutional Ownership:

The school is owned by Los Angeles Film Schools, LLC, a California Limited Liability Company. Los Angeles Film Schools, LLC is owned by a group of business entities with a background in education and finance including:

- Phelps Education West, LLC
- The Heavener Company Education West, LLC
- Haddock Education, LLC
- LAFS, LLC
- Cal Lending

Chief School Administrator: The Chief School Administrator is Tammy Elliott and the Online Education Director is Jackie Otero.

Acceptance

The school has an open admissions policy. Upon receipt of a full and complete Application for Admission, the school reviews the application to ensure that the applicant meets all minimum criteria for admission and in the affirmative, the applicant is notified of acceptance by phone call. Students are accepted on a provisional basis subject to successful completion of a technology assessment and orientation module.

Effect of Advanced Standing

Students who are granted credit for courses via transfer of credit for previous education or via CLEP, DTTS, or ACE test scores (see Transfer of Credit Policy) may find that the length of the program in which they are enrolled is reduced by one month for each course in which the student is granted credit. Students who are granted credit for courses via transfer of credit for previous education or via CLEP, DTTS, or ACE test scores (see Transfer of Credit Policy in the Academic Catalog Online Degree Programs) will receive a reduction in total tuition costs. The reduction in total tuition cost is calculated by a) determining the per-credit-hour tuition by dividing the total program tuition by the total credit hours of the program; then, b) multiplying the per credit hour tuition by the total transfer credit hours and/or test score credit hours awarded to determine the tuition reduction amount; then c) subtract the tuition reduction amount from the total tuition charge for the program to determine the adjusted tuition. See below example.

A 60-credit hour program with a total tuition charge of \$30,000 for which a student is granted 6 credit hours of transfer of credit for previous education.

$\$30,000 \div 60$	=	\$500 TUITION PER CREDIT HOUR
$\$500 \times 6$	=	\$3,000 TUITION REDUCTION AMOUNT
$\$30,000 - \$3,000$	=	\$27,000 ADJUSTED TUITION

Student tuition billing from the school is adjusted accordingly.

GEORGIA RESIDENTS

Residents of Georgia enrolled in a Los Angeles Film School Online Program may appeal to the Georgia Non-Public Postsecondary Education Commission (GNPEC) in relation to any compliance or grievance such a student may have that is not resolved to such a student's satisfaction.

The GNPEC may be reached at:

2082 East Exchange Place, Suite 220, Tucker, GA 30084-5305

Phone: 770.414.3300

gnpec.georgia.gov

MARYLAND RESIDENTS

This institution is subject to investigation of complaints by the Office of the Attorney General or the Maryland Higher Education Commission.

Complaints should be directed to:

Maryland Attorney General Consumer Protection Division, 200 St. Paul St., Baltimore, MD 21202

Phone: 410.528.8662 or toll free at 888.743.0823

CONNECTICUT RESIDENTS

Connecticut residents who are unable to resolve complaints with the institution may contact the Connecticut Office of Higher Education.

Complaints should be directed to:

Connecticut Office of Higher Education, 450 Columbus Boulevard, Suite 707, Hartford, CT 06103-1840

Phone: 860.947.1800

www.ctohe.org/StudentComplaints.shtml

OREGON RESIDENTS

Students should attempt to resolve any grievances they may have with their school first. Should attempts to resolve these problems with appropriate school officials fail, or should the student be dissatisfied with the final outcome of the college complaint process, then the Higher Education Coordinating Commission (HECC) can respond to a formal complaint.

Students may contact:

Higher Education Coordinating Commission, 3225 25th St. SE, Salem, OR 97302

Students may send an email to:

complaints@hecc.oregon.gov

Students may also access the Oregon Higher Education Coordinating Commission complaints web page at:

www.oregon.gov/highered/about/Pages/complaints.aspx

FLORIDA RESIDENTS

A grievance procedure is available to any student who believes a decision or action has adversely affected his/her status, rights, or privileges as a student. The purpose is to provide a prompt and equitable process for resolving student grievances. Students with grievances should first meet with a School Director and complete a written statement. If the grievance is not resolved, then the School Director will review it with all parties concerned. The Executive Director's decision is final.

Students who feel a grievance is unresolved may refer their grievance to:

Executive Director, Commission for Independent Education,
325 West Gaines Street, Suite #1414, Tallahassee, FL 32399-0400
Phone: 850.245.3200 or toll free at 888.224.6684

MINNESOTA RESIDENTS

GOVERNING BODY – STATEMENT OF LEGAL CONTROL

Los Angeles Film School is a fictitious name registered by Los Angeles Film Schools, LLC dba Los Angeles Film School and is organized and chartered under the laws of the State of California and is registered with the California Secretary of State as a Limited Liability Company. The address of the governing body is 6363 Sunset Boulevard, Hollywood, CA 90028.

Los Angeles Film School is registered with the Minnesota Office of Higher Education pursuant to sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions. In addition, all registered schools shall publish in the school catalog or student handbook the name, street address, telephone number, and website address of the office.

Minnesota Office of Higher Education:

1450 Energy Park Drive, Suite 350, St. Paul, MN 55108-5227
Phone: 651.642.0567 or toll free at 800.657.3866 or fax 651.642.0675
www.ohe.state.mn.us

Board of Co-Chairmen-Governing Body: 1) Edward E. Haddock, Jr.; 2) James W. Heavener; 3) Jonathan D. Phelps

Administration: Tammy Elliott, President

Online Administration Officers: Monica Landrum, VP Online Admissions • Jackie Otero, Education Director Online • Jeanette LaCroix, Director of Online Operations • Dale Scott, Director of Financial Aid, Online Enrollment

KANSAS RESIDENTS

The Los Angeles Film School is authorized to operate in Kansas with a Certificate of Approval from the Kansas Board of Regents.

Kansas Board of Regents

1000 SW Jackson, Suite 520, Topeka, KS 66612
Phone: 785.430.4240

STUDENT COMPLAINTS/QUESTIONS

Kansas students who are filing a complaint against The Los Angeles Film School should follow the standard Los Angeles Film School grievance procedure information.

If a satisfactory resolution cannot be reached after exhausting The Los Angeles Film School's complaint procedure, Kansas residents may file a complaint with the Kansas Board of Regents at:

www.kansasregents.org/academic_affairs/private_out_of_state/complaint_process

STUDENT PROJECTS

The content of student project work must not contain any pornographic material, any material that would be considered offensive by the general public, sexually explicit material, or profanity. A general rule of thumb is to follow a PG-13 rating. Students grant The Los Angeles Film School a perpetual license to any project work created as part of their academic program. This perpetual license does not require that students give up ownership to their work, but that they give the school the right to use the work for educational, marketing, or promotional purposes.

STUDENT RECORDS

Student records, including enrollment paperwork, course registration records, and final grades are maintained for a minimum of six years after graduation or from the time the student separates from the school. Student Financial Aid records are maintained for a minimum of three years after graduation or from the time the student separates from the school. Student transcripts are retained indefinitely.

Official Transcripts are available in electronic or paper mail formats. General processing time is 1–3 business days. To order a copy, please visit our Parchment LAFS storefront at www.parchment.com/u/registration/38311/account.

Unofficial Transcripts are available by logging into CV Portal.

Please follow the instructions below:

- STEP 1. Login to CV Portal cvportal.lafilm.edu
- STEP 2. Select Academics from the left-side menu, then Unofficial Transcript
- STEP 3. Select the Unofficial Transcript link (Transcript will open as a PDF Document)

To view transcripts from previous enrollments, select the enrollment from the menu and then select the Unofficial Transcript link.

