

T H E
LOS ANGELES[®]
F I L M S C H O O L



ACADEMIC CATALOG

6363 Sunset Blvd | Hollywood, CA | 90028 | 323.860.0789 | www.lafilm.edu

May 1, 2015

OUR 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 can 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 the Los Angeles Recording School recording engineering certificate program. Today, the school offers associate and bachelor degrees in multiple disciplines across the entertainment and media industry including, animation, game, entertainment business, film production, music production and recording arts.

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.

OUR CAMPUS

The campus currently occupies over 250,000 square feet of space in the heart of Hollywood, California with instructional facilities located in the historic RCA building (6363 Sunset Boulevard), the iconic Ivar Theatre (1605 Ivar Avenue), the professional quality recording studios at the Los Angeles Recording School (6690 Sunset Boulevard), and the main headquarters at 6353 Sunset Boulevard, Hollywood, CA, 90028.

ACCREDITATION, LICENSING AND 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.

The Los Angeles Film School's approval to operate as a private postsecondary school in the State of California is based on provisions of the California Private Postsecondary Education Act (CPPEA) of 2009, which became effective January 1, 2010. The Act is administered by the Bureau for Private Postsecondary Education, under the Department of Consumer Affairs.

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 US 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.

This catalog is effective May 1, 2015 – April 30, 2016.

DEGREE PROGRAMS



Animation



COMPUTER ANIMATION

Associate of Science

PROGRAM DESCRIPTION & OBJECTIVES

The Computer Animation Associate of Science Degree Program is designed to take students through the production pipeline from modeling to character animation, special effects, and final compositing. The basic principles behind computer-generated models, characters, animation, and visual effects are studied and then those principles are put to use just like animation professionals do when developing films, games or other digital media. The program uses the same hardware and software used in professional animation studios, so students gain the skills needed to hit the ground running when embarking on a career.

Our goal is to provide students with the focused knowledge and understanding of 2D and 3D animation skills needed to qualify for entry-level, industry positions including, scene builders, character designers, technical directors, motion animators, visual effects animators, lighters, and renderers. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life learning and provide tools that will help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The A.S. in Computer Animation program is 66 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Fundamentals of Art	Object Perspective	Storyboarding	2D Animation	3D Foundations	Model Creation	Art Creation for Games	Digital Sculpting
		Creative Writing			Psychology of Play			
10	11	12	13	14	15	16	17	18
Fundamentals of Animation	Character Modeling	Character Rigging I	Character Animation I	Shading & Lighting	Visual Effects I	Compositing Fundamentals	Animation Project 1	Animation Project 2
	Quantitative Principles			Interpersonal Communications				

ANIMATION AND VISUAL EFFECTS

Bachelor of Science

PROGRAM DESCRIPTION & OBJECTIVES

The Animation and Visual Effects Bachelor of Science Degree Program is designed to provide students the 2D and 3D 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, the Animation and Visual Effects 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, the skills needed for immediate success on the job are developed. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life 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 Animation and Visual Effects 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Fundamentals of Art	Object Perspective Creative Writing	Storyboarding	2D Animation	3D Foundations Psychology of Play	Model Creation	Art Creation for Games	Digital Sculpting
10	11	12	13	14	15	16	17	18
Fundamentals of Animation	Character Design & Creation Quantitative Principles	Character Rigging I	Character Animation I	Shading & Lighting Interpersonal Communications	Visual Effects I	Compositing Fundamentals	Animation Project 1	Animation Project 2
19	20	21	22	23	24	25	26	27
Aesthetics & Culture	Transmedia Design	Character Animation 2	Contemporary Art	Visual Effects 2	Survey of Time-Based & Convergent Art	Compositing & Scene Finishing 1	Previsualization	Professional Writing
28	29	30	31	32	33	34	35	36
Visual Effects Preproduction	Visual Effects & Green Screen Production	Matchmoving & Integration	Compositing & Scene Finishing 2	Animation Production	Preproduction	Portfolio Content Creation 1	Portfolio Content Creation 2	Portfolio Content Creation 3

CORE COURSE DESCRIPTIONS

AVE 100 Fundamentals of Art: Life Drawing and Anatomy (3 Credits)

The Fundamentals of Art I Course prepares students for the virtual world by having them step away from the computer and observe, touch, and create in the real world. These courses suggest that real-world observation and touch is invaluable in the planning of 3D computer graphics.

AVE 110 Object Perspective (3 credits)

The Object Perspective 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 modern tools to realize them. Students learn to use digital tools to create realistic images in the virtual realm.

AVE 130 Storyboarding (3 credits)

In this class students will learn how to take a story from script to storyboard, paying particular emphasis to story structure and the development of character background and personality. Critical review of storyboarding techniques will be covered for both Animation and Feature Film. Students will be taught the use of camera angles, pans, close-ups, etc. so as to be able to "tell a story" with their boards.

AVE 140 2D Animation (3 credits)

The fundamental principles of traditional animation. Using pencil and paper to explore this art form, students are physically responsible for controlling and manipulating a subject's volume, weight, proportion, acting, and movement, thus gaining a more thorough understanding of the animation process. This foundation of traditional animation broadens students' skills as computer animators and enhances their creative ability.

AVE 150 3D Foundations (3 credits)

The 3D Foundations Course familiarizes students with the fundamentals of creating 2D and 3D computer graphics using Autodesk Maya and Adobe Photoshop. Students learn the interface and controls of both programs as they learn basic animation skills that prepare them for the more advanced courses later in the Computer Animation Bachelor of Science Degree Program.

AVE 160 Model Creation (3 credits)

Model Creation is the introductory computer modeling, rendering, and animation course. Students are introduced to the modeling tools used in each step of creating a computer model. By learning the capabilities of each tool and the interaction between tools, students develop techniques and strategies for efficiently creating virtual models.

AVE 170 Art Creation for Games (3 CREDITS)

The Art Creation for Games 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)

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 high definition film or video source, while presenting them the opportunity of working in a node-based compositing environment.

AVE 190 Digital Sculpting (3 Credits)

The fundamentals of software-based virtual sculpture. Tutorials and exercises will help develop the skills required for the creation of high-resolution virtual models, high fidelity meshes for use in film, or high-res maps for video games. The students will also create multiple levels of an animated character model with layers of accessories such as body armor, hair, weapons, and garments.

AVE 200 Character Design and Creation (3 credits)

The Character Modeling course builds on the concepts introduced in the Model Creation course. In this course, students develop their modeling skills while learning to utilize software tools to build organic character models. Students then learn how to deform those models to follow the motion prescribed by storyboards and character actions.

AVE 210 Fundamentals of Animation (3 credits)

The Fundamentals of Animation 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)

The Character Rigging 1 Course introduces students to the foundations of character rigging, which is the process of adding joints and controls to a character that allows an animator to make the it move in a realistic manner. Similar to making a puppet, rigging gives the artist the ability to control a CG character, making it a pivotal step in the animation process. Students will also be introduced to the fundamentals of python programming, which allows artists to modify systems based on a particular job in the animation world. With these programming techniques, students will be able to develop new tools and systems to aid in the development of their character rig.

AVE 240 Character Animation I (3 Credits)

A focus on the basics of creating strong character animation in 3D software. Students will develop methods for planning an animation, which helps them learn to create work effectively and efficiently. Students will also explore what is important in creating movement that appears lifelike and believable for a character. The goal of this course is to teach students to create character animation that implements strong posing, good staging, and advanced mechanics of motion, while using an effective and efficient workflow.

AVE 260 Character Animation 2 (3 credits)

The Character Animation 2 Course continues to strengthen students' animation skills by exploring methods for creating movement that is not only entertaining and appealing, but also depicts actions that are driven by the characters' emotions and personality. Students will also analyze methods for creating solid acting choices that are unique and interesting. By using discussion and analysis, students will be introduced to the importance of evaluating their own work, as well as the work of their peers. This enables them to critique each other's projects with the intent of implementing what they have learned into their own animation, preparing them for situations encountered in the real world.

AVE 280 Shading and Lighting (3 credits)

The Shading and Lighting course investigates the look and feel, shadows and shading, reflections and atmospheres, and the mood and lighting that bring scenes and models to life. 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)

The Visual Effects 1 Course introduces the student to the process of utilizing dynamics systems. Throughout the class, students will learn about the core dynamic capabilities inside of a 3D system that will allow them to recreate various real-world phenomena. 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, applying that knowledge to create their own computer-generated effects. Students will also be introduced to the fundamentals of dynamic particle, rigid body, and soft body simulations in a 3D system.

AVE 298 Animation Project 1 (3 credits)

This course allows students to begin the production of a professional animated sequence that incorporates skills learned in the first 16 months of the program. This course will develop the students' overall knowledge of computer animation workflow, pipeline, and production, and teach them to use that knowledge in the creation of an animated sequence.

AVE 299 Animation Project 2 (3 credits)

Students will complete the production of an animated sequence as either their final project or portfolio review. This course will continue to develop the students' overall knowledge and application of computer animation workflow, pipeline, and production while meeting deadlines in the creation their final project.

AVE 340 Compositing and Scene Finishing 1 (3 credits)

Compositing and Scene Finishing 1 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 310 Visual Effects 2 (3 credits)

The Visual Effects 2 Course will take students' knowledge beyond the Visual Effects I course by covering advanced simulation techniques and rendering options inside a 3D system. Newer simulation engines covering fluid and nucleus-based dynamics will be covered in depth and will be utilized to recreate various real-world phenomena in a realistic manner. Fluid simulations will be generated, recreating a real-world counterpart based on live action reference, and the intricacies of the interactivity of particle, hair and cloth in a nucleus-based system will also be covered.

AVE 350 Compositing and Scene Finishing 2 (3 credits)

The Compositing and Scene Finishing 2 course expands the student's 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 345 Previsualization (3 credits)

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, perspective, that will allow them to understand the programs and techniques used in the industry today.

AVE 346 Visual Effects Preproduction (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 analogue miniatures or working with animation students to build digital sets.

AVE 347 Visual Effects and Green Screen Production (3 credits)

The production of visual effects to enhance the visual story telling through the collaboration between Director and the Cinematographer's preparation and execution of the imagery that is passed on to visual effects to complete the scene. 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.

AVE 360 Animation Production (3 Credits)

The Animation Production Course develops students' ability to plan, coordinate, and study assets, using traditional methods to demonstrate their learned strengths as a 3D artist. Working from photograph and video reference, 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 reference and artistic studies to create production blueprints.

AVE 470 Preproduction (3 credits)

The Portfolio Preproduction Course develops students' ability to plan, coordinate, and study assets, using traditional methods to demonstrate their learned strengths as a 3D artist. Working from photograph and video reference, 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 reference and artistic studies to create production blueprints.

AVE 480 Portfolio Content Creation 1 (3 Credits)

The Computer Animation Project I Course is designed to allow students to review and continue advancing their overall knowledge of computer animation workflow, timeline, professional behavior, and mind set. This course prepares students to experience a four-week production deadline, and introduces working under production constraints. Students use their artistic skills and technical knowledge to create a professional quality asset based on reference compiled during Animation Preproduction. All assets are managed and critiqued by an in-lab art director, to help guide projects towards photorealistic expectations under defined deadlines.

AVE 485 Portfolio Content Creation 2 (3 credits)

Continued development of asset completion to deadline. The 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 the in-lab art directors and within the critique process as they work to create photorealistic content. In this course, students work at optimal speed and precision, having a strong understanding of artistic appeal, time management, asset creation, and professional behavior – preparing them for the methods, environments, and conditions experienced in the production arena.

AVE 490 Portfolio Content Creation 3 (3 Credits)

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

INT 299 or 399 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training. Besides the many obvious advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference which can be very beneficial when seeking employment.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

ENG 326 Professional Writing (3 credits)

The Professional Writing course is designed to introduce students to a variety of factors that contribute to strong and well-organized writing skills. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program. Students identify different styles, forms, and purposes of writing that are critical to becoming a successful communicator in a professional setting. Students who successfully complete Professional Writing will be able to organize their thoughts in a logical manner and present their ideas effectively, identify and utilize the appropriate style of writing for a given situation, and efficiently convey concepts.

HUM 222 Aesthetics and Culture (3 credits)

This course 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, socio-political structures, and aesthetic values which characterize the various epochs and regions under consideration.

HUM 330 Transmedia Design (3 credits)

Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. Sound transmedia strategy increases audience engagement, creates new revenue streams for producers, opens a project up to multiple demographics and primes a project for generational success. Students will learn proven principles of story optimization, medium strategy and experience design through a combination of case studies, workshops, white papers and lectures. They will also collaborate on their own transmedia project and get feedback from industry professionals.

HUM 420 Contemporary Art (3 credits)

The Contemporary Art course provides an in-depth study of key modern artwork. A study of contemporary art's succession of contending and often conflicting ideas, styles, and movements such as pop, minimalism, and conceptualism are examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to identify themes and stylistic movements in modern art, employ the language commonly used to describe the works, and demonstrate knowledge of the most significant artists of the period through their work.

HUM 430 Survey of Time-Based and Convergent Art

The Survey of Time-Based and Convergent Art course is a survey of the origin and development of art that derives its form through the intersection of emerging technologies and art, and art that has a temporal relationship to its audience. The course explores the relationship of this work and its unique forms of expression within contemporary culture. Students explore the increasing role that technology plays in present and emerging art forms, analyze recent works, and develop a broader understanding of contemporary issues in the photographic, performance, installation, sound, web, interactive, and digital or electronic arts. (3 credits)

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management.

Entertainment Business



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 Entertainment Business Bachelor Degree 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Creative Writing	Introduction to Entertainment Business Psychology of Play	Introduction to Management	Introduction to Marketing	Art of the Pitch Quantitative Principles	Introduction to Economics	Excel & Data Reporting	Principles of Business Finance
10	11	12	13	14	15	16	17	18
New Media Distribution Channels Interpersonal Communications	International Business	Leadership & Organizational Behavior	Leadership & Team Building Transmedia Design	Digital Marketing	Professional Selling	Media Communications & Public Relations Aesthetics and Culture	Brand Development	Human Resources Management
19	20	21	22	23	24	25	26	27
Audience Metrics Professional Writing	Business Law	Statistical Applications	Business Ethics & Social Responsibility Contemporary Art	Intellectual Property	Accounting I	Accounting II	Contract Negotiations	Business & Entrepreneurship
28	29	30	31	32				
Artist Management	Information Systems & E-Commerce Entertainment Business Models	Event Management	Venture Capital & Finance	Final Project				

CORE COURSE DESCRIPTIONS

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 Introduction to Management (3 credits)

This course analyzes the management principles that lead to a successful company, as well as the nature of business decisions. Students learn about creating and maintaining organizational structure within leadership and legal contexts, and further examine human resource principles. The course also contains an introduction to risk management principles and practices, provides different types of risks and the strategies used to minimize them in relation to physical assets, legal liability, employee benefit programs, taxes, and retirement costs.

EBS 120 Introduction to 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 entertainment licensing concepts and promotional avenues, such as trade shows, trade publications, and the Internet. In addition, this course strengthens students' understanding of analytical tools and strategic analysis of the entertainment business, knowledge that can facilitate the success of their creative work. Consumer behavior and its effect on the success of entertainment products are also examined.

EBS 141 Excel and Data Reporting (3 credits)

This course develops the ability to use Microsoft Excel for common business purposes, including analysis and reporting. Course topics include: working with formulas and functions, formatting spreadsheets for effective analysis, creating charts, selecting appropriate chart types, and analyzing entertainment business data. Students identify trends in data and leverage data to convey various business messages.

EBS 160 Principles of 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 New Media Distribution Channels (3 credits)

This course teaches students how to analyze new 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 advanced media components, 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 new media distribution channels: Web 2.0, mobile devices, video games, virtual worlds, web mash-ups, blogs and wikis, email, social media, interactive TV, and podcasting.

EBS 220 International 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 225 Leadership and Team Building (3 credits)

This course presents theories for creating leadership approaches in team-building while focusing on practical techniques that apply to both team members and their leaders. Topics will center around forming and developing teams, structures, and sources of power used by effective leaders in leading teams. Approaches in overcoming group-think, dysfunctional communication, and a leader's ability to overcome barriers in team conflict will be examined. A focus on both individual and organizational team performance as it applies to the entertainment business is woven throughout this course.

