

T H E  
**LOS ANGELES**<sup>®</sup>  
FILM SCHOOL

# Academic Catalog



6363 Sunset Blvd | Hollywood, CA | 90028 | 323.860.0789 | [www.lafilm.edu](http://www.lafilm.edu)

September 1, 2017

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## **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, FACILITIES AND EQUIPMENT**

The Los Angeles Film School is located in the heart of Hollywood, CA on Sunset Boulevard. The campus is comprised of over 250,000 square feet of classrooms, labs and production stages. There are four main buildings on the campus: the historic RCA Building (6363 Sunset Blvd.), the six-story Klasky-Csupo studio building (6353 Sunset Blvd.), the Recording School building (6690 Sunset Blvd.) and the Ivar Theater (1605 Ivar Ave). The instructional facilities include a 345 seat stadium style theater that is equipped to screen 35mm and 16mm film, 4K, High Definition and most other video formats; a professional quality soundstage with a suspended catwalk to give maximum lighting flexibility; multiple production stages where film students learn lighting, cinematography, directing, production design and all other aspects of film production in real world settings; a 32-seat dubbing stage and screening room designed for mixing the different sonic elements of a film--dialogue, sound effects, Foley, ADR and the musical score into a final multichannel soundtrack for delivery and theatrical presentation; a permanent green screen stage that allows students to shoot live action in front of the cyc then combine those elements with other images and visual effects; computer animation labs with WACOM Cintiqs and visual reality equipment; an AVID Media Composer lab with triple displays; a Foley / ADR studio a Foley pit with multiple surfaces and materials to create and record performed sound effects, large screens to cue performers, and shotgun microphones; a SSL XL 9000K studio that features the highly regarded, 48-channel Solid State Logic XL 9000K series console, interfaced with an Avid Pro Tools HD workstation; SSL Duality studio that features our largest analog console: a 48 channel Solid State Logic Duality with both analog signal routing and processing and control surface functionality; Icon studios that feature powerful Avid Pro Tools HD systems attached to 32-fader ICON D-Control work surfaces with a wide variety of plug-ins; and multiple music production studios. Our library is located on the 5<sup>th</sup> floor of Building 1 (6363 Sunset Blvd) and is open Monday through Friday, 8:00am to 8:00pm and Saturday, 10:00am to 4:00pm. Students have access to textbooks, periodicals, reference books, and multimedia holdings. The library also has computer stations with internet access where students can access our extensive online databases. Students can access online learning resource materials anytime and anywhere through their portal at [www.connect.lafilm.edu](http://www.connect.lafilm.edu).

## **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.

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

The Los Angeles Film School is approved to train veterans by the California State Approving Agency for Veterans Education (CSAAVE). CSAAVE operates under contract with the 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.

## **CATALOG POLICIES**

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

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

This catalog is effective September 1, 2017 – August 31, 2018.

# Campus Degree Programs

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## CAMPUS DEGREE PROGRAMS

### ANIMATION, BACHELOR OF SCIENCE GAME ART CONCENTRATION

#### PROGRAM DESCRIPTION & OBJECTIVES

The Bachelor of Science in Animation with a concentration in Game Art is designed to provide students the knowledge and understanding of 3-D modeling, materials and textures, engine integration, and animation needed to qualify for such entry-level positions in the game industry as prop artists, environment artists, character artists, and animators. Besides the degree program's strong 3-D computer-graphics focus, students will build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields. In addition to 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 with a concentration in Game Art is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

#### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	AVE 110 OBJECT PERSPECTIVE	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	AVE 100 FUNDAMENTALS OF ART: LIFE DRAWING	3
	ENG 101 CREATIVE WRITING	3
4	AVE 140 2D ANIMATION	3
5	AVE 130 STORYBOARDING	3
6	AVE 150 3D FOUNDATIONS	3
7	AVE 170 ART CREATION FOR GAMES	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
8	AVE 160 MODEL CREATION	3
9	AVE 190 DIGITAL SCULPTING	3
10	AVE 200 CHARACTER DESIGN AND CREATION	3
11	AVE 210 FUNDAMENTALS OF ANIMATION	3
12	AVE 230 CHARACTER RIGGING 1	3
13	AVE 240 CHARACTER ANIMATION I	3
14	AVE 280 SHADING AND LIGHTING	3
15	AVE 290 VISUAL EFFECTS 1	3
16	AVE 180 COMPOSITING FUNDAMENTALS	3
17	HUM 222 AESTHETICS AND CULTURE	3
	SPC 214 CREATIVE PRESENTATION	3
18	AVE 298 ANIMATION PROJECT 1	3
19	AVE 299 ANIMATION PROJECT 2	3
20	AVE 260 CHARACTER ANIMATION 2	3
21	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
22	AVE 310 VISUAL EFFECTS 2	3
23	MTH 310 STATISTICAL APPLICATIONS	3
	HUM 420 CONTEMPORARY ART	3
24	AGA 320 GAME CHARACTERS	3
25	AGA 340 GAME ANIMATION	3
26	HUM 330 TRANSMEDIA STORYTELLING	3
27	AGA 360 ENVIRONMENT ART	3
28	AGA 370 TEXTURING AND SHADING	3
29	AGA 380 ADVANCED GAME CHARACTERS	3
30	AGA 390 LEVEL ASSEMBLY AND LIGHTING	3
31	ENG 326 PROFESSIONAL WRITING	3
32	AVE 470 PREPRODUCTION	3
33	AVE 360 ANIMATION PRODUCTION	3
34	AVE 480 PORTFOLIO CONTENT CREATION 1	3
35	AVE 485 PORTFOLIO CONTENT CREATION 2	3
36	AVE 490 PORTFOLIO CONTENT CREATION 3	3

**ANIMATION, BACHELOR OF SCIENCE  
VISUAL EFFECTS CONCENTRATION**

**PROGRAM DESCRIPTION & OBJECTIVES**

The Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students the 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, this degree program takes students through the entire production pipeline. The program starts by familiarizing students with the art concepts behind animation; drawing and other traditional forms of expression that are essential parts of getting art onto the computer. Students are then exposed to the basic principles behind computer-generated models, characters, animation, and visual effects. By using the same hardware and software as professional animation studios, 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 with a concentration in Visual Effects is 120 credit hours and 36 months in length. Students must successfully complete all required coursework with a minimum cumulative grade point average of 2.0.

**CHRONOLOGICAL COURSE ORDER BY MONTH**

Month	Course Code/Title	Credits
1	AVE 110 OBJECT PERSPECTIVE	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	AVE 100 FUNDAMENTALS OF ART: LIFE DRAWING	3
	ENG 101 CREATIVE WRITING	3
4	AVE 140 2D ANIMATION	3
5	AVE 130 STORYBOARDING	3
6	AVE 150 3D FOUNDATIONS	3
7	AVE 170 ART CREATION FOR GAMES	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
8	AVE 160 MODEL CREATION	3
9	AVE 190 DIGITAL SCULPTING	3
10	AVE 200 CHARACTER DESIGN AND CREATION	3
11	AVE 210 FUNDAMENTALS OF ANIMATION	3
12	AVE 230 CHARACTER RIGGING 1	3
13	AVE 240 CHARACTER ANIMATION I	3
14	AVE 280 SHADING AND LIGHTING	3
15	AVE 290 VISUAL EFFECTS 1	3
16	AVE 180 COMPOSITING FUNDAMENTALS	3
17	HUM 222 AESTHETICS AND CULTURE	3
	SPC 214 CREATIVE PRESENTATION	3
18	AVE 298 ANIMATION PROJECT 1	3
19	AVE 299 ANIMATION PROJECT 2	3
20	AVE 260 CHARACTER ANIMATION 2	3
21	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
22	AVE 310 VISUAL EFFECTS 2	3
23	MTH 310 STATISTICAL APPLICATIONS	3
	HUM 420 CONTEMPORARY ART	3
24	AVE 340 COMPOSITING AND SCENE FINISHING 1	3
25	AVE 355 MATCHMOVING AND INTEGRATION	3
26	HUM 330 TRANSMEDIA STORYTELLING	3
27	AVE 345 VISUAL EFFECTS PRODUCTION 1	3
28	AVE 346 VISUAL EFFECTS PRODUCTION 2	3
29	AVE 347 VISUAL EFFECTS PRODUCTION 3	3
30	AVE 350 COMPOSITING AND SCENE FINISHING 2	3
31	ENG 326 PROFESSIONAL WRITING	3
32	AVE 470 PREPRODUCTION	3
33	AVE 360 ANIMATION PRODUCTION	3
34	AVE 480 PORTFOLIO CONTENT CREATION 1	3
35	AVE 485 PORTFOLIO CONTENT CREATION 2	3
36	AVE 490 PORTFOLIO CONTENT CREATION 3	3