VACCINATION POLICY

Beginning on 01/03/2022 with the 2022 January Term and until further notice, LAFS will implement a Vaccination Choice Policy requiring all students matriculating in a campus-based program to provide proof of COVID-19 vaccination OR a regular, negative COVID-19 test prior to accessing the campus.

FULLY VACCINATED CAMPUS-BASED STUDENTS

Fully vaccinated students matriculating in a campus-based program and prospective students for campus-based program enrollment should upload proof of vaccination documentation to the LAFS internet portal at connect.lafilm.edu/student. Documentation provided will be treated as confidential and will be maintained on secure school servers, accessible only by LAFS staff charged with review and maintenance of student records.

You are fully vaccinated two (2) weeks after your 2nd dose of the Pfizer or Moderna vaccination or two (2) weeks after the Johnson & Johnson vaccination.

UNVACCINATED CAMPUS-BASED STUDENTS REQUIRING REGULAR TESTING

Beginning January 2022, unvaccinated students matriculating in a campus-based program will be required to provide a negative COVID-19 test result every five (5) days, no more than 72 hours before they are scheduled to be on campus. Documentation evidencing a negative COVID-19 test result should be uploaded to the LAFS internet portal at connect.lafilm.edu/student. Documentation provided will be treated as confidential and will be maintained on secure school servers, accessible only by LAFS staff charged with review and maintenance of student records.

CAMPUS-BASED STUDENTS UNABLE TO BE VACCINATED OR TESTED

A student matriculating in a campus-based program who is unable to comply with the policy should complete the Accommodation Request Form located at connect.lafilm.edu/student. Once completed and returned as directed, LAFS's Director of Student Advising/ADA Coordinator will contact the student to discuss the options.

An FAQ providing further details about this policy can be found at:

www.lafilm.edu/alerts/january-2022-school-vaccination-choice-policy-faqs.

Other than as detailed above, this institution does not require any other vaccinations as a prerequisite for enrollment.

VOTER REGISTRATION

The school makes voter registration forms available to students enrolled in our degree programs. The forms are available in the Student Advising Department.

STUDENT

CODE OF CONDUCT





ACADEMIC DISHONESTY

Academic Dishonesty is any attempt to obtain credit for course work other than by submitting original work created by the student. Forms of academic dishonesty include plagiarism, cheating, and multiple submissions of the same work. The consequences of academic dishonesty include receiving a failing grade for the assignment, receiving a failing grade for the course, or dismissal from the school.

PLAGIARISM

Plagiarism is the use of another person's distinctive ideas or words without acknowledgment. The incorporation of another person's work into one's own requires appropriate identification and acknowledgment, regardless of the means of appropriation.

CHEATING

Cheating involves the following: possession, communication, or use of information, materials, notes, study aids, or other devices that are not authorized by the instructor in any academic exercise or communication with another person during such an exercise.

PROHIBITED CONDUCT

Conduct that threatens the safety or security of the school community or substantially disrupts the functions or operation of the school is within the jurisdiction of this Student Code of Conduct regardless of whether the conduct occurs online or on/off campus.

Unacceptable conduct includes but is not limited to the following:

- 1. Cheating, plagiarism, or other forms of academic dishonesty.*
- 2. Allowing other persons to access the online Learning Management System using one's school log-on credentials.*
- 3. Forgery, alteration, or misuse of school documents, records, or identification or knowingly furnishing false information to the school or any of its faculty or staff.*
- 4. Forgery or identity theft including but not limited to alteration or illegal usage of school documents, student records, and/or admissions applications.*
- 5. Misrepresenting or falsely using student identification, including misuse of Photo ID cards or posing as another individual.*
- 6. Conduct reflecting discredit on the professional ethical standards of the school.*
- 7. Harassment of any kind including, but not limited to, threats, bullying, spam messaging, and sexual harassment.*
- 8. Physical or mental abuse on or off campus of the person or property of any member of the campus or online community including, but not limited to, name-calling, belittling, or intimidation.*
- 9. Possession or usage of fireworks, explosives, dangerous chemicals, or deadly weapons on school property or at a school-sponsored function.*
- 10. Abusive behavior including, but not limited to, the use of profanity directed toward staff, faculty, students, guests, or visitors, or the act of sending, posting, or sharing false information about an individual.*
- 11. Obscene, lewd, or indecent behavior on campus or at a school-sponsored function.*
- 12. Hazing or false imprisonment.*

13. *Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on campus or at a school-sponsored event.*
14. *Defacement, vandalism, tagging, or using graffiti on campus buildings or property.*
15. *Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.*
16. *Breaking into or unauthorized use of any campus facility or building.*
17. *Theft of school property or assisting in storing or knowingly using stolen school property, as well as the non-return of school-owned equipment.*
18. *Misuse of the computer system, including hacking into academic or student records, or knowingly sending computer bugs or viruses electronically.*
19. *Disruption of the educational process, administrative process, or other school-sponsored event.*
20. *Refusal to follow instructions given by school personnel that results or may result in bodily harm to oneself, other students, faculty, or staff, including but not limited to emergency evacuation and requests to disassemble and vacate premises.*
21. *Violation of any published school rules and regulations now or later in effect.*

POLICY PROHIBITING RECREATIONAL & MEDICAL MARIJUANA USE

Although California state law allows the use of marijuana for medical and/or recreational purposes, marijuana is still illegal under federal law and categorized as an illicit substance (Drug Enforcement Agency Schedule I) under the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Amendments of 1989. The Los Angeles Film School (LAFS) receives federal funding for student financial aid. As such, LAFS must comply with federal law, including all current federal drug laws. The possession, use, and storage of marijuana is therefore prohibited on school property. Students are also prohibited from being under the influence of marijuana while attending classes or working on projects utilizing school equipment or facilities.

Violation of this policy will result in disciplinary action up to and including dismissal from the school.

DISCIPLINARY PROCEEDINGS

The focus of any disciplinary proceedings is to determine if an individual is responsible or not responsible for violating the standards set forth in the Code of Conduct. Formal rules of evidence shall not be applicable in disciplinary hearings, and minor deviations from these policies and procedures shall not necessarily invalidate a decision or proceeding. Students may be accountable to both criminal and civil authorities and to the school for acts that constitute violations of the law and of this Code. Disciplinary proceedings may proceed even if criminal charges are still pending, and sanctions imposed by the school will not be subject to challenge on the grounds that criminal charges involving the same incident have been dismissed or reduced.

PROCESS

Alleged violations of the Student Code of Conduct should be reported to the Student Conduct Officer who will be responsible for investigating the incident/conduct. The Student Conduct Officer will conduct an investigation and meet with the student and any other individuals who were involved or who witnesses the alleged incident/conduct.

After completing the investigation, the Student Conduct Officer may:

- *Find the student not responsible for the alleged incident/conduct*
- *Find the student responsible for the alleged incident/conduct but determine that informal counseling or a verbal warning is appropriate under the relevant facts and circumstances.*
- *Find the student responsible for the alleged incident/conduct and impose formal disciplinary sanctions.*
- *Refer the matter for a hearing before the Conduct Review Board (CRB). The student may be asked to attend a CRB hearing and provide testimony regarding the alleged incident/behavior. The student may present supporting documentation and the testimony of other witnesses, if any, during the CRB hearing. The CRB may conduct its own investigation into the alleged incident/behavior before or after the conduct hearing. The CRB will make a determination as to whether the student is responsible for the alleged incident/behavior and what sanctions, if any, should be imposed.*

SANCTIONS

During the disciplinary process, every attempt will be made to foster student learning through a system of appropriate and escalating consequences. Student may be subject to the following sanctions and penalties as part of the school disciplinary process:

Warning

Written notice that continued or repeated violations of school policies or regulations may be cause for further disciplinary action. A permanent record of the violation(s) will be retained in the student's file.