EBS 230 Art of the Pitch (3 credits)

This course teaches students how to encapsulate their ideas into saleable concepts, present those ideas, and communicate with stakeholders who become involved in bringing these ideas to fruition.

EBS 270 Professional Selling (3 credits)

The Professional Selling Course teaches students the importance of the business development and client relationship management roles in both large and small companies, which are critical to the success of a business. Students learn best practices in a professional sales environment 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 methods of sales forecasting and reporting. Students also learn how to deliver an effective sales presentation and explore the multitude of related career opportunities within the industry.

EBS 280 Media Communications and Public Relations (3 credits)

In the Media Communications and Public Relations Course students will explore the arranging, handling, and evaluating of public relations and media communications programs. The course will convey to students 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 to 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 303 Business Ethics and Social Responsibility (3 credits)

The Business Ethics 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 306 Accounting I (3 credits)

The first of two financial accounting courses. This course focuses on introductory accounting as it relates to the entertainment business world. Students are introduced to the 7 steps of the accounting cycle as well as the preparation of financial statements and basic financial analysis. Topics include 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

EBS 307 Accounting II (3 credits)

The second of two financial accounting courses. This course builds upon the theory, concepts, and applications taught in Accounting I. Students will be introduced to accounting for receivable, inventory and fixed assets as well as liabilities and will develop an understanding of funding through both equity and liabilities sources. Topics will include accounting for stock, bond issued at premiums and discounts as well as a more in-depth knowledge of the analysis of corporate financial statements.

EBS 410 Business Law (3 credits)

The Business Law course offers an overview of general business practices, including entity formation, insurance, taxes, accounting, the laws protecting intellectual property in relation to protecting one's own work and legally incorporating the works of others, and the law and practices of contracts and negotiations. All concepts are explored through legal case studies and applied business projects.

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 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 420 Venture Capital (3 credits)

The Venture Capital and Financing course provides students with essential knowledge to start and finance an entertainment business. Core business concepts, such as obtaining business licenses and insurance, securing business assets, hiring employees, and signing employee agreements and non-disclosures, are covered. Students examine financing avenues, create capital and operating budgets, and explore principles of investing, returns, and risk.

EBS 425 Business and Entrepreneurship (3 credits)

The Business and Entrepreneurship course delivers an overview of the principles and practical aspects of entrepreneurship as they relate to the entertainment business industry. Students explore the differences between legal entities, such as sole proprietorships, partnerships, corporations, limited liability corporations, and limited partnerships. At the same time, they begin to develop an entrepreneurial state of mind through the study of starting new ventures, acquiring other businesses, and making existing enterprises profitable.

EBS 440 Artist Management (3 credits)

The Artist Management course explores the career path of the manager. This position plays a significant role in the music business community and in the career of an artist/band. Coursework includes the artist-manager relationship, launching an artist's career, management contracts, and career path management.

EBS 441 Event Management (3 credits)

The Event Management course delivers an examination of the business of event management, including researching the product and company brand, identifying the target audience, creating an event concept, and developing a project management plan. The application of project management tools for successful event planning and management.

EBS 445 Entertainment Business Models (3 credits)

The Entertainment Business Models Course is a detailed study of the various ways that entertainment organizations operate and generate profit from operations. Students analyze traditional and emerging business models in various segments of the industry. Students explore career opportunities based on current and evolving models.

EBS 460 Information Systems and E-Commerce (3 credits)

The Information Systems and E-Commerce addresses emerging technologies and their impacts on business management within the music entertainment industry. In this course, 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 (3 credits)

The Principles of Digital Marketing Course examines the role of marketing in the 21st century. Students explore digital and mobile marketing, discussing the most prevalent types of tools, their purposes and their effectiveness in relation to the entertainment industry. Comparison to traditional marketing tactics and examples of current marketing mixes are addressed. In addition, this course builds student understanding of search engine optimization and social media marketing tools.

EBS 480 Contract Negotiations (3 credits)

The Contract Negotiations course revisits and further expands on entertainment law as it relates to the music business industry. Students are introduced to contract to writing strategies as they examine strengths and weaknesses of real world contracts. Students are given the opportunity to learn and practice various negotiating skills and tactics specific to the music business. Finally, the role of lawyers, business managers, and agents in the music business is addressed.

EBS 490 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.

INT 299 or 399 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training. Besides the many obvious advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference which can be very beneficial when seeking employment.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

ENG 326 Professional Writing (3 credits)

The Professional Writing course is designed to introduce students to a variety of factors that contribute to strong and well-organized writing skills. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program. Students identify different styles, forms, and purposes of writing that are critical to becoming a successful communicator in a professional setting. Students who successfully complete Professional Writing will be able to organize their thoughts in a logical manner and present their ideas effectively, identify and utilize the appropriate style of writing for a given situation, and efficiently convey concepts.

HUM 330 Transmedia Design (3 credits)

Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. Sound transmedia strategy increases audience engagement, creates new revenue streams for producers, opens a project up to multiple demographics and primes a project for generational success. Students will learn proven principles of story optimization, medium strategy and experience design through a combination of case studies, workshops, white papers and lectures. They will also collaborate on their own transmedia project and get feedback from industry professionals.

HUM 420 Contemporary Art (3 credits)

The Contemporary Art course provides an in-depth study of key modern artwork. A study of contemporary art's succession of contending and often conflicting ideas, styles, and movements such as pop, minimalism, and conceptualism are examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to identify themes and stylistic movements in modern art, employ the language commonly used to describe the works, and demonstrate knowledge of the most significant artists of the period through their work.

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

MAT 310 Statistical Applications (3 credits)

The Statistical Applications course introduces statistics as a tool for decision-making. The first part of this course reviews how to collect, present, and organize data. It explores measures of central tendency and dispersion and how to calculate them. The course concentrates on representing data visually by creating and interpreting charts and graphs, exploring relationships found in data through correlation analysis, and assigning probability and calculating the likelihood of the occurrence of events. This knowledge is applied in solving problems and making decision based on quantifiable data.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

SBS 250 Introduction to Economics (3 credits)

The Introduction to Economics course examines the principles of economics that influence decision-makers, both consumers and producers, within the global economic system. Students examine the features of and reasons for different economic systems throughout the world. Supply and demand, fiscal and monetary policies, and international trade benefits and costs are discussed. The course provides a solid understanding of economics and how economics affects the entertainment business industry.

SBS 305 Leadership and Organizational Behavior (3 credits)

The Leadership and Organizational Behavior course consists of an inquiry into the characteristics essential for inspiring others to action. Students identify their personal strengths and weakness through self-assessment, expanding their awareness of these qualities to include their effect on other individuals and on 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 collaboration process. At the successful conclusion of the Leadership and Organizational Behavior course, students will be able to identify the major leadership strengths and weaknesses, examine personal leadership strengths and weaknesses, and analyze factors that contribute to the success of organizations.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management.

ENTERTAINMENT BUSINESS

Bachelor of Science Degree Completion Program

PROGRAM DESCRIPTION & OBJECTIVES

The Entertainment Business Bachelor of Science Degree Completion program is designed to allow individuals who hold an Associate Degree to continue their education and earn a Bachelor's Degree in only 18 months. 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. 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.

PROGRAM REQUIREMENTS

The B.S. in Entertainment Business is a 60 credit hour bachelor's degree completion program that is 18 months in length. Students must have an associate degree from an accredited institution and complete all required coursework in the program with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER

1	2	3	4	5	6	7	8	9
Management Principles	Leadership & Organizational Behavior	Entertainment Marketing	Professional Writing	Business Law	Statistical Applications	Business Ethics & Social Responsibility	Intellectual Property	Accounting I
			Transmedia Design				Contemporary Art	
10	11	12	13	14	15	16	17	18
Accounting II	Contract Negotiations	Business & Entrepreneurship	Artist Management	Information Systems & E-Commerce	Event Management	Digital Marketing	Venture Capital & Finance	Final Project

CORE COURSE DESCRIPTIONS

EBS 300 Management Principles (3 credits)

This course analyzes the management principles that lead to the operation of a successful company as well as the nature of business decisions. Students learn about creating and maintaining organizational structure within leadership and legal contexts, and further examine human resource principles. The course also contains an introduction to risk management principles and practices including different types of risks and the strategies used to minimize them in relation to physical assets, legal liability, employee benefit programs, taxes, and retirement costs.

EBS 301 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 entertainment licensing concepts and promotional avenues, such as trade shows, trade publications, and the Internet. In addition, this course strengthens students' understanding of analytical tools and strategic analysis of the entertainment business, knowledge that can facilitate the success of their creative work. Consumer behavior and its effect on the success of entertainment products are also examined.

EBS 303 Business Ethics and Social Responsibility (3 credits)

The Business Ethics 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 306 Accounting I (3 credits)

The first of two financial accounting courses. This course focuses on introductory accounting as it relates to the entertainment business world. Students are introduced to the 7 steps of the accounting cycle as well as the preparation of financial statements and basic financial analysis. Topics include 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.

EBS 307 Accounting II (3 credits)

The second of two financial accounting courses. This course builds upon the theory, concepts, and applications taught in Accounting I. Students will be introduced to accounting for receivable, inventory and fixed assets as well as liabilities and will develop an understanding of funding through both equity and liabilities sources. Topics will include accounting for stock, bond issued at premiums and discounts as well as a more in-depth knowledge of the analysis of corporate financial statements.

EBS 410 Business Law (3 credits)

The Business Law course offers an overview of general business practices, including entity formation, insurance, taxes, accounting, the laws protecting intellectual property in relation to protecting one's own work and legally incorporating the works of others, and the law and practices of contracts and negotiations. All concepts are explored through legal case studies and applied business projects.

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 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 420 Venture Capital and Finance (3 credits)

This course provides students with essential knowledge to start and finance an entertainment business. Core business concepts, such as obtaining business licenses and insurance, securing business assets, hiring employees, and signing employee agreements and non-disclosures, are covered. Students examine financing avenues, create capital and operating budgets, and explore principles of investing, returns, and risk.

EBS 425 Business and Entrepreneurship (3 credits)

The Business and Entrepreneurship course delivers an overview of the principles and practical aspects of entrepreneurship as they relate to the entertainment business industry. Students explore the differences between legal entities, such as sole proprietorships, partnerships, corporations, limited liability corporations, and limited partnerships. At the same time, they begin to develop an entrepreneurial state of mind through the study of starting new ventures, acquiring other businesses, and making existing enterprises profitable.

EBS 440 Artist Management (3 credits)

The Artist Management course explores the career path of the manager. This position plays a significant role in the music business community and in the career of an artist/band. Coursework includes the artist-manager relationship, launching an artist's career, management contracts, and career path management.

EBS 441 Event Management (3 credits)

The Event Management course delivers an examination of the business of event management, including researching the product and company brand, identifying the target audience, creating an event concept, and developing a project management plan. The application of project management tools for successful event planning and management.

EBS 445 Entertainment Business Models (3 credits)

The Entertainment Business Models Course is a detailed study of the various ways that entertainment organizations operate and generate profit from operations. Students analyze traditional and emerging business models in various segments of the industry. Students explore career opportunities based on current and evolving models.

EBS 460 Information Systems and E-Commerce (3 credits)

The Information Systems and E-Commerce addresses emerging technologies and their impacts on business management within the music entertainment industry. In this course, 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 (3 credits)

The Principles of Digital Marketing Course examines the role of marketing in the 21st century. Students explore digital and mobile marketing, discussing the most prevalent types of tools, their purposes and their effectiveness in relation to the entertainment industry. Comparison to traditional marketing tactics and examples of current marketing mixes are addressed. In addition, this course builds student understanding of search engine optimization and social media marketing tools.

EBS 480 Contract Negotiations (3 credits)

The Contract Negotiations course revisits and further expands on entertainment law as it relates to the music business industry. Students are introduced to contract to writing strategies as they examine strengths and weaknesses of real world contracts. Students are given the opportunity to learn and practice various negotiating skills and tactics specific to the music business. Finally, the role of lawyers, business managers, and agents in the music business is addressed.

EBS 490 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.

GENERAL EDUCATION COURSE DESCRIPTIONS

ENG 326 Professional Writing (3 credits)

The Professional Writing course is designed to introduce students to a variety of factors that contribute to strong and well-organized writing skills. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program. Students identify different styles, forms, and purposes of writing that are critical to becoming a successful communicator in a professional setting. Students who successfully complete Professional Writing will be able to organize their thoughts in a logical manner and present their ideas effectively, identify and utilize the appropriate style of writing for a given situation, and efficiently convey concepts.

SBS 305 Leadership and Organizational Behavior (3 credits)

The Leadership and Organizational Behavior course consists of an inquiry into the characteristics essential for inspiring others to action. Students identify their personal strengths and weakness through self-assessment, expanding their awareness of these qualities to include their effect on other individuals and on 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 collaboration process. At the successful conclusion of the Leadership and Organizational Behavior course, students will be able to identify the major leadership strengths and weaknesses, examine personal leadership strengths and weaknesses, and analyze factors that contribute to the success of organizations.

HUM 330 Transmedia Design (3 credits)

Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. Sound transmedia strategy increases audience engagement, creates new revenue streams for producers, opens a project up to multiple demographics and primes a project for generational success. Students will learn proven principles of story optimization, medium strategy and experience design through a combination of case studies, workshops, white papers and lectures. They will also collaborate on their own transmedia project and get feedback from industry professionals.

HUM 420 Contemporary Art (3 credits)

The Contemporary Art course provides an in-depth study of key modern artwork. A study of contemporary art's succession of contending and often conflicting ideas, styles, and movements such as pop, minimalism, and conceptualism are examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to identify themes and stylistic movements in modern art, employ the language commonly used to describe the works, and demonstrate knowledge of the most significant artists of the period through their work.

MAT 310 Statistical Applications (3 credits)

The Statistical Applications course introduces statistics as a tool for decision-making. The first part of this course reviews how to collect, present, and organize data. It explores measures of central tendency and dispersion and how to calculate them. The course concentrates on representing data visually by creating and interpreting charts and graphs, exploring relationships found in data through correlation analysis, and assigning probability and calculating the likelihood of the occurrence of events. This knowledge is applied in solving problems and making decision based on quantifiable data.

INT 399 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training. Besides the many obvious advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference which can be very beneficial when seeking employment.

Film Production



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 life learning and provide tools that will help sustain a long and productive professional career in the entertainment and 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Intro to Film Production	Creative Writing	Film & Society	Digital Editing I	Cinematography I	Production Design I	Directing I	Production I
			Quantitative Principles					
10	11	12	13	14	15	16	17	18
Digital Editing II	Cinematography II	Sound Design	Production Design II	Directing II	Interpersonal Communications	Production Management	Production II	Postproduction
Screenwriting I	Screenwriting II							

FILM PRODUCTION

Bachelor of Science

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. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Intro to Film Production	Creative Writing	Film & Society Quantitative Principles	Digital Editing I	Cinematography I	Production Design I	Directing I	Production I
10	11	12	13	14	15	16	17	18
Digital Editing II	Cinematography II	Sound Design	Production Design II	Directing II	Interpersonal Communications	Production Management	Production II	Postproduction
Screenwriting I	Screenwriting II							
19	20	21	22	23	24	25	26	27
Psychology of Play	Film History	Aesthetics & Culture	Production for New Media	Contemporary Art	Documentaries & Reality Production	Art of Creative Producing	Acting for Filmmakers	Intellectual Property
		Script Analysis					Art of the Pitch	
28	29	30	31	32	33	34	35	36
VFX & Green Screen Production	Funding & Distribution	Professional Writing	Thesis Film Preproduction	Transmedia Design	Thesis Film Production	Advanced Postproduction I	Advanced Postproduction II	Business & Entrepreneurship

CORE COURSE DESCRIPTIONS

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 (1.0 credit)

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. Secondary emphasis will be placed upon the art and craft of adaptation from various literary forms.