## AUDIO PRODUCTION, ASSOCIATE OF SCIENCE

### PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. A growing number of employers are looking for a more versatile audio professional that is proficient as both an audio engineer and content producer. Working with industry-standard equipment and in professional studios, students gain the confidence and skills needed to succeed in the entertainment industry after graduation. The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions such as assistant engineers, sound designers, MIDI/digital audio workstation operators and programmers, assistant maintenance technicians, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum develops students' critical thinking, problem solving, and analytical skills, contributing to life learning and the foundation of a successful career in the entertainment and media industry.

### PROGRAM REQUIREMENTS

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

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	MPR 121 MUSIC THEORY 1	3
4	APR 130 SEQUENCING AND SYNTHESIS	4
5	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
6	MAT 121 QUANTITATIVE PRINCIPLES	3
7	RCA 232 PRO TOOLS ESSENTIALS	3
8	APR 240 AUDIO FOR MEDIA	4
9	RCA 253 ADVANCED PRO TOOLS	3
10	ENG 101 CREATIVE WRITING	3
11	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
12	APR 260 AUDIO SYSTEM TECHNOLOGY	4
13	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
14	APR 270 ANALOG STUDIO RECORDING	3
15	APR 271 LARGE FORMAT CONSOLES	4
16	SPC 214 CREATIVE PRESENTATION	3
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4



## AUDIO PRODUCTION, BACHELOR OF SCIENCE

### PROGRAM DESCRIPTION & OBJECTIVES

The Audio Production program is designed to respond to the rapidly changing, cross-media and multi-media nature of the entertainment industry. A growing number of employers are looking for a more versatile audio professional that is proficient as both an audio engineer and content producer. The upper division coursework in the bachelor's degree builds upon the knowledge and skills taught at the associate degree level and provides students more advanced training in audio engineering, music production, postproduction, event production, and visual media—including foundational video editing, graphic and web design skills. These give graduates the skills to qualify for an even wider range of employment opportunities. Working with industry-standard equipment and in professional studios, students gain the confidence and skills needed to succeed in the entertainment industry after graduation. The program provides graduates with focused knowledge and understanding of recording engineering and the foundational music and production skills needed to qualify for entry-level industry positions such as assistant engineers, sound designers, MIDI/digital audio workstation operators and programmers, assistant maintenance technicians, and a variety of other positions in the audio, music, and entertainment industries. In addition to technical proficiency and creative expression, the curriculum develops students' critical thinking, problem solving, and analytical skills, contributing to life learning and the foundation of a successful career in the entertainment and media industry.