Suspension

Termination of a student's enrollment for a specified period of time, including an academic term or terms with reinstatement subject to specified conditions; further violations of school policies or violation of the terms of the suspension will normally result in permanent dismissal from the school.

Dismissal

Termination of student status at the school.

Restitution:

Reimbursement for damage to or misappropriation of either school or private property may be imposed exclusively or in combination with other disciplinary actions. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.

MANDATORY SANCTIONS

Suspension followed by a dismissal hearing, as well as police involvement, will be used for the following offenses:

- *Possession of a weapon, including, but not limited to, firearms and knives*
- *Possession of illegal drugs or trafficking drugs or weapons*
- *Use of a weapon to cause bodily harm or to threaten serious harm*
- *Serious physical assault*
- *Sexual assault*



STANDARD

OCCUPATIONAL CLASSIFICATION CODES

STANDARD OCCUPATIONAL CLASSIFICATION CODES FOR EMPLOYMENT

§7411 (3) of Division 7.5 of Title 5 of the California Code of Regulations “Gainfully employed” means:

The on-time graduate is employed in a job classification under the United States Department of Labor’s Standard Occupational Classification (SOC) codes, using the Broad Occupation Detailed Occupation or six-digit level, for which the institution has identified in its catalog and in its employment positions list required by section 94910(f)(2) of the Code that the program prepares its graduates.

The following SOC codes have been identified for each of the school’s degree programs:

ANIMATION, B.S.

15-1134 Web Developers
15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1190 Miscellaneous Postsecondary Teachers
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Secondary School
27-1010 Artists and Related Workers
27-1011 Art Directors
27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-1020 Designers
27-1024 Graphic Designers
27-1027 Set and Exhibit Designers
27-1029 Designers, All Other
27-2012 Producers and Directors
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3099 Entertainment Attendants and Related Workers, All Other
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-9011 Computer Operators
43-9031 Desktop Publishers

AUDIO PRODUCTION, A.S.

115-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
17-3023 Electrical and Electronics Engineering Technicians
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Secondary School
27-1010 Artists and Related Workers
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-2040 Musicians, Singers, and Related Workers
27-2041 Music Directors and Composers
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-4014 Sound Engineering Technicians
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-4171 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9011 Computer Operators
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other
49-2020 Radio and Telecommunications Equipment Installers and Repairers
49-2090 Misc. Electrical and Electronic Equipment Mechanics, Installers, and Repairers
49-9098 Helpers – Installation, Maintenance, and Repair Workers
49-9099 Installation, Maintenance, and Repair Workers, All Other
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other
27-4014 Sound Engineering Technicians 27-4021 Photographers
27-4030 Television, Video, and Motion Picture Camera Operators and Editors
27-4031 Camera Operators, Television, Video, and Motion Picture
27-4032 Film and Video Editors
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-9011 Computer Operators

AUDIO PRODUCTION, B.S.

13-1121 Meeting, Convention, and Event Planners
15-1134 Web Developers
15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
25-1120 Arts, Communications and Humanities Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Secondary School
25-9010 Audio-Visual and Multimedia Collection Specialists
27-1010 Artists and Related Workers
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-2012 Producers and Directors
27-2040 Musicians, Singers, and Related Workers
24-2041 Music Directors and Composers
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2091 Disc Jockeys, Except Radio
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3041 Editors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-4014 Sound Engineering Technicians
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-4171 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9011 Computer Operators
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other
49-2020 Radio and Telecommunications Equipment Installers and Repairers
49-2090 Misc. Electrical and Electronic Equipment Mechanics, Installers, and Repairers
49-9098 Helpers – Installation, Maintenance, and Repair Workers
49-9099 Installation, Maintenance, and Repair Workers, All Other
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other

DIGITAL FILMMAKING, B.S.

15-1134 Web Developers
15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
23-2099 Legal Support Workers, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Middle School
25-2032 Career/Technical Education Teachers, Secondary School
27-1011 Art Directors
27-1012 Craft Artists
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-2012 Producers and Directors
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3031 Public Relations Specialists
27-3040 Writers and Editors
27-3041 Editors
27-3043 Writers and Authors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-3040 Writers and Editors
27-3041 Editors
27-3043 Writers and Authors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-4014 Sound Engineering Technicians
27-4020 Photographers
27-4030 Television, Video, and Motion Picture Camera Operators and Editors
27-4031 Camera Operators, Television, Video, and Motion Picture
27-4032 Film and Video Editors
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3092 Costume Attendants
39-3099 Entertainment Attendants and Related Workers, All Other
39-5091 Makeup Artists, Theatrical and Performance
39-9032 Recreation Workers
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-3060 Procurement Clerks
43-4050 Customer Service Representatives
43-5060 Production, Planning, and Expediting Clerks
43-9010 Computer Operators
47-2030 Carpenters
47-2061 Construction Laborers
47-2110 Electricians
47-2141 Painters, Construction and Maintenance
47-3010 Helpers, Construction Trades
47-3012 Helpers – Carpenters
47-3013 Helpers – Electricians
47-3019 Helpers, Construction Trades, All Other
49-9061 Camera and Photographic Equipment Repairers
49-9096 Riggers
49-9099 Installation, Maintenance, and Repair Workers, All Other
51-9120 Painting Workers
51-9123 Painting, Coating, and Decorating Workers
51-9150 Photographic Process Workers and Processing Machine Operators
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other
53-3099 Motor Vehicle Operators, All Other
53-7060 Laborers and Material Movers, Hand
53-7190 Miscellaneous Material Moving Workers
53-7199 Material Moving Workers, All Other

ENTERTAINMENT BUSINESS, B.S.

11-1021 General and Operations Managers
11-2011 Advertising and Promotions Managers
11-2020 Marketing and Sales Managers
11-2021 Marketing Managers
11-2022 Sales Managers
11-2031 Public Relations and Fundraising Managers
11-3121 Human Resources Managers
11-9190 Miscellaneous Managers 11-9199 Managers, All Other
13-1011 Agents and Business Managers of Artists, Performers, and Athletes
13-1070 Human Resources Workers
13-1121 Meeting, Convention, and Event Planners
13-1190 Miscellaneous Business Operations Specialists
13-1199 Business Operations Specialists, All Other
13-2031 Budget Analysts
15-1134 Web Developers
15-1190 Miscellaneous Computer Occupations
23-2099 Legal Support Workers, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-3099 Teachers and Instructors, All Other 27-1010 Artists and Related Workers
27-2012 Producers and Directors
27-2041 Music Directors and Composers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3031 Public Relations Specialists
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3099 Entertainment Attendants and Related Workers, All Other
41-3011 Advertising Sales Agents
41-3090 Miscellaneous Sales Representatives, Services
41-3099 Sales Representatives, Services, All Other
41-9090 Miscellaneous Sales and Related Workers
41-9099 Sales and Related Workers, All Other
43-3031 Bookkeeping, Accounting, and Auditing Clerks
43-4161 Human Resources Assistants, Except Payroll and Timekeeping
43-4170 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9031 Desktop Publishers
43-9061 Office Clerks, General
43-9081 Proofreaders and Copy Markers
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other

FILM, A.S.