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 (1.0 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, thematic exploration, and market expectations, this course will help the student become facile with the rigors and complexities of writing effective and engaging dramatic narratives.

FMP 140 Cinematography I (3 credits)

This hands-on course is designed to familiarize students with the various cameras they will be using throughout the degree program. Students will learn how to support the mood of the story with lighting choices and will experiment with expressive lighting styles.

FMP 150 Production Design I (3 credits)

This course introduces the principles of Production Design and how to tell the story in the physical aspects of filmmaking, character and story manifestations in the environment of the film through set design, location modification, color, shape, and costumes.

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. 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, and in the field production exercises.

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.

FMP 240 Cinematography II (3 credits)

This course will deepen students understanding of how to master control over image production in digital and film 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 and learn to control the color palette of their projects. Special attention is given to the emotional attributes that can be assigned to an image by changing the hue, saturation, and contrast of any given image.

FMP 246 Sound Design (3 credits)

An introduction to the use of audio in filmmaking, specifically as it pertains to post-production. Using Avid Pro Tools software along with materials generated in the Post-Production class, students are taught the basic elements that comprise the audio portion of a film's soundtrack including dialogue, music, sound effects, Foley and background ambiences. Special emphasis will be on ways in which sound is employed to engage the viewer emotionally by creating an audio landscape which reinforces both the story and the film's thematic conceits.

FMP 250 Production Design II (3 credits)

This course teaches the methods of designing towards the implementation of a script. Student 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 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, and shoot and edit several short projects, with 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 breakdown a script, the scheduling process, budgeting, casting, crewing, location scouting, and a wide range of concepts pertaining to planning and executing a successful production.

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 story telling process while working with using various forms of content.

FMP 305 Film History (3 credits)

This course explores motion picture as an art form, as a business, and 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 310 Story Analysis (3 credits)

This course teaches students how to identify the essential elements of drama, and to understand how those elements affect an audience and create the dramatic experience. Students develop analytical tools for penetrating to the intellectual and emotional heart of a script. Several scripts are analyzed in a variety of genres. Students will examine the original script and the finished film, comparing their own analysis and dramatic plans with those of the actual filmmaker.

FMP 320 Production for New Media (3 credits)

Students will create and produce dynamic program content that crosses multiple genres and can be launched on many different platforms. Students will conceive, produce and post concepts and shorts for cellular launch, iTunes, downloadable content, and other media.

FMP 330 Documentaries and Reality Production (3 credits)

This course examines various techniques necessary to direct and produce documentary films. While course topics include directing, producing, preproduction, history, writing, genres, and interviews for documentary films, students also delve into the philosophy of ethics and research as it pertains to the preproduction and production of non-fiction story telling.

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 450 Thesis Film Preproduction (3 credits)

This course prepares students for their final production of their thesis film. Through a combination of lectures, exercises, and individual mentoring sessions all aspects of the physical production will be examined preparing students for their final greenlight meeting.

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 410 VFX and Green Screen Production (3 credits)

The production of visual effects to enhance the visual story telling through the collaboration between Director and the Cinematographer's preparation and execution of the imagery that is passed on to visual effects to complete the scene. 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.

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.

EBS 411 Intellectual Property (3 credits)

An examination of trade secrets, trademarks, patents, and copyrights in connection with methods of protecting creative works. Students explore acquisition, licensing, sale, and transfer of rights as they relate to music, digital media, animation, gaming, film, and show production. Rights and issues related to independent contractors and work-for-hire.

EBS 230 Art of the Pitch (3 credits)

Art of the Pitch instructs students how to encapsulate their ideas into saleable concepts, present those ideas, and communicate with the writers and others who become involved in bringing these ideas to fruition. In this course, students learn to demonstrate a working knowledge of what it means to "pitch" a story or project, articulate the core elements that will interest buyers, demonstrate understanding of the etiquette of a typical industry 'pitch meeting,' research potential buyers and identify likely markets for film and/or television projects. The course will also help students hone their oral presentation skills.

EBS 425 Business and Entrepreneurship (3 credits)

This course delivers an overview of the principles and practical aspects of entrepreneurship as they relate to the entertainment business industry. Students explore the differences between legal entities, such as sole proprietorships, partnerships, corporations, limited liability corporations, and limited partnerships. At the same time, they begin to develop an entrepreneurial state of mind through the study of starting new ventures, acquiring other businesses, and making existing enterprises profitable.

DFM 440 Funding and Distribution (3 credits)

This course introduces students to current and emerging fundraising strategies and distribution channels. Students will apply their knowledge to create project proposals and business plans.

INT 299 or 399 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training. Besides the many obvious advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference which can be very beneficial when seeking employment.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

ENG 326 Professional Writing (3 credits)

The Professional Writing course is designed to introduce students to a variety of factors that contribute to strong and well-organized writing skills. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program. Students identify different styles, forms, and purposes of writing that are critical to becoming a successful communicator in a professional setting. Students who successfully complete Professional Writing will be able to organize their thoughts in a logical manner and present their ideas effectively, identify and utilize the appropriate style of writing for a given situation, and efficiently convey concepts.

HUM 222 Aesthetics and Culture (3 credits)

This course 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, socio-political structures, and aesthetic values which characterize the various epochs and regions under consideration.

HUM 330 Transmedia Design (3 credits)

Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. Sound transmedia strategy increases audience engagement, creates new revenue streams for producers, opens a project up to multiple demographics and primes a project for generational success. Students will learn proven principles of story optimization, medium strategy and experience design through a combination of case studies, workshops, white papers and lectures. They will also collaborate on their own transmedia project and get feedback from industry professionals.

HUM 420 Contemporary Art (3 credits)

The Contemporary Art course provides an in-depth study of key modern artwork. A study of contemporary art's succession of contending and often conflicting ideas, styles, and movements such as pop, minimalism, and conceptualism are examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to identify themes and stylistic movements in modern art, employ the language commonly used to describe the works, and demonstrate knowledge of the most significant artists of the period through their work.

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

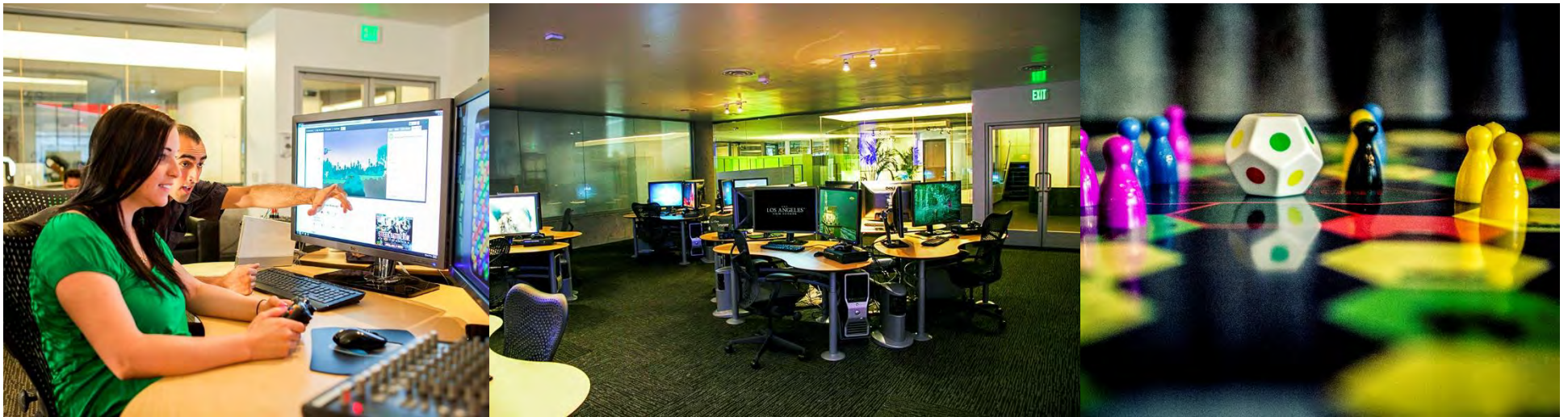
SBS 275 Film and Society (3 credits)

This course is a general introduction to the socio-political structures, historical developments, theoretical applications, and stylistic conventions which have informed and governed the cinematic arts as both an artistic and commercial endeavor. Primary emphasis will be placed upon the manner in which fluid and dynamic cultural/societal values have shaped both the advent and evolution of the cinematic arts, and the degree to which the cinema has influenced a disparate array of cultural assumptions. Secondary emphasis will be placed upon those individuals and artistic movements which have pioneered, codified, nurtured, and challenged the foundations of cinematic grammar while shaping the manner in which those foundations have been received, assimilated, and interpreted by audiences.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management.

Game Production & Design



GAME PRODUCTION

Associate of Science

PROGRAM DESCRIPTION & OBJECTIVES

The Game Production Associate of Science Degree Program is designed to take students through the game production pipeline from creation of game assets, game design and production courses. Students will develop their project and design skills through hands-on exercises in game art, game design, and game production. Our goal is to provide students with the knowledge and understanding of game production necessary to be successful in qualifying for entry-level design and production positions. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life learning and provide tools that will help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The A.S. in Game Production program is 66 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Survey of the Video Game Industry	Game Art 1	Level Design	Game Audio	Game Art 2	Game Programming 1	Creative Writing	Discrete Math
			Quantitative Principles				Interpersonal Communications	
10	11	12	13	14	15	16	17	18
Game Programming 2	Game Design 1	Analog Game Theory	Game Design 2	Game Assets	Concepting & Preproduction	Game Production 1	Game Production 2	Game Production 3
	Psychology of Play			Aesthetics & Culture				

GAME PRODUCTION AND DESIGN

Bachelor of Science

PROGRAM DESCRIPTION & OBJECTIVES

The Game Production and Design degree program is designed to develop the skills needed to prepare students for entry level jobs in the game production and design industry. The curriculum is comprised of game design and development courses that take students through the game production pipeline. Students will expand and advance their project and design skills through hands-on exercises in game design, scripting, asset creation, concepting and production. During the course of the program, students will work together to plan the genre and scope of a fully playable game. Completion of this degree program will greatly enhance students' ability to work in the fast-paced environment of a game studio in an entry-level production or design roles. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life learning and provide tools that will help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The B.S. in Game Production and Design is a 120 credit hour baccalaureate program that is 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER

1	2	3	4	5	6	7	8	9
Digital Literacy	Survey of the Videogame Industry	Game Art 1	Level Design Quantitative Principles	Game Audio	Game Art 2	Game Programming 1	Creative Writing Interpersonal Communications	Discrete Math
10	11	12	13	14	15	16	17	18
Game Programming 2	Game Design 1 Psychology of Play	Analog Game Theory	Game Design 2	Game Assets Statistical Applications	Concepting & Preproduction	Game Production 1	Game Production 2	Game Production 3
19	20	21	22	23	24	25	26	27
Professional Writing	Storytelling for Games	Leadership & Organizational Behavior	Contemporary Art	Art Implementation	Critical Game Studies	Game Animation	Marketing & Monetization	Transmedia Design
28	29	30	31	32	33	34	35	36
Visual Programming	Interactive Audio	World Building	Game Mechanics	Prototyping	Preproduction	Game Design Project 1	Game Design Project 2	Portfolio Creation

CORE COURSE DESCRIPTIONS

GMP 120 Analog Game Theory (3 credits)

Students are introduced to game design theory and to board and card games that do not require technology to create engaging experiences. Without the constraints of a technological platform, students are free to explore game concepts and mechanics that might otherwise be impractical, concentrating on game play rather than technology.

GMP 130 Survey of the Video Game Industry (3 credits)

This course is an introduction to the video game industry and to games as a form of entertainment. Topics include business and economic concepts as applied to the game industry, the history of video games, success factors for industry professionals, fundamental game design analyses and perspectives, as well as controversial, societal issues facing games and the game industry of today.

GMP 140 Game Art 1 (3 credits)

In this course, students learn fundamental skills for creating art assets using popular industry software as well as developing artistic technique. Characters, objects, and environments, will be created in 2D. Concept art through the form of model sheets will also be created. This work will serve as the basis for students' 3D models in the Game Art 2 course.

GMP 141 Game Art 2 (3 credits)

Building upon the concept art projects from the previous Game Art 1 course, students will model 3D props and environments using popular industry software. Students will learn industry-standard techniques that are prevalent in current-generation 3D games.

GMP 150 Game Audio (3 credits)

Game Audio emphasizes the emotional power behind a game with innovative sound design. Students are introduced to sound theory and its significant role within a game. Students gain practical experience by using the most widely acclaimed audio industry tools to record, edit, design, mix, format, and deliver their own audio assets.

GMP 160 Game Programming 1 (3 credits)

This course introduces students to computer programming from a game development perspective. Utilizing an industry standard scripting language, students learn fundamental programming concepts while writing interactive projects and mini-games.

GMP 170 Game Programming 2 (3 credits)

Building on the foundation of Game Programming 1, students tackle more advanced programming concepts and utilize modern software development methodology to create more ambitious interactive projects.

GMP 180 Game Design 1 (3 credits)

This course focuses on the development of solid holistic game design fundamentals and on establishing a framework for the analysis, problem-solving and design of games. Students learn how to deconstruct, re-construct and build core mechanics in game systems through the application of design criteria. The course also lays foundations for effective and constructive evaluation of and communication about other students' work and projects.

GMP 200 Game Assets (3 credits)

The course provides a hands-on introduction to the asset creation and management process utilized during game production. Students learn how to share assignments and work together efficiently on the same art, sound, and programming assets, as is common in the game production pipeline environment. In addition, students begin to breathe life into their own game concepts and prototypes by creating concept art, audio and programming assets.

GMP 210 Level Design (3 credits)

In this course, students use level editors and other tools to design game environments, placing physical obstacles and rewards along with non-physical elements such as event triggers. Students learn to create levels that offer variety within a cohesive experience, keeping in mind pacing, escalating tension, and climaxes.

GMP 230 Concepting and Preproduction (3 credits)

This course is designed to stimulate the creative and collaborative process of pre-producing a video game project. Each student develops and pitches at least one original game concept in an environment that fosters constructive feedback. Much of the course specifically focuses on preproduction planning and documenting the scope of work of the Final Project games. Approved proposals will serve as the basis of Final Projects developed during the Game Production courses.

GMP 250 Game Design 2 (3 credits)

This course expands and refines study from previous design courses with an emphasis on learning to put design principles into practice. Students will learn how to focus their designs around key ideas and features. Topics include single-player design, multiplayer design, ethics versus purposeful irresponsibility and interactive design processes.

GMP 260 Game Production 1 (3 credits)

In this course, game teams finalize various planning and workflow management issues relating to production of their team's Final Project, including design, documents, milestone scheduling, test plans, tools and asset pipelines. Each team will name their production team and assign roles to each team member. Once roles have been established and duties assigned, the development work begins.

GMP 270 Game Production 2 (3 credits)

In this second phase of the Final Project cycle, the skills learned during the prerequisite courses in the game production program come into play as the creative teams work toward completion of their games. Students will continue to develop and troubleshoot their projects while adhering to the schedule of milestone deliverables.

GMP 280 Game Production 3 (3 credits)

In this final production course, the culmination of skills learned during the game program will demonstrate students' mastery of game production techniques. Each game team will complete and deliver their projects and adhere to the established schedule. Evaluation of projects is based on milestone targets met, documentation, team work and Final Project presentation. The final week of the class will include review of the Final Projects by both faculty and fellow students.

GMP 310 Art Implementation (3 credits)

Exploring modeling and texturing for real-time 3D content in video games is the focus of this course. In addition, students learn about art pipeline processes to export content from art and modeling software packages to game engines.

GMP 315 Critical Game Studies (3 credits)

An interdisciplinary study of games as art and entertainment, including an examination of the cultural, educational and social functions of games. Students play and analyze games from a variety of perspectives while studying current research and theory. An exploration of the nature of gameplay, the relationship of digital games to other forms of media, and the role that games play in society.

GMP 320 Game Animation (3 credits)

Learning to bring believable motion to their characters and props, students study tools and workflows to create and modify blend trees, state machines and controllers.