### PROGRAM REQUIREMENTS

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

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	MPR 121 MUSIC THEORY 1	3
4	APR 130 SEQUENCING AND SYNTHESIS	4
5	RCA 223 SIGNAL PROCESSING AND EFFECTS	3
6	MAT 121 QUANTITATIVE PRINCIPLES	3
7	RCA 232 PRO TOOLS ESSENTIALS	3
8	APR 240 AUDIO FOR MEDIA	4
9	RCA 253 ADVANCED PRO TOOLS	3
10	ENG 101 CREATIVE WRITING	3
11	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
12	APR 260 AUDIO SYSTEM TECHNOLOGY	4
13	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
14	APR 270 ANALOG STUDIO RECORDING	3
15	APR 271 LARGE FORMAT CONSOLES	4
16	SPC 214 CREATIVE PRESENTATION	3
17	RCA 286 LIVE SOUND PRODUCTION	3
18	APR 251 MUSIC BUSINESS ESSENTIALS	4
19	APR 300 VISUAL MEDIA ESSENTIALS	4
20	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
21	APR 310 ADVANCED AUDIO FOR MEDIA	4
22	APR 320 ADVANCED POST PRODUCTION	4
23	MTH 310 STATISTICAL APPLICATIONS	3
24	APR 330 ADVANCED SEQUENCING AND SYNTHESIS	4
25	APR 340 INTERACTIVE AUDIO	4
26	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
27	APR 350 ADVANCED MIXING	3
28	APR 400 ADVANCED STUDIO RECORDING	4
29	APR 420 MASTERING	3
30	HUM 420 CONTEMPORARY ART	3
31	EBS 441 EVENT MANAGEMENT	3
32	APR 440 SHOW PRODUCTION	3
33	ENG 326 PROFESSIONAL WRITING	3
34	APR 490 CREATIVE PORTFOLIO 1	3
35	DFM 330 WEBSITE DESIGN	3
36	APR 491 CREATIVE PORTFOLIO 2	3

## 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.

### HYBRID ONLINE & CAMPUS COURSES

In this degree program, students will take courses on campus and online. This hybrid degree format is designed to give students the benefits of both face-to-face and online learning formats. Having some in-person courses helps create an important social dynamic and sense of connection among students and faculty, while online courses decrease the amount of scheduled class time and commuting time for students. Other benefits of the hybrid learning format include:

- Greater scheduling flexibility for working and commuting students
- More opportunities to interact with course materials and resources, leading to greater engagement and enhanced opportunities for success
- Higher-quality peer interaction
- Skills in communicating effectively in multiple modes

### 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 BY MONTH

Month	Course Code/Title	Credits
1	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
2	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	ENG 101 CREATIVE WRITING	3
	DFM 120-O DIGITAL IMAGEMAKING (Online Course)	3
5	EBS 120 ENTERTAINMENT MARKETING	3
6	MAT 121 QUANTITATIVE PRINCIPLES	3
7	EBS 230 ART OF THE PITCH	3
8	SBS 113 PSYCHOLOGY OF PLAY	3
	EBS 160-O ENTERTAINMENT BUSINESS FINANCE (Online Course)	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 200 NEW MEDIA DISTRIBUTION	3
11	EBS 240-O ENTERTAINMENT MARKET RESEARCH (Online Course)	3
	SPC 214 CREATIVE PRESENTATION	3
12	EBS 290 BRAND DEVELOPMENT	3
13	EBS 280 MEDIA COMMUNICATIONS AND PUBLIC RELATIONS	3
	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
14	EBS 220 GLOBAL BUSINESS	3
15	EBS 265 CREATIVE PRODUCING AND DEVELOPMENT	3
16	EBS 270 PROFESSIONAL SELLING	3
17	HUM 330 TRANSMEDIA STORYTELLING	3
18	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
19	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
	EBS 312-O SPORTS AND LEISURE MANAGEMENT (Online Course)	3
20	EBS 410 ENTERTAINMENT BUSINESS LAW	3
21	ENG 326 PROFESSIONAL WRITING	3
22	DFM 330-O WEBSITE DESIGN (Online Course)	3
	MTH 310 STATISTICAL APPLICATIONS	3
23	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
24	EBS 425 CREATIVE ENTREPRENEURSHIP	3
25	EBS 411 INTELLECTUAL PROPERTY	3
26	EBS 440 ARTIST MANAGEMENT	3
27	HUM 420 CONTEMPORARY ART	3
	EBS 416-O STRATEGIC PLANNING (Online Course)	3
28	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
29	EBS 420 VENTURE CAPITAL AND FINANCE	3
30	EBS 441 EVENT MANAGEMENT	3
	EBS 302-O BUSINESS ACCOUNTING (Online Course)	3
31	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
32	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