13-1010 Agents and Business Managers of Artists, Performers, and Athletes
13-1020 Buyers and Purchasing Agents
17-3023 Electrical and Electronics Engineering Technicians
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1122 Communications Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-2023 Career/Technical Education Teachers, Middle School
25-2032 Career/Technical Education Teachers, Secondary School
25-9010 Audio-Visual and Multimedia Collections Specialists
27-1010 Artists and Related Workers
27-1011 Art Directors
27-1012 Craft Artists
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-1020 Designers
27-1027 Set and Exhibit Designers 27-1029 Designers, All Other
27-2012 Producers and Directors
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-4021 Photographers
27-4030 Television, Video, and Motion Picture Camera Operators and Editors
27-4031 Camera Operators, Television, Video, and Motion Picture
27-4032 Film and Video Editors
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3091 Amusement and Recreation Attendants
39-3092 Costume Attendants
39-3099 Entertainment Attendants and Related Workers, All Other
39-5091 Makeup Artists, Theatrical and Performance
39-9032 Recreation Workers
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-3061 Procurement Clerks
43-4171 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-5061 Production, Planning, and Expediting Clerks
43-9011 Computer Operators
43-9022 Word Processors and Typists
43-9031 Desktop Publishers
43-9061 Office Clerks, General
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other
47-2031 Carpenters
47-2060 Construction Laborers
47-2111 Electricians
47-2141 Painters, Construction and Maintenance
47-3012 Helpers – Carpenters
47-3013 Helpers – Electricians
47-3019 Helpers, Construction Trades, All Other
49-9061 Camera and Photographic Equipment Repairers
49-9096 Riggers
49-9098 Helpers – Installation, Maintenance, and Repair Workers
49-9099 Installation, Maintenance, and Repair Workers, All Other
51-9120 Painting Workers
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other
53-3099 Motor Vehicle Operators, All Other
53-7060 Laborers and Material Movers, Hand
53-7190 Miscellaneous Material Moving Workers
53-7199 Material Moving Workers, All Other

FILM PRODUCTION, B.S.

13-1020 Buyers and Purchasing Agents
13-2031 Budget Analysts
15-1199 Computer Occupations, All Other
17-3023 Electrical and Electronics Engineering Technicians
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1122 Communications Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Secondary School
25-3099 Teachers and Instructors, All Other
27-1010 Artists and Related Workers
27-1011 Art Directors
27-1012 Craft Artists
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-1026 Merchandise Displayers and Window Trimmers
27-1027 Set and Exhibit Designers
27-1029 Designers, All Other
27-2010 Actors, Producers, and Directors
27-2012 Producers and Directors
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3031 Public Relations Specialists
27-3040 Writers and Editors
27-3041 Editors
27-3043 Writers and Authors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-4014 Sound Engineering Technicians

MEDIA COMMUNICATIONS, B.S.

11-2011 Advertising and Promotions Managers
11-2021 Marketing Managers
11-2032 Public Relations Managers
13-1161 Market Research Analysts and Marketing Specialists
15-1134 Web Developers
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1122 Communications Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2032 Career/Technical Education Teachers, Secondary School
25-3099 Teachers and Instructors, All Other
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-1024 Graphic Designers
27-1026 Merchandise Displayers and Window Trimmers
27-1029 Designers, All Other
27-2012 Producers and Directors
27-3023 News Analysts, Reporters, and Journalists
27-3031 Public Relations Specialists
27-3040 Writers and Editors 27-3041 Editors
27-3043 Writers and Authors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4011 Audio and Video Equipment Technicians
27-4012 Broadcast Technicians
27-4014 Sound Engineering Technicians
27-4032 Film and Video Editors
43-9031 Desktop Publishers
43-9081 Proofreaders and Copy Markers

GRAPHIC DESIGN, B.S.

11-2011 Advertising and Promotions Managers
15-1134 Web Developers
15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-1194 Vocational Education Teachers, Postsecondary
25-1199 Postsecondary Teachers, All Other
25-2023 Career/Technical Education Teachers, Middle School
25-2032 Career/Technical Education Teachers, Secondary School
27-1010 Artists and Related Workers
27-1011 Art Directors
27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators
27-1014 Multimedia Artists and Animators
27-1019 Artists and Related Workers, All Other
27-1020 Designers
27-1024 Graphic Designers
27-1026 Merchandise Displayers and Window Trimmers
27-1029 Designers, All Other
27-3031 Public Relations Specialists
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
43-9011 Computer Operators
43-9031 Desktop Publishers
43-9081 Proofreaders and Copy Markers

MUSIC PRODUCTION, A.S.

15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-2032 Career/Technical Education Teachers, Secondary School
25-3021 Self-Enrichment Education Teachers
25-3090 Miscellaneous Teachers and Instructors
27-1019 Artists and Related Workers, All Other
27-2040 Musicians, Singers, and Related Workers
27-2041 Music Directors and Composers
27-2042 Musicians and Singers
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4014 Sound Engineering Technicians
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3099 Entertainment Attendants and Related Workers, All Other
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-4171 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9061 Office Clerks, General
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other
49-9063 Musical Instrument Repairers and Tuners
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other

MUSIC PRODUCTION, B.S.

13-1010 Agents and Business Managers of Artists, Performers, and Athletes
15-1190 Miscellaneous Computer Occupations
15-1199 Computer Occupations, All Other
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-2032 Career/Technical Education Teachers, Secondary School
25-3021 Self-Enrichment Education Teachers
25-3090 Miscellaneous Teachers and Instructors
27-1019 Artists and Related Workers, All Other
27-2040 Musicians, Singers, and Related Workers
27-2041 Music Directors and Composers
27-2042 Musicians and Singers
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers
27-2091 Disc Jockeys, Except Radio
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators
27-4011 Audio and Video Equipment Technicians
27-4014 Sound Engineering Technicians
27-4090 Miscellaneous Media and Communication Equipment Workers
27-4099 Media and Communication Equipment Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3099 Entertainment Attendants and Related Workers, All Other
43-2090 Miscellaneous Communications Equipment Operators
43-2099 Communications Equipment Operators, All Other
43-4171 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9061 Office Clerks, General
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other
49-9063 Musical Instrument Repairers and Tuners
51-9190 Miscellaneous Production Workers
51-9198 Helpers – Production Workers
51-9199 Production Workers, All Other

WRITING FOR FILM & TELEVISION, B.S

5-1120 Arts, Communications, and Humanities Teachers, Postsecondary
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-2032 Career/Technical Education Teachers, Secondary School
25-3021 Self-Enrichment Education Teachers
25-3090 Miscellaneous Teachers and Instructors
27-1019 Artists and Related Workers, All Other
27-3041 Editors
27-3042 Technical Writers
27-3043 Writers and Authors
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
43-9022 Word Processors and Typists
43-9031 Desktop Publishers
43-9081 Proofreaders and Copy Markers
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other

2022 CAMPUS FACULTY

ANIMATION

PROGRAM MANAGER

Robert Rowles

Full Sail University, Master of Science in Creative Writing
University of Arkansas, Bachelor of Arts in Film and Television

Brian Bossin

The Art Institute of Chicago, Bachelor of Fine Arts in Art

Dar Carrasquillo

Art Institute, Bachelor of Science in Media Arts and Animation

Michael Dawson

University of Southern California, Bachelor of Science in Computer Science

Dean Deakyne

Willington University, Bachelor of Science in Video and Motion Graphics

Daniel Fiske

Full Sail University, Bachelor of Science in Animation
Art Institute of Los Angeles, Associate of Science in 3D Animation

Jonathan Lewis

Full Sail University, Bachelor of Science in Computer Animation

Fang Li

Claremont Graduate University, Master of Fine Arts in Art
University of California, Riverside, Bachelor of Arts in Studio Art