GMP 323 Storytelling for Games (3 credits)

The Storytelling for Games Course introduces students to the challenges and opportunities of writing stories for the game industry, from character and world development to industry conventions and documentation. Students will examine storytelling as a practical tool for communicating information and ideas, and explore storyboarding techniques. Particular attention is paid to how video games can use storytelling to build narrative depth, emotional impact, and theme, which all work toward greater player immersion.

GMP 330 Marketing and Monetization (3 credits)

The Marketing & Monetization Course covers the fundamental concepts and principles of monetization and marketing as they relate to the game industry. The course covers monetization of games in different forms and as applied to companies of varying sizes, including independent developers. The course also addresses marketing opportunities and challenges that face the game industry today.

GMP 340 Visual Programming (3 credits)

Students learn to express game logic using a Visual Programming Language, working with programming elements visually rather than through text. Topics include states, events, data and control flow.

GMP 350 Interactive Audio (3 credits)

The Interactive Audio Course addresses advanced sound design and recording techniques for interactive media. The curriculum expands upon the concepts introduced in the Game Audio course, by applying these foundational techniques to advanced project work and expanding established technical skills. Students in this course learn interactive media concepts including game audio applications and sound design principles.

GMP 400 World Building (3 credits)

The World Building Course teaches students how to create a level based on game interactions and features. Designing a level by interaction allows the game designer to map out the perfect game scenarios to give to the player. Since games allow a degree of free will, it is the designer's responsibility to present the player with optimal situations to utilize and master game features. This is achieved by linking well thought out interactive scenarios.

GMP 410 Game Mechanics (3 credits)

The course is an exploration of theories and principles employed in rule-based game systems. Students learn how game mechanics are built and used, and how these mechanics interact with thematic structures and with players to generate engaging and meaningful play. Students also gain an understanding for the importance of play testing, feedback mechanisms and design iteration to create successful games for the intended target audience.

GMP 430 Prototyping (3 credits)

The application of game design principles, and techniques, as well as skills learned in other courses, to create original game concepts. The course will also address the importance of scope, platform, target audience and meeting deadlines. At the end of the course, the students will have created complete game concept documents that can be critiqued and evaluated.

GMP 440 Preproduction (3 credits)

The Preproduction course revolves around planning. Students compose documents that describe all the tasks, schedules and estimates necessary for a successful game development project.

GMP 480 Game Design Project 1 (3 credits)

In the Game Design Project 1 Course, students will develop a project plan and begin its implementation towards a vertical slice – a game prototype showcasing the game's main mechanics and a subset of the experience that is expected of the final product. After the vertical slice, the team will continue to expand content in the game.

GMP 485 Game Design Project 2 (3 credits)

In the Game Design Project 2 Course, the students continue developing their game. Early in the course, students will identify what remaining features need to be implemented in their game in order to plan and prepare for what is known as the "feature complete" milestone. Near the end of the course, the students will add any remaining content in the game to prepare for beta testing the game.

GMP 490 Portfolio Creation (3 credits)

The Portfolio Creation Course prepares students for presenting their work and skills to the game industry. Students work with existing assets that they have created during the program, including their final Game Design project, as they develop a professional portfolio. Students also learn how to transition effectively to a professional environment as well as how to launch and maintain a successful career.

INT 299 or 399 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training. Besides the many obvious advantages of gaining working experience in a real-world situation, a successful internship gives graduates a professional reference which can be very beneficial when seeking employment.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

ENG 326 Professional Writing (3 credits)

The Professional Writing course is designed to introduce students to a variety of factors that contribute to strong and well-organized writing skills. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program. Students identify different styles, forms, and purposes of writing that are critical to becoming a successful communicator in a professional setting. Students who successfully complete Professional Writing will be able to organize their thoughts in a logical manner and present their ideas effectively, identify and utilize the appropriate style of writing for a given situation, and efficiently convey concepts.

HUM 330 Transmedia Design (3 credits)

Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. Sound transmedia strategy increases audience engagement, creates new revenue streams for producers, opens a project up to multiple demographics and primes a project for generational success. Students will learn proven principles of story optimization, medium strategy and experience design through a combination of case studies, workshops, white papers and lectures. They will also collaborate on their own transmedia project and get feedback from industry professionals.

HUM 420 Contemporary Art (3 credits)

The Contemporary Art course provides an in-depth study of key modern artwork. A study of contemporary art's succession of contending and often conflicting ideas, styles, and movements such as pop, minimalism, and conceptualism are examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to identify themes and stylistic movements in modern art, employ the language commonly used to describe the works, and demonstrate knowledge of the most significant artists of the period through their work.

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

MAT 230 Discrete Mathematics (3 credits)

This course provides an introduction to the concepts of mathematics and mathematical reasoning. Students will explore propositional and symbolic logic, sets and relations, functions, algorithms, mathematical induction, matrices, graphs, and Boolean logic. Students will use sets, graphs, trees, and other data structures and will learn to recognize and express mathematical ideas graphically, numerically, symbolically, and in writing.

MAT 310 Statistical Applications (3 credits)

The Statistical Applications course introduces statistics as a tool for decision-making. The first part of this course reviews how to collect, present, and organize data. It explores measures of central tendency and dispersion and how to calculate them. The course concentrates on representing data visually by creating and interpreting charts and graphs, exploring relationships found in data through correlation analysis, and assigning probability and calculating the likelihood of the occurrence of events. This knowledge is applied in solving problems and making decision based on quantifiable data.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

SBS 305 Leadership and Organizational Behavior (3 credits)

The Leadership and Organizational Behavior course consists of an inquiry into the characteristics essential for inspiring others to action. Students identify their personal strengths and weakness through self-assessment, expanding their awareness of these qualities to include their effect on other individuals and on 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 collaboration process. At the successful conclusion of the Leadership and Organizational Behavior course, students will be able to identify the major leadership strengths and weaknesses, examine personal leadership strengths and weaknesses, and analyze factors that contribute to the success of organizations.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management

Music Production



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 today's latest digital music technology. The demand for original music content in all media continues to increase as the entertainment industry expands the use of online delivery of content and multi-media programming. 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. General education courses round out the program. These courses build a foundation for the student as a working professional in the entertainment industry. The degree's content covers the many different procedures and applications found in the modern music production world.

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 students' education will help develop critical-thinking, problem-solving, and analytical and creative skills that contribute to lifelong learning. Students leave the program with tools to help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The A.S. in Music 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 SCHEDULE BY MONTH

1	2	3	4	5	6	7	8	9
Digital Literacy	Music Listening & Identification	Music Theory	Music Composition & Programming	Creative Writing	Sequencing Technologies	Songwriting & Development	Psychology of Play	Musical Arrangement
10	11	12	13	14	15	16	17	18
Advanced Music Composition & Programming	Quantitative Principles	Digital Recording Principles	Mixing Concepts & Techniques	Interpersonal Communications	Music Copyright & Business	Music Production for Media	Music Business Management	Advanced Production & Industry Skills

CORE COURSE DESCRIPTIONS

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 characteristics of a wide spectrum of musical genres and explore their transformative effects on music and culture. Using Apple's Logic software this course teaches an overview of essential song structure and digital audio workstation techniques.

MPR 121 Music Theory (4 credits)

The goal of this course is to develop a solid basis in the language of music. 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 130 Music Composition and Programming (3 credits)

Students expand on their understanding of music theory through 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 explore the principles and theory of MIDI (Musical Instrument Digital Interface). Topics include: MIDI, 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, meter, rhyme and song analysis.

MPR 221 Musical Arrangement (3 credits)

Through the use of modern production software, this course addresses instrumentation and arranging techniques covering a variety of traditional and modern instrument families and their applications in contemporary music production.

MPR 230 Advanced Music Composition and Programming (4 credits)

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

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. Additional content includes signal flow and techniques of vocal production.

RCA 235 Mixing Concepts and Techniques (4 credits)

Students learn industry-standard mixing and mastering techniques in the digital audio workstation environment. Students gain practical experience assessing musical content, using current plug-in technologies, and developing and implementing mix strategies.

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 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, and music production techniques used in marketing and advertisement for traditional and online environments.

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 270 Advanced Production and Industry Skills (4 credits)

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

INT 199 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management.

Recording Arts



RECORDING ARTS

Associate of Science

PROGRAM DESCRIPTION & OBJECTIVES

Beyond just teaching how to capture an artist's sound in the studio, the Recording Arts program encompasses analog and digital recording, live sound production, and audio postproduction for film, television, and video games. From acoustic principles, amplification technology, and signal flow, to interactive audio, MIDI techniques, and sound effect design, the many different procedures, formats, and applications found in the recording arts world are covered. By working with the same gear found in professional studios, students gain the confidence and skills needed to succeed in the entertainment industry after graduation. The goal is to provide students with the focused knowledge and understanding of audio needed to qualify for entry-level industry positions such as assistant engineers, music recording engineers, postproduction audio engineers, MIDI/digital audio workstation operators and programmers, music/ effects/dialogue editors, live production engineers, assistant maintenance technicians, and a variety of other positions in the audio industry. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to life learning and provide tools that will help sustain a long and productive professional career in the entertainment and media industry.

PROGRAM REQUIREMENTS

The A.S. in Recording Arts 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

1	2	3	4	5	6	7	8	9
Digital Literacy	Musical Listening & Identification	Signal Processing & Effects	Psychology of Play	Pro Tools Essentials	Audio Production for Media	Advanced Pro Tools	Audio Post Production	Creative Writing
10	11	12	13	14	15	16	17	18
Mixing Concepts & Techniques	Quantitative Principles	Systems Support	Analog Recording Systems	Recording Consoles	Studio Recording & Production	Music Copyright & Business	Mastering	Live Sound Production
						Interpersonal Communications		

CORE COURSE DESCRIPTIONS

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 characteristics of a wide spectrum of musical genres and explore their transformative effects on music and culture. Using Apple's Logic software this course teaches an overview of essential song structure and digital audio workstation techniques.

RCA 211 Analog Recording Systems (3 credits)

This course is designed to introduce students to the many aspects of the recording arts. This course provides the foundations of terminology, history, and the basic fundamentals of recording. This course explores the fundamental concepts of audio theory and practice. Students will learn recording console signal flow, multi-track recorder operation, microphone technology, and professional audio techniques as the basic building blocks of their audio education.

RCA 221 Signal Processing and Effects (3 credits)

This course covers the fundamental physics of sound and audio signal. In this course, students study the world of outboard signal processors such as noise gates, compressors, reverbs, delays, flangers, spatial effects and more. Discussions on patch bays, wiring techniques and equipment parameters and controls prepare students for connection and operation of studio outboard equipment.

RCA 235 Mixing Concepts and Techniques (4 credits)

Students learn industry-standard mixing and mastering techniques in the digital audio workstation environment. Students gain practical experience assessing musical content, using current plug-in technologies, and developing and implementing mix strategies.

RCA 241 Systems Support (4 credits)

This course provides an understanding of the proper utilization and maintenance of the advanced audio hardware and software found in modern studios. Students also explore the installation, maintenance, and troubleshooting of 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.

RCA 243 Recording Consoles (3 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 and control surfaces as well as the computer automation and recall systems they employ.

RCA 245 Live Sound Production (3 credits)

The course provides students concepts and theory to prepare for a career in the live event field: concert and touring market, corporate productions, conventions, audio/visual installations, or other disciplines. Focus is on the construction and interface of show production systems, as well as the stage setups, the business aspects of live sound and various job descriptions in the field.

MPR 250 Music Copyright and Business (3 credits)

In this course students learn the foundations of copyright law, contracts, client relations, artistic collaboration, record label operation and structure and music production among others. Students will learn music project pitching, project budgeting, session management and other skills that a music producer will require to start and complete a recording project.

RCA 252 Pro Tools Essentials (3 credits)

This course explores the digital audio workstation environment through extensive study of digital audio concepts and practices. Students receive detailed instruction and hands-on practical experience with cutting-edge, computer-based recording systems typically found in the modern recording industry.

RCA 272 Advanced Pro Tools (3 credits)

This course provides students with an opportunity to expand their knowledge and skills in digital audio workstation theory and technique. Within this course, students will apply their workstation skills to highly specialized concepts and procedures, such as multi-track drum editing, advanced hardware I/O setup, MIDI routing and hardware/software integration.

RCA 281 Mastering (3 credits)

This course introduces the technical art of mastering, which involves setup and fine-tuning of the finished product before final duplication. Students focus on ear training, audio cleanup/restoration, level matching/dynamics, multi-band processes and final album assembly. Students learn the process of taking a collection of mixed songs, and compiling them into one finished album with compact disc authoring.

RCA 291 Studio Recording and Production (3 credits)

This course provides extensive experience in the practice of contemporary music production in a world class studio facility. Students utilize industry standard audio recording technology for advanced studies in order to gain expertise in the art and science of music production.

RCA 292 Audio Production for Media (3 credits)

This course provides an in-depth study of the fundamental aspects of creation and recording of soundtracks for feature film, television, and video games. Subjects include field recording, sound-effects design, Foley recording, dialogue recording and editing, automated dialogue replacement (ADR), music editing, surround sound, and mixing to picture.

RCA 295 Audio Post Production (4 credits)

This course includes advanced postproduction related digital audio workstation techniques for dialogue recording and automated dialogue replacement (ADR), Foley recording and editing, sound effects design and editing, and file management. Also discussed is SMPTE time code, functions of synchronizers, video sync, word clock and frame rates.

INT 199 Internship (1.0-5.0 credits)

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 make sure participants gain practical experience and on-the-job training.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits)

The Digital Literacy Course 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 Creative Writing (3 credits)

Creative Writing is designed to help students develop and refine their own writing skills and strategies, while developing in-depth personal and intellectual inquiries into their own creative processes. The course connects personal reflection with critical analysis, providing varied opportunities for strengthening writing and language skills. As the course unfolds, a series of assignments lead students through a continually deepening creative writing process, developing into complex and thoughtful written projects.

MAT 121 Quantitative Principles (3 credits)

Quantitative Principles is designed to introduce students to basic quantitative principles and enhance their skills in problem solving. The course covers basic principles in algebra, geometry, statistics and business math, and the application of these principles in film, music, gaming, animation and entertainment business. Real-world examples and problems related to their field of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and to be able to use these principles in problem-solving, decision-making, and improving their craft in their respective areas of discipline.

SBS 113 Psychology of Play (3 credits)

In the Psychology of Play Course, students explore how the field of psychology values the concept of play as a mechanism that allows a person to apply game strategies to accomplish life goals. Students will be introduced to how the action of play shapes the brain, develops critical-thinking skills, and strengthens the ability to collaborate with others in social and professional settings. By exploring the key works of Jean Piaget, William James, Sigmund Freud, Carl Jung, and Lev Vygotsky, students will learn about the value of play and how to apply techniques of play in developing cognitive strategies to complete creative, professional, and social tasks. Students will utilize the psychology viewpoint of play to examine how this relates to their life, their education, and their chosen creative field.

SPC 214 Interpersonal Communications (3 credits)

This course is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of activities that develop their mastery of spoken and written communication, active listening, image management, and stress and conflict management.

POLICIES & PROCEDURES



ADMISSIONS INFORMATION

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.

REQUIREMENTS FOR ADMISSION

Applicants must submit the following to be considered for admission:

- Application for Admission – Applicants must submit the completed application and fulfill all the requirements therein.
- \$75.00 Application Fee – The application fee must be submitted with the application.
- Documentation of High School Graduation, General Educational Development (GED) scores, or other equivalent, state-approved diploma examination – All applicants must have completed high school and received a standard high school diploma or have passed the GED or other equivalent state-approved diploma examination. Applicants who hold a GED or other equivalent state-approved diploma examination must submit an official copy of their test score results and/or their diploma.
- The school may request additional documentation to verify the successful completion of high school (such as, but not limited to, student transcripts) and/or to assess the preparation provided by the issuing institution. In all cases, the school retains the sole discretion to determine whether the secondary training completed by the applicant is sufficient to satisfy the high school graduation admission requirement.
- Applicants for a Bachelor of Science Degree Completion Program must have an earned Associate of Science or Associate of Arts degree from an accredited institution. Applicants must submit an official transcript from the institution awarding the associate's degree.