Nelson Ocampo

Western Governors University, Bachelor of Science in Business

Joshua Pina

California State University, Northridge, Bachelor of Arts in Art and Design

Dean Stiles

Savannah College of Art and Design, Bachelor of Fine Arts in Computer Art

Gary Suissa

Art Institute of California, Bachelor of Science in Animation

AUDIO & MUSIC PRODUCTION

PROGRAM DIRECTOR

Robert Delgadillo

Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Entertainment Business
The Los Angeles Film School, Associate of Science in Recording Arts

PROGRAM MANAGER OF MUSIC PRODUCTION

Ambrus Deak

University of West London, Associate of Arts in Music and Multimedia Technologies

Jacob Brueckner

Berklee College of Music, Bachelor of Music in Music Production and Engineering

Daniel Eaton

Cal Arts, Master of Fine Arts in Experimental Sound
University of Wisconsin, Bachelor of Music

Emmanuel El-Helou

Miami University, Master of Music in Music Performance
West Virginia University, Bachelor of Music in Music

James Fahey

Miami University, Master of Music in Music Performance
West Virginia University, Bachelor of Music in Music

William Graettinger

Berklee College of Music, Bachelor of Music in Music Production and Engineering

Rene-Anton Gonzalez-Slizeski

California State University, Northridge, Master of Music in Composition
California State University, Northridge, Bachelor of Music in Music

Jonathan Gorenc

New York University, Bachelor of Fine Arts in Film and Television

Christopher Heckman

Berklee College of Music, Master of Music in Scoring Film, Television, and Video Games
University of Colorado, Bachelor of Science in Music

Ryan Helms

The Los Angeles Film School, Associate of Science in Recording Arts

Jonathan Keller

Columbia College, Bachelor of Arts in Audio Arts and Acoustics

Lance Kuyper-Csarmasz

University of Laverne, M.Ed. in Music Technology
University of Laverne, Bachelor of Arts in Music

Marlon Luna

California State University, Los Angeles, Bachelor of Arts in Music

Chuck MacLeod

Full Sail University, Bachelor of Science in Entertainment Business
Full Sail University, Associate of Science in Recording Arts

Albert Mata

Conservatory of Recording Arts and Sciences, Master Recording Program
San Diego State University, Bachelor of Arts in Music

Alexander Millar

California Institute of Arts, Master of Fine Arts in Performance and Composition
California Institute of Arts, Bachelor of Fine Arts in Musical Arts

Russ Mitkowski

Suny Purchase College–State University of New York, Bachelor of Music
in Studio Production

Timothy Nitz

Full Sail University, Bachelor of Science in Music Production
The Los Angeles Film School, Associate of Science in Recording Arts

Quintin Pooler

Norfolk State University, Bachelor of Music in Music/Emphasis in Media

Arthur Schaer

University of Southern California, Bachelor of Music in Jazz Studies

Arthur Schlenger

University of California, Santa Cruz, Bachelor of Arts in Theater Arts

Rahul Shah

Berklee College of Music, Master of Music in Scoring Film, Television,
and Video Games

Michael Snyder

The Los Angeles Film School, Associate of Science in Recording Arts

Brent Spann

The Los Angeles Film School, Associate of Science in Recording Arts

Alexander Swartwout

Florida State University, Bachelor of Music in Commercial Music

Tracy Swearingen

California State University, Northridge,
Master of Arts in Music Industry Administration
Oral Roberts University, Bachelor of Arts in Music Arts

Nicholas Tashjian

SAE Expression College, Bachelor of Applied Science in Sound Arts

ENTERTAINMENT BUSINESS

SENIOR PROGRAM DIRECTOR**Mac Torluccio**

Ithaca College, Bachelor of Science in Television-Radio

PROGRAM MANAGER**Jessica Young**

The Los Angeles Film School, Bachelor of Science in Entertainment Business
The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts
Cochise College, Associate of Applied Science in Intelligence Operations

LEAD INSTRUCTOR**Clayton Gultner**

Bellevue University, Master of Arts in Leadership
University of Oklahoma, Master of Fine Arts in Directing
University of the Ozarks, Bachelor of Arts in Theatre

Surjeet Baidwan

University of Nevada Las Vegas, Ph.D. in Hospitality Administration
University of Colorado, Juris Doctor
Pepperdine University, Master in Business Administration

Drew Ferrante

University of Massachusetts, Bachelor of Music

Eliot Goldberg

University of Wisconsin, Bachelor of Arts in Communication Arts

Joel Gomez

California State University, San Bernardino, Bachelor of Arts
in Business Administration

Sherry Gunther Shugerman

University of Southern California, Master of Business Administration
in Business Administration
University of California, Los Angeles, Bachelor of Arts in Sociology

Robin Lake

Michigan State University, Bachelor of Arts in English

Guy Langvardt

Capella University, Ph.D. in Organization and Management
Thunderbird School of Global Management, Master of Business Management
Valparaiso University, Bachelor of Arts in Psychology

Joshua Lastine

Pepperdine University, Juris Doctor
University of Northern Iowa, Bachelor of Science in Economics

Mark Netter

New York University, Master of Fine Arts in Film and Television Production
Brown University, Bachelor of Arts in Semiotics

Stuart Pollok

Georgetown University, L.L.M. in International Law
University of Southern California, Master of Fine Arts in Cinema

Robert Siegel

Virginia Commonwealth University, Bachelor of Fine Arts in Graphic Design

Nan Sumski

Pepperdine University, Bachelor of Arts in Communication

FILM PRODUCTION

PROGRAM DIRECTOR**Moana Sherrill**

University of California, Los Angeles, Master of Fine Arts
in Film Directing and Production
San Francisco State University, Bachelor of Arts, Film

Freddy Bourbon

Chapman University, Master of Fine Arts in Film Production

Paul Cannon

University of California, Los Angeles, Master of Fine Arts in Film and Television
Boston University, Bachelor of Science in Film and Television

Ted Chung

University of California, Los Angeles, Master of Fine Arts in Film and Television
 University of Colorado Boulder, Bachelor of Fine Arts in Theatre

Steven Cook

Full Sail University, Bachelor of Science in Graphic Design
 The Los Angeles Film School, Associate of Science in Film

Linda Cowgill

University of California, Los Angeles, Master of Fine Arts in Screenwriting
 University of California, Los Angeles, Bachelor of Arts in Film and Television

Barbara Dunphy

California State University, Northridge, Bachelor of Arts (Art)

Michael Frost

State University of New York at Binghamton, Bachelor of Arts in Cinema

Adam Ganser

University of Southern California, Master of Fine Arts, Film Production
 Biola University, Bachelor of Arts, English Literature

Michael Greenspan

American Film Institute, Master of Fine Arts in Directing
 York University, Bachelor of Fine Arts in Film

Sylvan Grimm

Henry Cogswell College, Bachelor of Arts in Digital Arts

Ellen Lenbergs

University of California, Los Angeles, Master of Fine Arts in Theatre, Film,
 and Television
 San Francisco State University, Bachelor of Arts in Drama

Jacob Macpherson

Watkins College of Art, Design, and Film, Bachelor of Fine Arts in Cinematography

Joseph Mauceri

American Film Institute, Master of Fine Arts in Directing

Jeffrey Meek

University of California, Irvine, Bachelor of Arts in Drama

John Penney

University of California, Los Angeles, Bachelor of Arts in English

Edward Rakochy

Pennsylvania State University, Bachelor of Arts in Speech Communications

Marlee Roberts

New York University, Bachelor of Fine Arts in Film and Television

Alaric Rocha

DePaul University, Master of Fine Arts in Cinema
 Lawrence University, Bachelor of Music

Jerome Sable

University of Southern California, Master of Fine Arts in Cinema-Television
 Brown University, Bachelor of Arts in Philosophy

Erik Sequeira

California Institute of the Arts, Bachelor of Fine Arts in Photo and Live Action

Darren Stein

New York University, Bachelor of Fine Arts in Film Television

Thabo Wolfaardt

University of California, Los Angeles, Master of Fine Arts in Film Production
 New York University, Bachelor of Arts in English and American Literature

Peter Jay Zabriskie

New York University School of the Arts, Bachelor of Fine Arts
 in Film and Television

Michael Zoumas

University of Southern California, Master of Arts in Cinema-Television
 University of Southern California, Bachelor of Arts in Cinema-Television

Benjamin Zuiderweg

Berklee College of Music, Master of Music in Music Technology Innovation
 Full Sail University, Bachelor of Science in Music Production

LIBERAL ARTS

DEPARTMENT CHAIR**Michael Bolus**

City University of New York, Ph.D. in Theatre
 Boston University, Master of Fine Arts in English

Harvey Baldovino

University of the Philippines, Master of Science in Economics
 University of the Philippines, Bachelor of Science in Economics

Leslie Bates

Lincoln Law School of Sacramento, Juris Doctorate
 American Film Institute, Master of Fine Arts in Screenwriting
 San Diego State University, Bachelor of Science in Business Administration
 and English

Derek Denckla

Fordham University, Juris Doctorate
 The New School, Master of Fine Arts in Creative Writing

Sarah Gano

Harvard University, Master of Education in Arts in Education
 Brooklyn College, Bachelor of Arts in Psychology/Studio Art

Tara Giannini

Hunter College, Master of Fine Arts
 Cleveland Institute of Art, Bachelor of Fine Arts in Painting

Clayton Gultner

Bellevue University, Master of Arts in Leadership
University of Oklahoma, Master of Fine Arts in Directing
University of the Ozarks, Bachelor of Arts in Theatre

Jarrett Golding

*University of Southern California, Master of Fine Arts
in Writing for Screen and Television*
Washington University, Bachelor of Arts in English Literature

Marquette Hawkins

University of Phoenix, Master of Arts in Education
California State University, Fullerton, Bachelor of Arts in Ethnic Studies

Donna Loyd

Pepperdine University, Master of Arts in Educational Psychology
Montclair State University, Bachelor of Arts in Speech and Theatre

Cezar Luchian

Full Sail University, Master of Fine Arts in Creating Writing
Andrews University, Master of Arts in Religion/Theological Studies
Southern Adventist University, Bachelor of Arts in Theology/Biblical Languages

Mohamad Ali Salim

California State University, Los Angeles, Master of Science in Mathematics
California State University, Los Angeles, Bachelor of Arts in Mathematics



2022 ONLINE FACULTY

ANIMATION

SENIOR PROGRAM DIRECTOR

Kenneth Norman

Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

PROGRAM MANAGER

Breanna Roberts

Full Sail University, Bachelor of Science in Computer Animation

PROGRAM MANAGER

Pedro Flores

University of Puerto Rico, Bachelor of Arts in Graphic Arts

James Barton

Full Sail University, Bachelor of Science in Computer Animation

Alex Bonacci

Full Sail University, Bachelor of Science in Computer Animation

Dean Deakyne

Willington University, Bachelor of Science in Video and Motion Graphics

Edward Delgado Dupre

Full Sail University, Bachelor of Science in Computer Animation

Jared Edwards

Full Sail University, Bachelor of Science in Computer Animation

Aron Gelineau

Full Sail University, Bachelor of Science in Computer Animation

Josh Hall

Full Sail University, Bachelor of Science in Computer Animation

Ronald Harris

Full Sail University, Master of Science in Education Media Design and Technology
Full Sail University, Bachelor of Science in Computer Animation

Jeremy Johnson

Full Sail University, Bachelor of Science in Computer Animation

Hannah Josepher

Laguna College of Art and Design, Bachelor of Fine Arts

Jordan Lukrich

The Art Institute of California, San Diego, Bachelor of Science in Media Arts and Animation

Christopher Penny

Full Sail University, Bachelor of Science in Computer Animation

Nathan Pratt

Savannah School of Art and Design, Bachelor of Fine Arts

Dean Rasmussen

Thomas Edison State University, Bachelor of Arts in Art
Academy College, Associate in Applied Science in Computer Animation and Design

Billy Reiter

Academy of Art University, Master of Fine Arts in Animation
Art Institute of Philadelphia, Bachelor of Science in Media Arts and Animation

Mike Spring

Ringling School of Art and Design, Bachelor of Arts in Computer Animation

Luis Suarez

Full Sail University, Bachelor of Science in Computer Animation
Full Sail University, Associate of Science in Computer Animation

Paul Waijman

Full Sail University, Bachelor of Science in Computer Animation

Oswaldo Webel de Simone

Full Sail University, Bachelor of Science in Computer Animation

David Wolgemuth

Full Sail University, Bachelor of Science in Computer Animation

AUDIO PRODUCTION

PROGRAM DIRECTOR

Robert Delgadillo

Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Entertainment Business
The Los Angeles Film School, Associate of Science in Recording Arts

Carl Alexander

University of Central Florida, Master of Arts in Music
Auburn University, Bachelor of Music in Jazz Studies

Rick Barclay

University of Oklahoma, Bachelor of Music in Music Education

Jameson Boyce

Berklee College of Music, Bachelor of Music in Music Synthesis

Chandler Bridges

Florida State University, Ph.D. in Music Education
Florida State University, Master of Arts in Music – Liberal Arts
Florida State University, Bachelor of Arts in Music

Stephen Cook

Oral Roberts University, Bachelor of Science in Telecommunication

Eric Dively

Full Sail University, Master of Arts in New Media Journalism
Full Sail University, Bachelor of Science in Entertainment Business
Full Sail University, Associate of Science in Recording Arts

Erik Jourgensen

California Polytechnic State University, San Luis Obispo,
Bachelor of Arts in English Literature

Will Key

University of Colorado, Master of Music
University of Louisville, Bachelor of Arts in Music

Gregg Kowalsky

Mills College, Master of Fine Arts in Electronic Music and Recording Media
Franklin and Marshall College, Bachelor of Arts in Spanish

Cody Morrison

The Hartt School, Bachelor of Music, Percussion Performance

Aaron Overton

Florida State University, Bachelor of Science
in Communication – Commercial Music
Florida State University, Master of Arts in Music – Liberal Arts

Elise Schutte

Full Sail University, Bachelor of Science in Audio Production
The Los Angeles Film School, Associates of Science in Recording Arts

Rodney Michaels Shupenia

Full Sail University, Bachelor of Science in Music Business
The Los Angeles Film School, Associate of Science in Recording Arts

DIGITAL FILMMAKING

SENIOR PROGRAM DIRECTOR**Jon Artigo**

Full Sail University, Master of Fine Arts in Creative Writing
San Francisco State University, Bachelor of Arts in Communication Studies

PROGRAM MANAGER**Christa Luzynski**

Full Sail University, Master of Science in Instructional Design and Technology
Ithaca College, Bachelor of Science in Television-Radio

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University of Florida, Bachelor of Science in Telecommunications

Nakeisha Armorer

Full Sail University, Bachelor of Science in Film Production

Shan Baidwan

Loyola Marymount University, Master of Fine Arts in Film Production
University of Colorado, Bachelor of Science in Marketing

Ashton Braccioldieta

Full Sail University, Bachelor of Science in Film

Candice Buchanan

Syracuse University, Master of Business Administration
Full Sail University, Bachelor of Science in Film