The school reserves the right to request any additional information necessary to evaluate an applicant's potential for academic success. The school may reject any applicant whose records indicate that they are not reasonably capable of successfully completing and benefiting from the program, inadequate preparation and/or interest for its programs.

* ALL REQUIRED DOCUMENTATION THAT IS NOT IN ENGLISH MUST BE ACCOMPANIED BY A CERTIFIED ENGLISH TRANSLATION. IF NATIVE LANGUAGE IS OTHER THAN ENGLISH, VERIFICATION OF LANGUAGE PROFICIENCY IS REQUIRED.

ACCESS STATEMENT

Students with disabilities are invited to apply for admission to the LA Film School. The school recommends that students who are requesting accommodations for equal access to educational programs notify Student Services prior to the start of their first course to ensure their needs are met in a timely manner. To be eligible for accommodations, recent documentation from a medical doctor, psychologist, psychiatrist or learning specialist is required. Contact the Office of Student Services for information on the policies regarding accommodations for students with disabilities.

REQUIREMENTS FOR ADMISSION APPLY EQUALLY TO ALL APPLICANTS WITHOUT REGARD TO RACE, COLOR, NATIONAL ORIGIN, SEX, DISABILITY, AGE, SEXUAL ORIENTATION, OR MARITAL STATUS.

International applicants

International applicants must provide the following to be considered for admission:

- Application for Admission – Applicants must submit the completed application and fulfill all the requirements therein.
- \$75.00 Application Fee – The application fee must be submitted with the application.
- Financial Guarantee - must be provided to verify available funding for tuition and related expenses for the first academic term of the chosen degree program. Regardless of payment method, all fees must be paid in United States currency.
- Documentation of High School Graduation - Applicants who have completed high school at a foreign institution must provide official documentation to the International Department to determine U.S. equivalency.
- Foreign School Credentials - must be submitted to an outside evaluation service for determination of U.S. equivalency. Please contact your Admissions Representative or an International Liaison for recommended evaluation services.
- English Translation - any documentation not in English must be accompanied by a certified English translation.
- Obtain Visa - 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 non-immigrant classification must submit written confirmation of nonimmigrant status at previous school attended before transferring to the School. The institution is authorized under federal law to admit nonimmigrant students.
- 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 attended a high school in the United States or submits a diploma from a secondary school in a system in which English is the official language of instruction. If English is not the applicant's first language, the applicant must meet the minimum acceptable proof of English Language Proficiency standard through one of the following:

Associate Degree Programs

Presenting the Level 110 certificate of completion of ELS coursework; 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).

A raw score of '66' and an adjusted score of '81' on the Michigan Test of English Proficiency (MTEP).

Bachelor Degree Programs

Presenting the Level 112 certificate of completion of ELS coursework; 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).

A score of '6.5' on the International English Language Testing System (IELTS).

TRANSFER OF CREDIT POLICY

Students who have applied to the college may request credit for previous education. To be eligible for transfer credit, applicants must have successfully completed courses from another accredited postsecondary educational institution recognized by the U.S. Department of Education with a grade of C or better. Students may transfer up to a maximum of 75% of the credits required for their degree program, which includes credit earned at an institution or through challenge examinations and standardized tests such as CLEP for specific academic disciplines.

Students must request that official transcripts be sent to the LA Film School from the institution awarding the credit. Official transcripts must be received prior to the first day of class in order to be considered for transfer towards the program of enrollment. Students with degrees from international colleges and universities must submit official translation and an evaluation from an official third-party National Association of Credential Evaluators (NACES) member foreign credential evaluation agency (such as World Education Services, www.wes.org).

The School may also accept credit for test scores that meet established benchmarks for the College Level Examination Program (CLEP), DANTES Subject Standardized Tests (DSST), or other examinations recognized by the American Council on Education (ACE) College Credit Recommendation Service of the Center for Adult Learning and Educational Credentials, for the award of college-level credit. Students must submit an official score report showing that the student earned scores at or above established benchmarks. The School does not provide credit for experiential learning.

The college has an articulation agreement with Full Sail University, Pierce College, Santa Monica College, Glendale Community College.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND 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 transfer. Acceptance of the degree you earn in the program is also at the complete discretion of the institution to which you may seek 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.

DISCLOSURES

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*).

The Los Angeles Film School reserves the right to vary the sequence of courses and revise and/or update services, curriculum content, textbooks (if applicable), and tool sets as needed, with or without notification to students. All information in this catalog is true and correct at the time of printing.

ACADEMIC CALENDAR

Term	Term Start	Term End
MAY2015	5/4/2015	5/31/2015
Memorial Day Holiday: 5/25/2015		
JUN2015	6/1/2015	6/28/2015
Summer Break: 6/29/2015-7/5/2015		
JUL2015	7/6/2015	8/2/2015
AUG2015	8/3/2015	8/30/2015
Labor Day Holiday: 9/7/2015		
SEP2015	8/31/2015	9/27/2015
OCT2015	9/28/2015	10/25/2015
NOV2015	10/26/2015	11/22/2015
Thanksgiving Holiday: 11/26/2015-11/27/2015		
DEC2015	11/23/2015	12/20/2015
Winter Break: 12/21/2015-1/3/2016		
JAN2016	1/4/2016	1/31/2016
FEB2016	2/1/2016	2/28/2016
MAR2016	2/29/2016	3/27/2016
Spring Break: 3/28/2016-4/3/2016		
APR2016	4/4/2016	5/1/2016

TUITION & FEES

U.S./Domestic Rates:

COMPUTER ANIMATION, A.S.	
Semester 1	\$8,500
Semester 2	\$8,500
Semester 3	\$8,500
Semester 4	\$8,500
Semester 5	\$5,340
Total Tuition	\$39,340
Cost per Credit	\$596

FILM, A.S.	
Semester 1	\$10,000
Semester 2	\$10,000
Semester 3	\$10,000
Semester 4	\$10,000
Semester 5	\$3,300
Total Tuition	\$43,300
Cost per Credit	\$722

GAME PRODUCTION, A.S.

Semester 1	\$8,500
Semester 2	\$8,500
Semester 3	\$8,500
Semester 4	\$8,500
Semester 5	\$5,340
Total Tuition	\$39,340
Cost per Credit	\$656

INTERNATIONAL RATES:

COMPUTER ANIMATION, A.S.	
Semester 1	\$10,000
Semester 2	\$10,000
Semester 3	\$10,000
Semester 4	\$10,000
Semester 5	\$4,340
Total Tuition	\$44,340
Cost per Credit	\$739

FILM, A.S.	
Semester 1	\$11,000
Semester 2	\$11,000
Semester 3	\$11,000
Semester 4	\$11,000
Semester 5	\$4,300
Total Tuition	\$48,300
Cost per Credit	\$805

GAME PRODUCTION, A.S.

Semester 1	\$10,000
Semester 2	\$10,000
Semester 3	\$10,000
Semester 4	\$10,000
Semester 5	\$4,340
Total Tuition	\$44,340
Cost per Credit	\$739

MUSIC PRODUCTION, A.S.	
Semester 1	\$6,000
Semester 2	\$6,000
Semester 3	\$6,000
Semester 4	\$6,000
Semester 5	\$5,500
Total Tuition	\$29,500
Cost per Credit	\$492

RECORDING ARTS, A.S.	
Semester 1	\$6,000
Semester 2	\$6,000
Semester 3	\$6,000
Semester 4	\$6,000
Semester 5	\$5,500
Total Tuition	\$29,500
Cost per Credit	\$492

ENTERTAINMENT BUSINESS, B.S.C.

Semester 1	\$6,750
Semester 2	\$6,750
Semester 3	\$6,750
Semester 4	\$6,750
Semester 5	\$3,000
Total Tuition	\$30,000
Cost per Credit	\$500

MUSIC PRODUCTION, A.S.	
Semester 1	\$7,500
Semester 2	\$7,500
Semester 3	\$7,500
Semester 4	\$7,500
Semester 5	\$3,000
Total Tuition	\$33,000
Cost per Credit	\$550

RECORDING ARTS, A.S.	
Semester 1	\$7,500
Semester 2	\$7,500
Semester 3	\$7,500
Semester 4	\$7,500
Semester 5	\$3,000
Total Tuition	\$33,000
Cost per Credit	\$550

ENTERTAINMENT BUSINESS, B.S.C.

Semester 1	\$7,500
Semester 2	\$7,500
Semester 3	\$7,500
Semester 4	\$7,500
Semester 5	\$5,000
Total Tuition	\$35,000
Cost per Credit	\$583

ANIMATION & VFX, B.S.	
Semester 1	\$8,000
Semester 2	\$8,000
Semester 3	\$8,000
Semester 4	\$8,000
Semester 5	\$8,000
Semester 6	\$8,000
Semester 7	\$8,000
Semester 8	\$8,000
Semester 9	\$6,500
Total Tuition	\$70,500
Cost per Credit	\$588

ENTERTAINMENT BUSINESS, B.S.

Semester 1	\$7,250
Semester 2	\$7,250
Semester 3	\$7,250
Semester 4	\$7,250
Semester 5	\$7,250
Semester 6	\$7,250
Semester 7	\$7,250
Semester 8	\$7,250
Total Tuition	\$58,000
Cost per Credit	\$483

ANIMATION & VFX, B.S.	
Semester 1	\$9,000
Semester 2	\$9,000
Semester 3	\$9,000
Semester 4	\$9,000
Semester 5	\$9,000
Semester 6	\$9,000
Semester 7	\$9,000
Semester 8	\$9,000
Semester 9	\$5,500
Total Tuition	\$77,500
Cost per Credit	\$646

ENTERTAINMENT BUSINESS, B.S.

Semester 1	\$8,000
Semester 2	\$8,000
Semester 3	\$8,000
Semester 4	\$8,000
Semester 5	\$8,000
Semester 6	\$8,000
Semester 7	\$8,000
Semester 8	\$8,000
Total Tuition	\$64,000
Cost per Credit	\$533

FILM PRODUCTION, B.S.	
Semester 1	\$8,000
Semester 2	\$8,000
Semester 3	\$8,000
Semester 4	\$8,000
Semester 5	\$8,000
Semester 6	\$8,000
Semester 7	\$8,000
Semester 8	\$8,000
Semester 9	\$6,450
Total Tuition	\$70,450
Cost per Credit	\$587

GAME PRODUCTION & DESIGN, B.S.

Semester 1	\$8,000
Semester 2	\$8,000
Semester 3	\$8,000
Semester 4	\$8,000
Semester 5	\$8,000
Semester 6	\$8,000
Semester 7	\$8,000
Semester 8	\$8,000
Semester 9	\$7,000
Total Tuition	\$71,000
Cost per Credit	\$592

FILM PRODUCTION, B.S.	
Semester 1	\$9,000
Semester 2	\$9,000
Semester 3	\$9,000
Semester 4	\$9,000
Semester 5	\$9,000
Semester 6	\$9,000
Semester 7	\$9,000
Semester 8	\$9,000
Semester 9	\$5,500
Total Tuition	\$77,500
Cost per Credit	\$646

GAME PRODUCTION & DESIGN, B.S.

Semester 1	\$9,000
Semester 2	\$9,000
Semester 3	\$9,000
Semester 4	\$9,000
Semester 5	\$9,000
Semester 6	\$9,000
Semester 7	\$9,000
Semester 8	\$9,000
Semester 9	\$6,000
Total Tuition	\$78,000
Cost per Credit	\$650

Tuition amounts are subject to change. For the most up-to-date tuition information, contact an Admissions Representative or visit www.lafilm.edu.

WHAT'S INCLUDED

The cost of tuition for a degree program includes all course materials, textbooks, manuals, media, production materials, lab fees, technology fees, and other associated costs except as noted.

COMPARATIVE PROGRAM INFORMATION

Comparative program information related to tuition and program length is available from:

Accrediting Commission of Career Schools and Colleges
2101 Wilson Boulevard, Suite 302
Arlington, VA 22201
(703) 247-4212
www.accsc.org

INSTITUTIONAL FEE

All students are required to purchase a computer and software in addition to tuition. The primary component of the institutional fee is an Apple MacBook Pro computer* that serves as a personal workstation throughout their education. This notebook computer comes with degree-specific software that allows students to work on their projects on and off-campus and maintains their personal portfolio of work wherever they may be. The choice of Apple hardware has allowed the school to develop our curriculum to a high and specific standard of computer capability, while giving students maximum flexibility for their creativity.

* Computers for Animation and Game Production students may vary in make and model.

Following are costs associated with the Laptop and Software Package for each of the educational programs:

<u>Institutional Fee By Program</u>	
A.S. in Computer Animation	\$3,450
A.S. in Film	\$3,569
A.S. in Game Production	\$3,000
A.S. in Music Production	\$3,450
A.S. in Recording Arts	\$3,000
B.S. in Animation & VFX	\$3,750
B.S. in Entertainment Business	\$3,000
B.S. in Film Production	\$3,750
B.S. in Game Production & Design	\$3,300

MANDATORY FEES

Refundable Security Deposit: \$400.00.

Student Tuition Recovery Fee (see below for more details).

Graduation Fee: \$20.00

ADDITIONAL PROGRAM COSTS

Students may incur additional costs as a consequence of enrollment. Additional costs, which may become due and payable to the School include:

- Replacement card key fee of \$40 per key if the student loses or damages their card key.
- Tuition payment late fees of 1.5% per month on all overdue tuition payments if student fails to make tuition installment payments on a timely basis.
- Equipment fines
- Library late, loss, or damage fines.

STUDENT TUITION RECOVERY FUND

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

- The school closed before the course of instruction was completed.
- The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
- The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
- There was a material failure to comply with the Act or the Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
- An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies 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 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.

As of January 1, 2015, the BPPE has set the STRF assessment at \$0.00 for each \$1,000 in tuition charges.

Questions regarding STRF may be directed to:

California Department of Consumer Affairs
Bureau for Private Postsecondary Education
2535 Capital Oaks Drive, Suite 400
Sacramento, California 95833
(800) 370-7589

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.

RETURNED CHECK POLICY

Each personal check that is accepted by any unit of the school and is returned by the bank is subject to a \$25.00 returned check fee.

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. Students on a financial hold are not eligible to receive official transcripts or their diploma until the HOLD status is removed.

DISCLOSURES MADE PURSUANT TO 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).

REFUND POLICIES

STUDENT'S RIGHT TO CANCEL

Students have the right to cancel the Enrollment Agreement and obtain a refund of tuition (0% tuition charged) through attendance at the first class session, or the seventh (7th) day after enrollment, whichever is later.

Students who are rejected by the school, cancel their application within five (5) business days of the school's receipt of the application fee, or cancel their enrollment within five (5) business days of signing an enrollment agreement are entitled to a 100% refund of tuition (0% tuition charged) and a refund of the \$75 application fee.

Students who have not visited the school prior to enrollment will have the opportunity to cancel all courses without penalty (0% of tuition charged, excluding the application fee) within three (3) business days following either the regularly scheduled orientation or following a tour of the school. Students should contact their Enrollment Guide or Student Advisor to cancel their enrollment.

Refunds Due to Withdrawal

Students may drop a course without penalty up until the 5th calendar day of the term. Students may obtain a course drop form from their Student Advisor. After the 5th day of the term, students shall be deemed to have withdrawn from the school when any of the following occurs: (1) a student notifies the Student Services Department of his or her intent to withdraw or as of the effective date of Student's withdrawal, whichever is later; (2) the school terminates a student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the school including, the Student Code of Conduct; failure to meet financial obligations to the school; and/or for cause determined within the school's sole discretion; (3) a student fails to return from an authorized leave of absence.

Student may withdraw from the school and receive a pro-rata refund of tuition charges paid as long as student has completed 60 percent or less of the scheduled days for the payment period. For the purpose of calculating the pro-rata refund amount, the amount owed is determined by calculating the cost per credit hour in the payment period and multiplying this tuition amount by the number of credit hours attempted. If Student has received federal financial aid funds, Student is entitled to a refund of moneys not paid from federal student financial aid program funds.