Charles Burket

Full Sail University, Bachelor of Science in Film

Trent Duncan

National University, Master of Arts in Film Studies
University of Phoenix, Bachelor of Science in Business Marketing
Valencia Community College, Associate of Science in Film Production Technology

Jonathan Green

Full Sail University, Master of Fine Arts in Film Production
University of Missouri-Kansas City, Bachelor of Arts in Film and Media Production

Angelica Figueroa Guzman

Full Sail University, Master of Science in Instructional Design and Technology
Universidad Nacional de Colombia, Bachelor of Arts in Movie and Television

Sheryl Fountain

Regent University, Master of Fine Arts in Producing for Cinema/TV
Evangel University, Bachelor of Business Administration in Management

Sandra Lee

Chapman University, Master of Fine Arts in Film and Television Producing
Bradley University, Bachelor of Arts
in Communications, Television/Radio Production

Bradley Lincoln

Full Sail University, Bachelor of Science in Film

Charles Sutter

University of Central Florida, Master of Fine Arts in Film
University of Central Florida, Bachelor of Arts in Film

Thomas Westgate

Florida State University, Bachelor of Science in Communication
and Media Studies

Gerald Wu

Full Sail University, Master of Science in Instructional Design and Technology
Rutgers College, Bachelor of Arts in English

Amy Zimmitti

University of Rhode Island, B.A. in Psychology and Studio Art
Full Sail University, Associate of Science in Recording Arts

ENTERTAINMENT BUSINESS

SENIOR PROGRAM DIRECTOR**Mac Torluccio**

Ithaca College, Bachelor of Science in Television-Radio

PROGRAM MANAGER**Jessica Young**

The Los Angeles Film School, Bachelor of Science in Entertainment Business
The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts
Cochise College, Associate of Applied Science in Intelligence Operations

LEAD FACULTY

Robert McDermott

University of Southern Mississippi, Master of Business Administration
University of Southern Mississippi, Bachelor of Science in Personnel Management

Lisa Tomkins, Lead Faculty

West Texas A&M University, Master in Business Administration
Full Sail University, Master of Science in Instructional Design and Technology
Flagler College, Bachelor of Arts in Sports Management

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DeVry University, Master of Business Administration
Indiana University, Bachelor of Arts in Social and Behavioral Science

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University of Massachusetts, Bachelor of Music

Stephanie Fleming

Nova Southeastern University, Juris Doctorate
Full Sail University, Master of Fine Arts in Creative Writing
Nova Southeastern University, Master of Arts in Writing

Jeffrey Friedman

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Edward Howell

Capella University, Bachelor of Science in Information Technology
State College of Florida, Associate of Arts in Art

Robin Lake

Michigan State University, Bachelor of Arts in English

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Barry University School of Law, Juris Doctorate
Ohio State University, Bachelor of Arts in Communication

Richard Murphy

Georgia State University, Master of Business Administration
Boston College, Bachelor of Science in General Management

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University of California, Los Angeles, Bachelor of Arts in English

Robert Siegel

Virginia Commonwealth University, Bachelor of Fine Arts in Communication Arts and Design

Nan Sumski

Pepperdine University, Bachelor of Arts in Communication

Brian Walker

Full Sail University, Master of Science in Entertainment Business
University of Florida, Bachelor of Science in Telecommunications

GENERAL EDUCATION

PROGRAM DIRECTOR

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Full Sail University, Master of Science in Education Media and Design Technology
Full Sail University, Bachelor of Science in Digital Arts and Design

ASSOCIATE PROGRAM MANAGER

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University of Alabama, Bachelor of Arts in Advertising

LEAD FACULTY

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Full Sail University, Master of Fine Arts in Creative Writing
Rollins College, Bachelor of Arts in Organizational Communication

LEAD FACULTY

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University of Central Florida, Master of Fine Arts in English
Florida State University, Bachelor of Arts in English Language and Literature

LEAD FACULTY

Justin Hardy

Full Sail University, Master of Fine Arts in Instructional Design and Technology
Full Sail University, Bachelor of Science in Digital Arts and Design

Lisa Acevedo

Keller Graduate School, Master of Business Administration
University of Phoenix, Bachelor of Science in Business

Brent Allan

Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Show Production

Christopher Costabile

University of South Florida, Master of Arts in Liberal Arts
University of South Florida, Bachelor of Arts in English

Stacy Feuerherdt

Sanford Brown, Master of Fine Arts in Media Design Management
Slippery Rock University, Master of Arts in English
Metropolitan State University, Bachelor of Arts in English

Amanda Gibson

Walden University, Doctor of Philosophy in Forensic Psychology
Argosy University, Master of Science in Human Services
Central Michigan University, Bachelor of Science in Sociology

Winston Guy

Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Music Production

Joseph Huber

Full Sail University, Master of Science in Education Media Design and Technology
 University of South Florida, Bachelor of Science in
 Secondary Social Science Education

Karina Jabiel

Nova Southeastern University, Master of Science in Management
 and Administrative Education
 University of Central Florida, Bachelor of Science in
 English Language Arts Education

Natika Jackson

University of Central Florida, Master of Arts in Counselor Education
 University of Central Florida, Bachelor of Arts in Psychology

Jose Jimenez

Florida International University, Master of Science in Mathematics Education
 Florida International University, Bachelor of Science in Mathematics

Shelley Lloyd

Clemson University, Doctor of Philosophy in Rhetoric, Communication, and
 Information Design
 Clemson University, Master of Arts in English Language and Literature
 University of West Florida, Bachelor of Arts in English and Creative Writing

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 Leadership in Mathematics
 University of Central Florida, Bachelor of Science in Mathematics
 Education/Science

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Grand Canyon University, Master of Science in Psychology
 Rollins University, Bachelor of Art in Psychology
 Seminole State College, Associate of Art in Psychology

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University of Florida, Master of Business Administration
 University of Florida, Bachelor of Science in Mathematics

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American Public University, Master of Arts in Humanities
 Hodges University, Bachelor of Science in Interdisciplinary Studies

Nicole Novaton

Lynn University, Master of Science in Communication and Media/Digital Media
 University of Central Florida, Bachelor of Arts in Interdisciplinary Studies

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Full Sail University, Master of Fine Arts in Creative Writing
 Full Sail University,
 Master of Science in Education Media and Design Technology
 Molloy College, Bachelor of Arts in English

Marelize Roets

University of Central Florida, Master of Fine Arts in Creative Writing
 Full Sail University, Bachelor of Fine Arts in Creative Writing for Entertainment

Brandy Sintscha

University of Central Florida, Master of Arts in Counselor Education
 Cameron University, Bachelor of Science in Psychology

Dulce Vera

Saint Leo University, Master of Education in Reading
 University of Central Florida, Bachelor of Science in Elementary Education

Andrew Weeks

University of Central Florida, Master of Arts in History
 University of Central Florida, Bachelor of Arts in History

GRAPHIC DESIGN

PROGRAM DIRECTOR**Holly Tharp**

University of Florida, Master of Arts in Art Education
 Florida State University, Bachelor of Science in Art Education

LEAD FACULTY**Lollie Wahl**

Rollins College, Bachelor of Arts in Computer Science

Ashley Bracamonte

Full Sail University, Bachelor of Science in Digital Arts and Design

Rocky Donow

Academy of Art University, Master of Fine Arts in Animation
 The Art Institute of Fort Lauderdale, Bachelor of Science in
 Media Arts and Animation

Gary Dufner

University of Central Florida, Master of Fine Arts in Emerging Media
 School of Visual Arts, Bachelor of Fine Arts in Media Arts

Alison Fox

The Corcoran School of Art, Bachelor of Fine Arts in Graphic Design

Cari Jacobs

University of Michigan, Master of Science in Information
 Massachusetts Institute of Technology, Bachelor of Science
 in Management Science

Serena Kramer

University of Central Florida, Bachelor of Arts in Advertising and Public Relations
 Rollins College, Bachelor of Fine Arts in Music

Robin Lindblom

California State University, San Bernadino, Bachelor of Arts in Graphic Design

Jocelyn Morera

Savannah College of Art and Design, Master of Fine Arts in Advertising
 University of Central Florida, Bachelor of Arts in Digital Media

Timothy Motter

University of Central Florida, Bachelor of Fine Arts in Art

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University of Wyoming, Master of Science in Education Media Design and Technology

Art Center College of Design, Bachelor of Fine Arts in Advertising and Illustration
University of Wyoming, Bachelor of Arts in Art

Kristina Sanchez

Full Sail University, Bachelor of Science in Digital Arts & Design

Sarah Schweiger

Stephens College, Bachelor of Science in Mass Communication: Broadcast Media

Tyrone Stude

Northwestern University, Master of Science in Integrated Marketing Communications

Academy of Art University, Master of Fine Arts in Advertising
International Academy of Design and Technology,
Bachelor of Fine Arts in Advertising

MEDIA COMMUNICATIONS

PROGRAM DIRECTOR**Jennifer Fontaine**

University of Phoenix, Master of Business Administration in Marketing
Butler University, Bachelor of Music in Music Education

LEAD FACULTY**Derek Toombs**

University of Central Florida, Bachelor of Fine Arts in Film

Béla Cunningham

University of Florida, Bachelor of Fine Arts in Graphic Design

Timothy Downey Jr.

Full Sail University, Bachelor of Science in Graphic Design

James Holmes

University of Florida, Bachelor of Science in Telecommunication

Erica Jacobs

Full Sail University, Master of Science in Entertainment Business
The Art Institute of Colorado, Bachelor of Arts in Graphic Design

Tiarah Maxwell

Southern New Hampshire University, Master of Arts in New Media and Technology
Florida A&M University, Bachelor of Science in Public Relations

Brandi Parigian

Full Sail University, Master of Arts in Public Relations
Full Sail University, Bachelor of Science in Internet Marketing

Stephen Robles

Southeastern University, Bachelor of Music in Music Performance: Instrumental

MUSIC PRODUCTION

PROGRAM DIRECTOR**Benjamin Kramer**

Johns Hopkins University, Bachelor of Music in Recording Arts and Sciences
Peabody Conservatory of Music, Bachelor of Music in Jazz Performance

PROGRAM MANAGER**Joshua Carney**

Grand Valley State University, Bachelor of Arts in Music
Central Michigan University, Master of Music in Music Composition

LEAD FACULTY**Jameson Boyce**

Berklee College of Music, Bachelor of Music in Music Synthesis

Colby Abbott

University of Central Florida, Master of Arts in Music
Auburn University, Bachelor of Music – Jazz Studies

Carl Alexander

University of Central Florida, Master of Arts in Music
Auburn University, Bachelor of Music – Jazz Studies

Rick Barclay

University of Oklahoma, Bachelor of Music in Music Education

Brian Boland

Southern Utah University, Master of Music in Music Technology
William Patterson University, Bachelor of Arts in Communication

Chandler Bridges

Florida State University, Ph.D. in Music Education
Florida State University, Master of Arts in Music – Liberal Arts
Florida State University, Bachelor of Arts in Music

Stephen Cook

Oral Roberts University, Bachelor of Science in Telecommunication

Jason Denton

Full Sail University, Bachelor of Science in Digital Arts and Design
Full Sail University, Associate of Science in Recording Arts

Jarrett Dyson

Full Sail University, Associate of Science in Recording Arts

Jonathan Gautier

University of Central Florida, Master of Arts in Music
University of Central Florida, Bachelor of Arts in Music

Perette Lawrence

Syracuse University, Juris Doctorate,
Binghamton University, SUNY, Bachelor of Arts in English

Ricciano Lumpkins

Full Sail University, Master of Science in Entertainment Business
 Full Sail University, Bachelor of Science in Entertainment Business
 Full Sail University, Specialized Associates of Recording Arts

Philip Mantione

University at Buffalo – The State University of New York, Bachelor of Science in Business Administration
 California State University, Master of Music in Music

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 The Los Angeles Film School, Associate of Science in Recording Arts

Francisco Ojeda

New England Conservatory, Bachelor of Music in Music / Jazz Performance

Aaron Overton

Florida State University, Bachelor of Science in Communication – Commercial Music
 Florida State University, Master of Arts in Music – Liberal Arts

Navinthran Ramasamy

Berklee College of Music, Bachelor of Music in Music Production and Engineering

Edward Salerno

Indiana University of Pennsylvania, Master of Arts in Music
 Indiana University of Pennsylvania, Bachelor of Arts in Music

Stephen Shapiro

University of Central Florida, Bachelor of Arts in Interdisciplinary Studies

Michael Shear

Full Sail University, Master of Science in Instructional Design and Technology
 University of Hartford, Bachelor of Music in Music Production and Technology

Rodney Michaels Shupenia

Full Sail University, Bachelor of Science in Music Business
 Los Angeles Film School, Associate of Science in Recording Arts

Daniel Siper

Drexel University, Bachelor of Science in Music Industry

WRITING FOR FILM & TELEVISION**PROGRAM DIRECTOR****Heather Blackmore**

University of Southern California, Master of Arts in Cinema-Television
 University of Southern California, Bachelor of Arts in Cinema-Television

LEAD FACULTY**Michael McCafferty**

California State University, Northridge, Master of Fine Arts in Screenwriting
 California State University, Northridge, Master of Arts in Theater Arts
 Eastern Michigan University, Bachelor of Science in Communication and Theater Arts

Lisa Alden

University of Southern California, Bachelor of Arts in Filmic Writing

Lori Balaban

City College of New York, Master of Fine Arts in Creative Writing
 Virginia Commonwealth University, Bachelor of Fine Arts in Communication Arts and Design

Ethan Banville

Emerson College, Bachelor of Science in Television/Video

Michael Fisher

University of Southern California, Master of Fine Arts in Writing for Screen and Television
 San Francisco State University, Bachelor of Arts in Theatre Arts

John Mattson

University of California, Riverside, Master of Fine Arts in Creative Writing/Writing for Performing Arts
 University of California, Los Angeles, Bachelor of Arts in Motion Picture/Television

Christopher Moore

California State University, Northridge, Master of Fine Arts in Screenwriting
 California State University, Northridge, Master of Arts in Screenwriting
 California State University, Northridge, Bachelor of Arts in Film

Jerome Sable

University of Southern California, Master of Fine Arts in Cinema-Television
 Brown University, Bachelor of Arts in Philosophy

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University of California, Riverside, Master of Fine Arts in Creative Writing
 San Diego State University, Master of Arts in Theater Arts
 San Diego State University, Bachelor of Arts in Drama

Kathryn Schumaecker

New York University – Tisch School of the Arts, Bachelor of Fine Arts in Acting

Alan Trezza

Fordham University, Bachelor of Arts in Media Studies

Amy Weingartner

Union Institute & University – Vermont College of Fine Arts, Master of Fine Arts in Fiction Writing
 Boston University, Master of Arts in English
 Ithaca College, Bachelor of Arts in English

Eve Weston

University of Southern California, Master of Fine Arts in Writing for Screen and Television
 Princeton University, Bachelor of Arts in Classics





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