Repayment of Government Program Funds

If a student is terminated, withdraws, or otherwise fails to complete an enrollment period and received financial aid while enrolled, the Federal Government dictates how refunds (if applicable) are repaid.

Students on Trial Periods: Once a student has successfully completed the Trial Period and becomes a regular student, otherwise eligible trial period students become eligible for Title IV, HEA program funds back to the beginning of the payment or loan period, as applicable, including the trial period, and the Title IV Refund Policy and Institutional Withdrawal Policy applies.

The return of financial aid is dictated by The Return of Title IV Funds calculation policy. If a refund results from this calculation, federal policy requires that these unearned funds be returned to the applicable Title IV financial aid fund source.

Funds are refunded to the Title IV Programs in the following federally mandated order:

1. Unsubsidized Federal Stafford loans
2. Subsidized Federal Stafford loans
3. Federal PLUS loans
4. Federal Pell grants
5. Academic Competitiveness Grant (ACG)
6. National Science and Mathematics Access to Retain Talent (SMART)
7. Federal Supplemental Education Opportunity Grant (FSEOG)
8. Other grant or loan assistance authorized by Title IV of the HEA, as amended

When a student withdrawal involves the repayment of Title IV funds, the school returns these funds based semesters. If a student withdraws on or before completing sixty (60) percent of the semester, a portion of the total Title IV funds awarded will be returned. The Return of Title IV Funds calculation may result in the student owing a balance to the Federal Government and, in some cases, to the school. Refunds are made within forty-five (45) days of termination or withdrawal.

FINANCIAL AID

The Financial Aid Department is here to provide assistance with tuition and/or living expenses for those who qualify. Students need to make informed decisions regarding the types and amounts of financial aid available. The Financial Aid Department is staffed and organized with our students' needs in mind, dedicated to making the financial aid process understandable and valuable.

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. On a case-by-case basis, the school reserves the right to decline the certification of any educational loan.

While attending the school, students must maintain Satisfactory Progress and meet specific credit hour requirements in order to receive their financial aid (see specific policies below). Students not actively attending due to a Leave of Absence, Suspension, Termination or Withdrawal may not receive award disbursements.

A Trial Period of 30 calendar days from the program enrollment date may be granted on a defined degree program basis. Trial Period of attendance is a four week period of time where a student attends an eligible program without incurring program charges (except for the application fee) or receiving Federal Student Aid Funds. Once a student is admitted as a regular student after successfully completing the trial period, the student is eligible to receive Federal Student Aid funds for the entire payment period. Trial period students are required to pay a non-refundable application fee to participate. 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.

GRANTS AND 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 2013-2014 year range up to \$5,645. 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.

Cal Grants

The school participates in the Cal Grant program through the California Student Aid Commission. This is a state-based program for California resident that are recent high school graduates and demonstrate need as evidenced on the FAFSA application.

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 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 student's 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 G.I. Bill and the Yellow Ribbon Program (all 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.

Financial Aid on the Web

U.S. Department of Education - www.ed.gov
Federal Aid Programs - www.studentaid.ed.gov
Free Application for Federal Student Aid - www.fafsa.ed.gov
National Student Loan Data System - www.nsls.ed.gov

CREDIT BALANCES

The LA Film 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 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 net award of Stafford loan(s), there will be a delay of the entire stipend check until federal loans have 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 takes a leave of absence or 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 G.I. Bill benefits and planning to use federal aid towards a credit balance on the student account, please note that disbursements of VA funding occurs at monthly intervals based on certification of attendance. 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 BAH 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. Any students who are in a probationary status and fail to meet the terms of their Academic Improvement Plan will no longer be eligible to receive disbursements of federal or state assistance. Any stipends attached to these funds will be delayed until such time that the students regain eligibility. Please see the "Satisfactory Academic Progress" policy for further details.

It is important to note that students who are academically dismissed or withdraw from the program may end up owing a balance to the school based on stipends issued for federal funding not yet earned (i.e., student attempted less than 60% of their semester).

Stipend checks are disbursed on Fridays in the Business Office. If you have questions about your loan disbursements, please contact Financial Aid. Otherwise, if you have questions about the date and time to pick up stipend checks, please contact the Business Office directly.

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

SATISFACTORY ACADEMIC PROGRESS

Students must maintain Satisfactory Academic Progress (SAP) to be eligible to receive financial aid funds. Students must attain a minimum cumulative grade point average of 2.0 and complete at least 67% of credits attempted. Satisfactory academic progress is checked at the end of each Semester. Students not meeting SAP requirements will be placed on SAP Warning during the following semester of enrollment and will be notified of their SAP Warning status through their student email account. SAP Warning status will not prevent the student from receiving financial aid. Students on SAP Warning status must meet with a Student Advisor to develop a plan for improving their academic performance. The semester during which the student is in a SAP Warning status is meant to inform the student of academic problems and provide time for corrective action. At the end of the warning period in the current semester and at the beginning of the next semester the student will: (1) be removed from the warning status if student has regained satisfactory academic progress; or (2) deemed ineligible for Financial Aid and will not receive federal, state or institutional financial aid. Students may appeal this status.

When students lose FSA eligibility because they failed to make satisfactory progress, they may appeal that result on the basis of injury or illness, the death of a relative, or other special circumstances. Unexpected employment or work issues beyond the student's control may be considered on a case by case basis. Students in an extraordinary situation may appeal their loss of eligibility by submitting an Appeal form to the Financial Aid Appeal Committee. Appeal forms are available from and are submitted to the Student Development Department. Appeal must include:

- An explanation of why student failed to make SAP.
- A description of what has changed that will allow the student to make SAP at the next evaluation.
- Supporting documentation.

The FA Appeal committee will review all SAP appeals and a final decision will be communicated to students within 5 days of receipt.

When a student successfully appeals their Financial Aid Ineligibility he/she will be placed on Financial Aid Probation and is eligible to receive aid under federal/state programs. If determined, based on the approved appeal that the student should be able to meet SAP by the end of subsequent semester, student may be placed on probation without an academic plan. However, if determined that the student will require more than one payment period to meet progress standards, school may place student on probation and develop an Academic Improvement Plan.

The School must review the student's progress at the end of one payment period as is required of a student on probation status, to conclude if the student is meeting the requirements of the academic plan. If student is meeting the criteria defined by their academic advisor, he/she will remain in this status until the plan expires or are meeting SAP standards. When students do not meet the standards outlined in their Academic Improvement Plan, they will be placed back into FA Ineligibility. Students are allowed to appeal the loss of eligibility for financial aid twice while in pursuit of a degree.

If the student's appeal is approved, the student will be placed on Satisfactory Academic Progress Probation (this type of probation is for financial aid purposes only and is separate from academic probation policies). While on Satisfactory Academic Progress Probation, certain conditions for academic performance will be set and monitored through an Academic Improvement Plan. The probationary conditions will continue each term until the student meets the minimum standard(s) or fails to meet the probationary conditions. When the student fails to meet the probationary conditions the probation status may revert to a Hold indicating that the student is ineligible for aid. Students are allowed to appeal the loss of eligibility for financial aid twice while in pursuit of a degree.

MILITARY & VETERAN STUDENTS

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

We offer:

- Military advisors who understand the culture and lingo because most have military backgrounds;
- 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;
- Career transition resources such as the Veteran Immersion Program (V.I.P.) and 6Call Mentorships

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: <http://www.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 admissions representative or military transition manager 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.

CHAPTER 30, THE MONTGOMERY G.I. 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 G.I. Bill. Eligibility is decided by the VA. Benefits are paid directly to the student.

CHAPTER 31, VOCATIONAL REHABILITATION AND EMPLOYMENT

Veterans with a service-connected disability, or who are rated 10 percent of 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 32, VETERANS EDUCATIONAL ASSISTANCE PROGRAM

Veterans who entered active duty between January 1, 1977 and June 30, 1985 and who contributed to the program while on active duty.

CHAPTER 33, THE POST-9/11 G.I. 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 BAH and book stipends paid directly to the student. All payments are proportionate to Chapter 33 eligibility rating, with BAH 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 G.I. 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 percent permanently disabled.

CHAPTER 1606, THE MONTGOMERY G.I. BILL – SELECTED RESERVE

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

Chapter 1607, Reserve Educational Assistance Program

Chapter 1607 is potentially payable for individuals in the reserves who were recalled for active duty for at least 90 days beginning September 11, 2001 or later. Eligibility is determined by either DoD or DHS.

MYCAA, MILITARY SPOUSE CAREER ADVANCEMENT ACCOUNT

MyCAA is available to spouses of active duty service members in pay grades E1-E5, W1-W2, and O1-O2, including the spouses of activated Guard and Reserve members within those ranks. Spouses of Guard and Reserve members must be able to start and complete their courses while their sponsor is on Title 10 orders.

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 officer 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
- Change of program
- Switching from an accelerated program track to an extended track or vice versa
- Exiting the program

Students are expected to contact the military benefits officer by visiting in person, speaking with them over the telephone, or emailing: military@lafilm.com. 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 BAH 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.

VA REFUND POLICY

The School complies with The Department of Veteran Affairs standards, which defers to institutional refund policy (outlined in the Refund Policies section). Military education benefits received for students who cancel their enrollment prior to matriculation will be sent directly back to the issuing agency.

VA STUDENT ACADEMIC FAIL DEBT ACCRUAL

In situations in which a class is not satisfactorily completed, VA reserves the right to debt the student for some or all of the costs associated with the class, including tuition, fees, book/supplies, yellow ribbon, and Basic Allowance for Housing (BAH). In certain situations, VA will pay for multiple attempts at classes, as long as student is still maintaining satisfactory progress through VA's Satisfactory Academic Progress Policy.

CHANGE OF STATUS/AVOIDING BAH DEBT ACCRUAL

Students who neglect to inform the military benefits officer of a change of status in program may find their BAH has been withheld from the VA. In order to assist students in this situation, we highly suggest students immediately share any paper correspondence with the campus certifying official/military benefits officer.

BENEFIT DISQUALIFICATION AND APPEAL PROCESS

Veterans wishing to appeal a loss of certification (loss of benefits) must file an appeal with the Student Services Office within 15 business days of notification of loss of certification. The appeal will be considered in a non-arbitrary manner for mitigating or extenuating circumstances. The burden to document the appeal in a reasonable timeframe is on the Veteran. The appeal will be adjudicated by a panel composed of 1) the Director of Military Affairs or his/her designee, 2) The Vice President of Education or his/her designee, and 3) the Vice President of Student Services or his/her designee. The decision of the Appeals Panel is final.

VA SATISFACTORY ACADEMIC PROGRESS

The VA maintains specific criteria that supersede institutional policy for Satisfactory Academic Progress. A veteran shall be subject to the loss of certification and the cessation of future funds from the U.S. Department of Veterans Affairs if the veteran's cumulative academic work falls into one of the following categories:

- The student has been academically dismissed.
- The student has had more than 50% of units attempted with an "F," or "Incomplete," for three consecutive classes.
- The student has been on academic probation (below a 2.00 term GPA) for three consecutive classes.

Students who are in the (a) or (b) categories will be subject to dismissal as well as loss of certification. Students who are in the (c) category will lose certification and eligibility for the continuation of VA education benefits but will not be subject to dismissal (as long as the cumulative GPA remains at or above 2.0). Students may be dismissed for failure to maintain a 2.0 GPA if they are unable to raise the GPA up to 2.0 after a three month probation period. Students which are placed on academic or progress probation are required to obtain counseling through student services.

BENEFIT ATTENDANCE NOTICE

The Department of Veterans Affairs will not pay tuition for retaking courses if the failing grade is attributed to failure to meet class attendance requirements. If the campus certifying official is not informed of a break in attendance, the first day eligible for a "W" will be used as the reporting date to the U. S. Department of Veterans Affairs.

BREAK PAY

The VA does not pay BAH during school breaks.

MILITARY LEAVE POLICY

The School may grant more than one leave of absence in the event that unforeseen circumstances arise, such as military service requirements, provided that any combined leaves of absence do not exceed 180 days within the 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 of absence may not begin until the student has acknowledged the following:

A traditional leave of absence period may not exceed 180 days within any 12-month period and the School has approved a written and signed request for an approved leave of absence.

A military-service related leave of absence request that extends beyond 180 days must be accompanied with orders and the re-instatement to active student status. All school equipment loaned out to the student taking leave will need to be returned to the Equipment Room (ER) before the leave of absence is granted. Re-entry into the program of study requires that students check back into school through the Student Services Departments to co-ordinate scheduling and be directed to the appropriate departments to include the Military Services Department to re-instate program funding.

Upon submitting travel vouchers within the 180 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 leave of absence beyond 180 days. Failure to return to school within the 180-day time-frame that are 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 re-instatement 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.

STUDENT SERVICES

ACADEMIC SUCCESS DEPARTMENT

The staff of the Academic Success Department works with students, faculty and staff to create a positive learning environment and address any issues that may arise throughout a student's program. The Academic Success Department provides services through Student Advising, Student Records, Academic Success Seminars, the Library and Media Center.

Student Advisors serve as a primary point of contact for students and they can assist with scheduling issues, leaves of absence, community referrals and tutoring resources. Contact information for the Academic Success Department may be found on your online learning platform portal

CAREER DEVELOPMENT SERVICES

With the help of the Career Development Department, our graduates are truly making their mark in the entertainment industry working with notable artists, studios and production companies on major feature films, small indie projects, television shows, record albums, concerts, music videos, video games, and animation projects. Staffed by entertainment industry professionals, the Career Development Team is available to advise students and graduates on successful career strategies to help prepare them to enter the professional workplace.

The Career Development Department provides additional opportunities for training and networking to help hone the skills necessary to succeed in the predominantly freelance entertainment industry. The Career Development Department does not make any representations or guarantees as to a student's employment potential or earning potential upon successful completion of the program.

MEDIA CENTER

The Media Center is designed to support the needs of online students by providing relevant materials, a comprehensive collection of necessary publications, and digital research databases that are broad and varied in scope. Easily accessible from the online learning environment, the Media Center's documents and materials are constantly reviewed and updated to make sure students have access to significant research material for all courses of study.

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) not be more than twelve months old 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.

ACADEMIC POLICIES

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 LA Film 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.

ATTENDANCE POLICY

Attendance is considered important to the student's academic success and the acquisition of good work habits. Many prospective employers are interested not only in a student's academic performance, but also in his/her attendance as an indicator of whether the student will be a capable, dependable and committed employee. Students are expected to attend and participate in the classes, labs, shoots, sessions, and other academic events for which they are scheduled. Instructors may take attendance for the class at any time during the class session. Any student not present at the time the instructor records attendance for the class will be considered absent. If the instructor observes a student leave after having been marked present for the class session, the instructor may change the records to reflect the student was absent from that session.

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 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 substances 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 on the web site at <http://www.lafilm.edu/>, and may also be reviewed on the campus website: www.lafilm.edu/. Hard copies of this report may be obtained from the Student Records Department.

CLASS SIZE

Our philosophy is to put students in environments with optimal student to instructor ratios. To achieve this, the student-to-instructor ratio in lab settings can vary from 8 to 1 and 24 to 1 depending on the degree program and the needs of students in a specific lab. Lectures vary in size usually average between 30 and 60 students.

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 (see Student Standards of Conduct section below).

COURSE DELIVERY

The institution makes every attempt to use the latest technology in the instructional program. The basic core of courses in each program will occasionally be coupled with a class being offered partially or entirely online. The online courses will be drawn exclusively from the list of those courses previously approved through the normal curriculum development and review process. The courses that are offered online are indicated in the course description that is found in this catalog.

COURSE MATERIALS

The institution 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 SCHEDULES

Courses are taught in an accelerated, 4-week format and may be scheduled 7 days a week (Monday-Sunday) between the hours of 8:00am-12:00am. Students will be notified of their class schedule (meeting time and location) via their student email account and posted in their student portal.

CREDITS ATTEMPTED

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

CREDITS COMPLETED

Credits completed are defined as all classes for which a student receives a passing grade of "D" or better.

DRUG-FREE SCHOOLS AND 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, technical and practical applications as well as standards of professionalism.

FACULTY

All faculty have a minimum of four years of professional experience in the subject area taught and hold a degree equivalent to or higher than program in which they are teaching. Faculty teaching in online courses are also required to have prior online teaching experience and must complete a comprehensive training and orientation program.

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)

FERPA affords students certain rights with respect to their education records. FERPA rights apply to students who are in attendance at the institution, as well as former students. Students are "in attendance" the day they first attend a class. These rights include:

- The right to inspect and review education records within 45 days of the date the institution receives a request for access. Students should submit written requests to the Office of Student Records that identify the record(s) they wish to inspect. The Office of Student Records will make arrangements for access and notify the student of the time and place where the records may be inspected. If the official to whom the request was submitted does not maintain the records, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the amendment of their education records if the student believes them to be inaccurate. Students may ask the institution to amend a record that they believe is inaccurate. He or she should write the official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate. If the institution decides not to amend the record as requested by the student, the institution will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
- The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.

Exceptions:

One exception, which permits disclosure without consent, is disclosure to school officials with legitimate educational interests. A school official is a person employed by the institution in an administrative, supervisory, academic, research or support staff position (including law enforcement unit personnel); a person or company with whom the institution has contracted (such as an attorney, auditor or collection agent); a person serving on the Board of Directors; a student serving on an official committee, such as a disciplinary or grievance committee; or a student assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

Upon request, the institution may disclose education records without consent to officials of another school in which a student seeks or intends to enroll.

The institution may release the educational records of a student to a parent, provided the student is claimed as a dependent for tax purposes and the individual seeking education records meets the definition of "parent" under FERPA. Under FERPA, a "parent" is defined as "a parent of a student and includes a natural parent, a guardian, or an individual acting as a parent in the absence of a parent or guardian." Parents are required to submit a copy of their most recently filed federal income tax return. Copies must include the signature of one or both parents and the student's name must be indicated as a dependent on the return. A new release will be required each term.

In accordance with FERPA, the institution will disclose to third parties information from the educational records of a student, provided the information is disclosed due to an "articulable and significant threat to the health and/or safety of the student or other individuals."

The Student Records Department annually provides a notice to enrolled students about the right to review their education records, to request amendment of records, to consent to disclosures of personally identifiable information, and to file complaints with the Department of Education. The annual notice also includes procedures for reviewing education records and requesting amendment of the records and information about the institution's policy regarding disclosures to school officials with a legitimate educational interest in the education records.

Disclosure of Directory Information

Under the terms of FERPA (Section 99.37) an educational agency or institution may disclose directory information if it has given public notice to parents of students in attendance and eligible students in attendance at the agency or institution of:

- The types of personally identifiable information that the agency or institution has designated as directory information;
- A parent's or eligible student's right to refuse to let the agency or institution designate any or all of those types of information about the student as directory information; and
- The period of time within which a parent or eligible student has to notify the agency or institution in writing that he or she does not want any or all of those types of information about the student designated as directory information.

The institution has established the following as directory information: Student's name; Dates of attendance; Student's address; Awards/Honors; Student's phone number; Email address.

Right to File a Complaint

A student has the right to file a complaint with the U.S. Department of Education concerning alleged failures by the institution to comply with the requirements of FERPA. The name and address of the office that administers FERPA is:

*Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-4605*

SECTION 952 PARENT/GUARDIAN CONTACT POLICY

If a parent or guardian contacts the institution seeking information regarding a student's alcohol or drug-related conduct record, and the student is under 21 years of age, information may be shared by an informed, full-time staff member in the Student Development Department or his/her designee. The designated staff member will share information regarding any alcohol or drug-related infraction in which a student, afforded due process through the conduct procedures, has been found responsible for the infraction. Parents seeking information regarding behaviors, for which charges are pending or in process, must have their student's written consent to the disclosure.

When the institution is aware of an alcohol or drug overdose requiring hospitalization, and the student is personally unable to make contact with family, an informed School staff member may notify the parents or guardians, regardless of whether or not an infraction occurred. Further, notification to parents/guardians is allowed when:

- The violation involved was of sufficient severity or related to a pattern of drug or alcohol related infractions which warrant a drug or alcohol evaluation; or
- The violation involved was of sufficient severity or related to a pattern of drug or alcohol related infractions which, should a further infraction occur, would likely result in suspension or expulsion from the institution; or
- The violation involved harm or threat of harm to self or another person; or
- There was a significant risk to the health or safety of the student as a result of consumption of alcohol or use of drugs.

Any student may request that information not be disclosed to parent/guardians, if the nondisclosure request is related to personal safety or other serious family circumstances. The request must be made in writing to the conduct officer, prior to the disposition of the case. The conduct officer may, at his or her discretion, honor the non-disclosure request. In order to best facilitate communication with parents/ guardians, conduct officers should encourage students to speak first to their parents/guardians regarding conduct issues.

GRADE SYSTEM

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

Letter Grade	Point Value	Earned 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 (PASS)*	0.0	
CR (Credit)*	0.0	
NP (Administrative Drop)*	0.0	
W (Withdraw)*	0.0	
I (Incomplete)*	0.0	

*Not included in GPA Calculation

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)

GRADE OF "INCOMPLETE"

In extenuating circumstances, an Incomplete ("I") grade may be assigned at the instructor's discretion, and in accordance with the eligibility requirements set forth below. Students may request an "I" grade for more time to complete required course work, which s/he was prevented from completing in a timely way due to non-academic reasons. To be eligible for an "I" grade, students must have completed at least 50% of the term with a passing grade at the time of the request.

GRADE OF PASS/FAIL

A grade of P (Pass) or F (Fail) may be reported for students in designated courses or by petition for courses that meet one or more of the following conditions:

- Require cooperation among students to the extent that individual performance cannot be graded apart from the ensemble or that quality grading will promote undesirable competition for grades of high quality (which may result in less learning for some students).
- Involve application of knowledge or skill in such a manner that a reliable differentiation of grades is quite difficult beyond noting effective participation.
- Other circumstances that cause the program faculty to find that P/F grading is the preferred system for academic quality reasons.

A "P" will not be used in calculating the student's GPA; an "F" grade will be used in calculating the GPA.

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.

GRADE FORGIVENESS

Students may only repeat courses if they earned grades lower than a "C." A maximum of 12 semester units may be repeated for grade forgiveness. Grade forgiveness for a repeated course is by petition only. If the petition for grade forgiveness is approved, the new grade replaces the former grade in terms of GPA calculation. Petitions should be filed after the completion of the course used to discount the previous course. Students are strongly encouraged to speak with an advisor before repeating a course for grade forgiveness to ensure that the student is eligible to repeat that course to discount the grade. Grade forgiveness, as used in these guidelines, means that when computing grade point averages required for graduation with a degree, "units attempted," "units passed," and "grade points" for the first attempt shall be excluded. The first attempt will remain on the transcript with the repeat (discount) noted. Course repeats with discounting or "grade forgiveness" is permissible for students subject to the following provisions:

- Students may repeat a maximum of 12 semester units with grade forgiveness. This maximum includes any repeats taken at any time at the institution.
- Students may repeat an individual course for grade forgiveness no more than two times. In other words, if a student earns a grade of C- or lower in a first attempt at a class, the student may repeat that class to replace the grade. If the grade earned the second time is still lower than a "C," the student may repeat the course a final time. No subsequent attempts will be allowed.
- Grade forgiveness shall not be applicable to courses for which the original grade was the result of a finding of academic dishonesty.
- Under unusual circumstances, a different but similar course may be used if the substitute course is approved by the program director.

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:

<i>Summa Cum Laude:</i>	3.80 to 4.0
<i>Magna Cum Laude:</i>	3.70 to 3.79
<i>Cum Laude:</i>	3.50 to 3.69

HOURS OF OPERATION

General business hours are Monday through Friday 9:00 am – 6:00 pm.
Classes, labs, and other academic events run 7 days per week, 7:00 am to midnight.

HOUSING NOT PROVIDED

The institution does not have dormitory facilities available for its students. The institution has full-time, dedicated staff available to facilitate local and long-distance transitions for enrolled and active students. Our housing coordinators assist students in finding accommodations that fit a wide range of budgetary and lifestyle preferences, in addition to student roommate selection. We suggest that each student contact the housing coordinator to begin arrangements as early as possible before school starts. An Estimated Living Expenses for Financial Aid Students estimate is located in the Tuition, Fees and Related Costs section. Please call the main line to be connected to a housing coordinator, or [email: housing@lafilm.com](mailto:housing@lafilm.com).

INTERRUPTION OF TRAINING

In the event of extenuating circumstances, students may be permitted to interrupt their training temporarily (IOT). Students must discuss eligibility and ramifications of an IOT with a Student Advisor. An IOT may be granted for a limited time to students who have maintained satisfactory progress. Those not returning to class at the scheduled end of the IOT are terminated using their last actual day of attendance as the date for processing the termination. Students not actively attending classes may not receive living expense disbursements.

LANGUAGE OF INSTRUCTION

All courses of instruction are taught in English. The institution does not offer instruction in any language other than English.

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. The remaining communication is face-to-face, similar to traditional classes. Courses and programs that are designated in this catalog as "online only" are offered using the institution's Learning Management System and do not meet face-to-face with other students or faculty members.

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.

RE-ENTRY

Students who have been dismissed and wish to return to school must submit a written request for reentry. They may re-enter only at the discretion of the institution. Students receive financial credit for all previous courses completed at the correlated tuition. Any balance of tuition must be paid prior to reentry. Upon re-entry, students are placed on probation for one semester and must maintain satisfactory progress to continue.

REPEAT OF A COURSE/RETAKE POLICY

Students with satisfactory attendance who fail a course for academic reasons are permitted to retake the course. Students must maintain satisfactory progress throughout the second attempt and complete all coursework given. There will be no charge for additional credits attempted in a program due to excused absences or poor academic achievement; however, if a student withdraws prior to graduation, all credits (even repeats for academic failure) will be counted toward the tuition owed. Students who fail a course due to poor attendance, or who retake a course for a third time, must repay the course tuition. There are some courses in degree programs that a student must complete within two attempts, or that student will be dismissed from the program. This information is provided to the students in the syllabus received on the first day of those classes.

SATISFACTORY ACADEMIC PROGRESS

To maintain Satisfactory Academic Progress (SAP), students must attain a minimum cumulative grade point average of 2.0 and complete at least 67% of credits attempted. Satisfactory academic progress is checked at the end of each semester.

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 wishes to file a complaint or who has questions regarding the institution's compliance with these regulations, should contact the following individuals who have been designated as school's ADA/ Section 504 compliance specialist:

Yacine Pezzan, Section 504/Student Disability Services Coordinator, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028, Phone: 323.769.2276

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 a compliance specialist who will attempt to facilitate a resolution. If the compliance specialist is not successful in achieving a satisfactory resolution within seven calendar days, the compliance specialist will inform the student of his or her efforts and the student's right to file a formal complaint.

Formal Complaint

If the procedure set forth above for informal resolution does not yield a successful resolution, then the student may file a formal complaint in the following manner:

When to File a 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, e-mail 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 complaint can be filed by email: Disabilityservices@lafilm.edu; or in person at the Student Development Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028.

Investigation

The compliance specialist 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.

Findings and Notification

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.

Final Disposition

The disposition proposed by the grievance officer will be put into effect promptly. The grievant or any party against whom the grievance or the proposed disposition is directed may appeal. The appeal to the Vice President of Education (as set forth below) will not suspend the implementation of the disposition proposed by the grievance officer, except in those circumstances where the Vice President of Education decides that good cause exists, making the suspension of implementation appropriate.

Appeal

Within ten calendar days of the issuance of the final report, the grievant or the party against whom the grievance is directed may appeal to the Vice President of Education the grievance officer's determination. An appeal is initiated by filing a written request for review by [email: Disabilityservices@lafilm.edu](mailto:Disabilityservices@lafilm.edu), or in person at the Student Development Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028. The written request for review must specify the particular substantive and/or procedural basis for the appeal, and must be made on grounds other than general dissatisfaction with the proposed disposition. The appeal must be directed only to issues raised in the formal complaint that was originally filed or to procedural errors in the conduct of the grievance procedure itself and not to raise new issues. The compliance specialist will forward the appeal to the Vice President of Education and provide copies to the other party or parties. If the grievance involves a decision that is being challenged, the review by the Vice President of Education or his or her designee usually will be limited to the following considerations: Were the proper facts and criteria brought to bear on the decision? Were improper or extraneous facts or criteria brought to bear that substantially affected the decision to the detriment of the grievant? Were there any procedural irregularities that substantially affected the outcome of the matter to the detriment of the grievant? Given the proper facts, criteria, and procedures, was the decision a reasonable one? The Vice President of Education will issue a written decision within 30 calendar days of the filing of the appeal. A copy of the decision will be sent to the parties, the compliance specialist and, if appropriate, to the official whose authority will be needed to carry out the disposition. The decision of the Vice President of Education on the appeal is final.

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 COMPLAINT/GRIEVANCE PROCEDURE

Any student who believes they have been subjected to discrimination on the basis of disability or have been denied access to services or accommodations required by law should follow the ADA/Section 504 Grievance Procedures set forth above. Students are encouraged to discuss academic progress, career goals, suggestions, and/or concerns with faculty, staff or student advisors. Appointments with a Student Advisor, the Director of Academic Success, and/or any other staff member may be scheduled.

In the event of a concern, grievance or complaint that is not satisfactorily addressed in a meeting with the appropriate staff/faculty member, a student may acquire a complaint form from Yacine Pezzan, Senior Student Success Advisor at 323-960-3860 and submit in writing the concern to the Vice President of Education, Jenna Langer, 6353 Sunset Blvd, Hollywood, CA 90028. The Vice President of Education will review each complaint with all appropriate staff members and provide a written response to the student within 15 days of receiving the grievance.

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 (703) 247-4212 www.accsc.org.

A copy of the ACCSC Complaint Form is available at the institution and may be obtained by contacting Yacine Pezzan, Senior Student Success Advisor at 323-960-3860 or online at www.accsc.org.

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 2535 Capital Oaks Drive, Suite 400, Sacramento, CA 95833, www.bppe.ca.gov, toll-free telephone number (888) 370-7589 or by fax (916) 263-1897. 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 toll-free or by completing a complaint form, which can be obtained by going to the bureau's Internet web site at www.bppe.ca.gov.

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 are kept on the premises for a period of five years after graduation. Student transcripts are retained indefinitely. Students may request copies of their academic transcripts by submitting a request with student's full name (maiden or former name if applicable), social security number, and dates of attendance to: The LA Film School, c/o Registrar, 6363 Sunset Blvd, Hollywood, CA, 90028.

VACCINATION POLICY

The institution does not require any particular vaccinations as a prerequisite for enrollment.

VOTER REGISTRATION

The institution makes voter registration forms available to students enrolled in our degree programs. The forms are available in the Student Advising Department.

WITHDRAWAL FROM THE PROGRAM

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

- Obtain a Student Withdrawal Form from a student advisor or by emailing the Student Development Department at advising@lafilm.com.
- Notify the Financial Aid Office and complete an Exit Interview, if applicable.
- Complete the withdrawal Form, including the accompanying questionnaire, and submit it to the Student Development Department.

Refunds, if any, will be paid in accordance with the Refund Policy in the Financial Policy section of the catalog.

Student shall be deemed to have withdrawn from the Institution when any of the following occurs: (1) Student notifies the Student Services 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 leave of absence.

STUDENT CODE OF CONDUCT

The Los Angeles Film School is a place that promotes responsibility, respect, civility, and academic excellence in a safe and professional learning and teaching environment. The Student Code of Conduct sets a clear standard of behavior and professionalism that is expected not only of our institution but of the industry for which we train. It specifies the mandatory consequences for student actions that do not comply with these standards.

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:

- Cheating, plagiarism or other forms of academic dishonesty.
- 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.
- Forgery or identity theft including but not limited to alteration or illegal usage of school documents, student records, and/or admissions applications.
- Misrepresenting or falsely using student identification including misuse of Photo ID cards or posing as another individual.
- Conduct reflecting discredit on the professional ethical standards of the school.
- Harassment of any kind including, but not limited to, threats and sexual harassment.
- Physical abuse on or off campus of the person or property of any member of the campus community.
- Possession or usage of fireworks, explosives, dangerous chemicals or deadly weapons on school property or at a school-sponsored function.
- Abusive behavior including the use of profanity directed toward staff, faculty, students, guests or visitors.
- Obscene, lewd, or indecent behavior on campus or at a school-sponsored function.
- Hazing or false imprisonment.
- Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on campus or at a school-sponsored event.
- Defacement, vandalism, tagging or using graffiti on campus buildings or property.
- Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.
- Breaking into or unauthorized use of any campus facility or building.
- Theft of school property, or assisting in storing or knowingly using stolen school property, as well as the non-return of school-owned equipment.
- Misuse of the computer system including hacking into academic or student records, or knowingly sending computer bugs or viruses electronically.
- Disruption of the educational process, administrative process, or other school-sponsored event.
- 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.
- Violation of any published school rules and regulations now or later in effect.

Disciplinary Proceedings

The focus of any disciplinary proceedings is to determine if an individual is responsible or not responsible for violating the standards set for 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

Suspension followed by a penalty hearing will be used for the following offenses:

- Acts of vandalism causing damage to school property
- Threatening physical assault against any member of the faculty, staff, or student body
- Being under the influence of alcohol or illegal drugs

SCHOOL FACILITIES

ADVANCED PROTOOLS LAB

The lab features Apple workstations running Avid Pro Tools systems with Yamaha Motif synthesizers, Lexicon processors and M-Audio Axiom 49 MIDI controllers.

POSTPRODUCTION LAB

24 networked Avid Media Composer Nitris DX systems allow students to work collaboratively using the advanced hardware, software, and asset management tools.

ANIMATION LAB

This creative environment takes an entirely new spin on the traditional art studio reflecting 21st century technology and workflow. 24 stations equipped with high-end Dell workstations, WACOM Cintiq interactive pen displays, and a full palette of professional software provide aspiring animators and digital artists the freedom to create entirely in the digital domain while using traditional drawing, painting, and sculpture techniques. A central platform for models, dual projection systems, and a 3D printer complete the LA Film School's Animation Lab.

CHAPLIN STAGE

The Chaplin Stage features lighting and grip equipment, and a compliment of professional cameras which students will learn the art and science of cinematography in a studio setting.

CONSOLE LAB

One of the first stops for recording students, this lab is built on Soundcraft Ghost LE 24-channel analog recording consoles housed in Argosy studio furniture. Each station also includes a multi-track hard disk recorder, CD recorder, and outboard signal processing. A central Pro Tools system allows instructors to feed audio to all student stations for recording exercises. Students also practice system connection and configuration on several systems designed for this purpose.

PROTOOLS LAB

This multi-station lab provides a vehicle for the Pro Tools 101 and 110 curriculum using Apple computers and Pro Tools software.

DIGITAL CONSOLE SUITES

These two labs are where students experience their first studio recording sessions with professional grade equipment. Each Digital Console Suite features an Avid Pro Tools workstation with a D-Command digital work surface.

DUBBING STAGE

The Dubbing Stage is a fully functional 32-seat movie theater with a multi-operator Avid ICON digital work surface and four ProTools HD. Re-recording mixers use this studio to combine all of the different sounds, including the actor's dialogue, the sound effects, and the film's musical score into a final multichannel soundtrack before it is ready to be seen by the audience.

FOLEY/ADR SUITES

Each of these audio postproduction studios provides the student with the resources necessary to replace the dialogue recorded on set or on location when necessary. The Foley/ADR studios also provide an opportunity to create, record, and edit physical sound effects utilizing ProTools digital audio workstations.

GAME PRODUCTION LAB

This multi-station lab provides Game Production students with an environment where they can develop and test video games. Each workstation is equipped with an Alienware workstation, an assortment of game consoles, dual monitors, and a full complement of professional software. In addition, dual projection systems, freestanding arcade games, pinball machines, and plasma displays allow students and staff to complete crucial hands-on research and development tasks.

ICON STUDIOS

These all-digital mixing rooms feature full-blown Avid ProTools HD systems attached to 32-fader ICON D-Control digital work surfaces. Joystick surround panners, a wide variety of plug-ins, and a 5.1 channel monitoring system allow students to complete multichannel music or sound-for-picture projects in full surround.

IVAR THEATRE

The Ivar Theatre provides 8,000 square feet of multipurpose production space. The Ivar can be used as a theater, meeting place, rehearsal hall, or to house an event as needed.

MASTERING LAB

The mastering lab is designed to train students in the art of audio mastering and CD authoring. This unique lab features 17 stations with 27" Apple iMac workstations and Focusrite Saffire Pro 24 audio interfaces. Students are trained in the process of mastering using Steinberg's Wavelab software and Waves plug-ins.

MIDI LAB

This 16-station lab environment features Apple's logic Pro software on iMac computers. The MIDI lab introduces students to logic Pro and the world of MIDI. Students utilize this space to create and edit MIDI sequences, employ plug in software, and learn basic music theory.

MIXING CONCEPTS AND TECHNIQUES LAB

Students further their Pro Tools knowledge and develop pro-level mixing skills in this lab featuring Apple workstations with Pro Tools software, a varied set of audio plug-ins and Euphonix Artist Series control surfaces.

NEVE VR36 STUDIO

This studio features a 36-channel Neve VR console with Flying Faders automation attached to an Avid ProTools HD2 workstation. Additional equipment includes JBL ISR6328p monitors with subwoofer as well as a generous selection of high-end outboard signal processing equipment from Empirical labs, TC Electronic, Eventide, lexicon, DBX and more. While this room is primarily used for mixing, it also has an isolation booth for recording and overdubbing.

NEVE VR 60 STUDIO

This high-end recording studio features our largest analog console: a 60 channel Neve VR with Flying Faders automation. Multi-track recording is done with a 48 channel ProTools HD system and a 24 track Studer A827 2" analog tape recorder. The studio is also equipped with a diverse collection of microphones and signal processing equipment. The adjacent live room is equipped with a full drum set, a vintage Hammond organ with Leslie rotating speaker cabinet, guitar amplifiers by Marshall and Vox, and an assortment of hand percussion.

OUTBOARD LAB

The Outboard Lab is specifically designed to train beginning audio students in the use of outboard signal processing equipment. The room features 20 student stations featuring equipment from TC Electronic, DBX, and Aphex among others as well as Tascam CD recorders for students to record their results for further study. The stations are fed audio from a central Avid ProTools system that instructors use to lead the class in various exercises.

PRODUCTION DESIGN LAB

In the Production Design Lab students are encouraged to assume the role of production designer and explore their artistic side. The lab is equipped with drafting tables, an extensive library of art and design books, materials for mockups, a conference table, armchairs, and a couch, allowing Production Design and Art Direction students to get creative in comfort while overlooking Hollywood.

PRODUCTION SPACES

The School is home to multiple professionally equipped production spaces with grip and lighting equipment packages on each. Students use these facilities to complete their production coursework, including set design and construction, lighting, cinematography, directing, and all the other aspects of film production as they complete scenes and short films for their courses.

SSL DUALITY SE STUDIO

This studio is home to a48-channel Solid State Logic Duality SE recording / mixing console. The SSL is housed in an acoustically optimized control room that is connected to two large isolated recording rooms, allowing students to take part in complex music production sessions. Multitrack recording is done with a 24 track Studer A827 2" analog tape recorder and an Avid ProTools HD workstation. Rounding out the package is a diverse collection of industry standard microphones and signal processing gear.

SSL XL9000K STUDIO

This studio features the highly regarded 48 channel Solid State Logic XL 9000K series console interfaced with a 48-channel Avid ProTools HD workstation. The room also includes an incredible 2.1 monitoring system by Dynaudio Acoustics and a large collection of high-end vintage and modern digital outboard signal processing equipment. While this room is primarily used for mixing, it also has an isolation booth for recording and overdubbing.

Faculty

ANIMATION

Black, Joffrey
Bachelor of Fine Arts, Arizona State University
Subjects Areas: Model Creation, Animation Production

Bossin, Brian
Bachelor of Fine Arts, The Art Institute of Chicago
Subjects Areas: 3D Foundations, Shading and Lighting

Fiske, Daniel
Associate of Science, Art Institute of Los Angeles
Subjects Areas: Fundamentals of Animation, Character Animation, Rigging

Silva, Robert A.
Bachelor of Science, Art Institute of California, Los Angeles
Subjects Areas: Art Creation for Games, Storyboarding

Im, Sungpil (Allen)
Bachelor of Fine Arts, Art Center College of Design
Subjects Areas: Object Perspective, Game Art, Fundamentals of Art

GAME PRODUCTION

Dawson, Michael
Bachelor of Science, University of Southern California
Subjects Areas: Game Programming

McMullan, Karen
Bachelor of Arts, Texas A and M University
Subjects Areas: Game Design, Level Design

Mullich, David
Bachelor of Arts, California State University Northridge
Subjects Areas: Game Design, Game Production

Watson, Sean
Bachelor of Arts, Art Institute of Los Angeles
Subjects Areas: Game Production

Zimmitti, Amy
Bachelor of Arts, University of Rhode Island
Subjects Areas: Game Audio, Game Production

ENTERTAINMENT BUSINESS

Lieberman, Hal – Program Director
Master of Arts, University of Chicago
Subject Areas: Entertainment Business, Film Production

Brae, C. Michael
Bachelor of Fine Arts, University of San Francisco/Bachelor of Fine Arts, Academy of Art University
Subject Areas: Business and Entrepreneurship, Marketing, Distribution

Krasno, John
Bachelor of Arts, University of California – Los Angeles
Subject Areas: Contract Negotiations

Langvardt, Guy
PhD., Capella University
Subject Areas: Statistics, Organization and Management, E--Business, International Management

McLaughlin, Brian
Master of Business Administration, Boston University
Subject Areas: Business Management, Leadership and Organization

Reina, Ana
Bachelor of Science, Appalachian State University
Subject Areas: Artist Management, Event Management, Marketing

Thomas, Marcus
Juris Doctorate, Georgia State University
Subject Areas: Business Ethics, Music and Industry Management, Public Relations

Sheetz, Michael
Juris Doctorate, University of Miami School of Law
Subject Areas: Labor and Employment Law, Strategic Planning, Accounting

Woods, Robert – Associate Program Director
Juris Doctorate, Oklahoma State University
Subject Areas: Entertainment Law

FILM PRODUCTION

Kanganis, Charles – Program Director
Master of Arts, University of Akron
Subject Area: Directing

Coburn, James
Associate of Science, The Los Angeles Film School
Subjects Areas: Production Sound

Cook, Steven
Associate of Science, The Los Angeles Film School
Subjects Areas: Editing, Postproduction

Cowgill, Linda J.
Master of Fine Arts, University of California, Los Angeles
Subjects Areas: Screenwriting

Dunphy, Barbara E.
Associate of Arts, Ontario College of Art and Design
Subjects Areas: Production Design, Art Direction

Finestone, Steven
Bachelor of Fine Arts, State University of New York
Subjects Areas: Directing

Lenbergs, Ellen
Master of Fine Arts, University of California, Los Angeles
Subjects Areas: Production Design, Art Direction

Malenfant, Robert
Master of Fine Arts, University of Southern California
Subjects Areas: Directing

Riddle, John
Associate of Science, The Los Angeles Film School
Subjects Areas: Editing, Postproduction

Sandler, Morgan
Master of Fine Arts, California State University, Los Angeles
Subjects Areas: Film, Television and Theater

Staig, Tema
Master of Fine Arts, New York University
Subjects Areas: Production Design, Art Direction

Wolfaardt, Thabo
Master of Fine Arts, University of California, Los Angeles
Subjects Areas: Directing

De la Torre, Andres
Master of Fine Arts, Chapman University
Subjects Areas: Post-Production, Film Sound

Hansohn, Brooke
Associate of Science, The Los Angeles Film School
Subjects Areas: Casting Director

Penney, John
Bachelor of Arts, University of California, Los Angeles
Subjects Areas: Directing

AUDIO PROGRAMS

MacKenzie, Andrew – Program Director
Bachelor of Science, Full Sail University
Master of Science, RMCAD

Michaels, Rod – Associate Program Director
Associate of Science, The Los Angeles Film School

Moss, Jason
Bachelor of Arts, Berklee College
Master of Science, Full Sail University

Barnhart, Aaron
Master of Music, University of Oregon
Subject Areas: Music Theory, Music Composition Programming,
Sequencing Technologies, Songwriting and Development.

Bentley, Jason
Associate of Science, Full Sail University
Subjects Areas: Introduction to Recording Arts

Boyett, Chris J.
Associate of Science, The Los Angeles Film School
Subjects Areas: Music Production, Advanced Recording

Brantley, Stuart B.
Associate of Science, The Los Angeles Film School
Subjects Areas: Mastering, Introduction to Recording Arts

Collins, William
Associate of Applied Science, Full Sail University
Subjects Areas: Entertainment Business, Digital Audio
Essentials

Delgadillo, Robert
Bachelor of Science, Full Sail University
Subjects Areas: MIDI, Advanced MIDI

Dively, Eric
Bachelor of Science, Full Sail University
Subjects Areas: Intro to Recording Arts, Sound Foundations

Helms, Ryan
Associate of Science, The Los Angeles Film School
Subjects Areas: Digital Audio Essentials, Advanced Digital
Audio

Key, Will
Master of Music, University of Colorado at Boulder
Subject Areas: Music Theory, Music Composition Programming,
Sequencing Technologies, Songwriting and Development.

Mansell, Bryan
Bachelor of Arts, Western Oregon University
Subjects Areas: Advanced MIDI, MIDI

Mason, Alan
Associate of Science, The Los Angeles Film School
Subjects Areas: Intro to Recording Arts

Mehr, Andre
Associate of Science, Full Sail University
Subjects Areas: MIDI, Advanced MIDI

Neill, Joshua W.
Bachelor of Arts, Ripon College
Subjects Areas: System Support, Mastering

Nitz, Timothy T.
Associate of Science, The Los Angeles Film School
Subjects Areas: Advanced Digital Audio, Digital Audio
Essentials

Numa, Joel
Associate of Arts, Miami Dade College
Subjects Areas: Advanced Recording, Music Production

Reaves, Kevin
Associate of Science, Full Sail University
Subjects Areas: Music Production, Advanced Recording

Riach, Michael
Associate of Science, The Los Angeles Film School
Subjects Areas: Mastering, Advanced Recording

Seibold, Rick
Bachelor of Arts, University of North Carolina at Chapel Hill.
Subject Areas: Music Theory, Music Composition Programming,
Sequencing Technologies, Songwriting and Development.

Schlenger, Arthur
Bachelor of Fine Arts, University of California, Santa Cruz
Subjects Areas: Film Sound, International Film Sound

Spann, Brent
Associate of Science, The Los Angeles Film School
Subjects Areas: Advanced Digital Audio, Digital Audio
Essentials

Stoyanov, Assen
Bachelor of Fine Arts, Berklee College of Music
Subjects Areas: System Support, Advanced Digital Audio

Warwick, Brian
Bachelor of Music, Berklee College
Subjects Areas: Sound Foundations, Intro to Recording Arts

LIBERAL ARTS

Bolus, Michael P. – Department Chair
Doctoral Degree, City University of New York
Subjects Areas: Film and Society, Aesthetics of Culture

Baldovino, Harvey
Master of Science, Economics
Subject Areas: Quantitative Principles, Economics, Discrete
Mathematics

Bates, Leslie
Master of Fine Arts, American Film Institute
Subjects Areas: English, Interpersonal Communications

Giannini, Tara
Master of Fine Arts, Hunter College
Subject Areas: Art, Aesthetics & Culture

Harris, Jermaine
Master in Business Administration, CSU-Dominguez Hills
Subject Areas: Quantitative Principles, Economics, Discrete
Mathematics

Howard, Houston
Juris Doctor, Regent University
Subject Area: Transmedia Design

McGary, Jeffrey
PhD., European Graduate School
Subjects Areas: Behavioral Science, Communications, Business