## 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.

### HYBRID ONLINE & CAMPUS COURSES

In this degree program, students will take courses on campus and online. This hybrid degree format is designed to give students the benefits of both face-to-face and online learning formats. Having some in-person courses helps create an important social dynamic and sense of connection among students and faculty, while online courses decrease the amount of scheduled class time and commuting time for students. Other benefits of the hybrid learning format include:

- Greater scheduling flexibility for working and commuting students
- More opportunities to interact with course materials and resources, leading to greater engagement and enhanced opportunities for success
- Higher-quality peer interaction
- Skills in communicating effectively in multiple modes

### PROGRAM REQUIREMENTS

The Entertainment Business Bachelor Degree is 60 credit hours and 18 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	EBS 300 ENTERTAINMENT BUSINESS MANAGEMENT	3
2	HUM 330 TRANSMEDIA STORYTELLING	3
3	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
4	EBS 301 ENTERTAINMENT MARKETING	3
5	ENG 326 PROFESSIONAL WRITING	3
6	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
7	MTH 310 STATISTICAL APPLICATIONS	3
8	EBS 410 ENTERTAINMENT BUSINESS LAW	3
9	EBS 411 INTELLECTUAL PROPERTY	3
10	HUM 420 CONTEMPORARY ART	3
	EBS 302-O BUSINESS ACCOUNTING (Online Course)	3
11	EBS 420 VENTURE CAPITAL AND FINANCE	3
12	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
13	EBS 425 CREATIVE ENTREPRENEURSHIP	3
14	EBS 440 ARTIST MANAGEMENT	3
15	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
	EBS 416-O STRATEGIC PLANNING (Online Course)	3
16	EBS 441 EVENT MANAGEMENT	3
17	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
18	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

## FILM, ASSOCIATE OF SCIENCE

### 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 BY MONTH

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

## 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. There are four degree tracks offered in the bachelor's program: Cinematography, Directing, Producing and Production. Students will work with a faculty mentor to select the degree track that best fits their skills, talents and professional goals. In addition to technical proficiency and creative development, the curriculum helps students develop critical thinking, problem solving, and analytical skills that contribute to 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 BY MONTH – CINEMATOGRAPHY CONCENTRATION

Month	Course Code/Title	Credits
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	FMP 130 DIGITAL EDITING I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 150 PRODUCTION DESIGN I	3
8	FMP 170 PRODUCTION I	3
9	ENG 101 CREATIVE WRITING	3
10	FMP 230 DIGITAL EDITING II	3
	FMP 125 SCREENWRITING I	1
11	FMP 240 CINEMATOGRAPHY II	3
	FMP 136 SCREENWRITING II	1
12	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE PRESENTATION	3
19	FMP 340 ADVANCED CINEMATOGRAPHY I	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	HUM 330 TRANSMEDIA STORYTELLING	3
	HUM 222 AESTHETICS AND CULTURE	3
23	FMP 307 PRODUCTION DESIGN II	3
24	FMP 335 ADVANCED GRIP AND ELECTRIC	3
25	FMP 437 ADVANCED CINEMATOGRAPHY II	3
26	HUM 420 CONTEMPORARY ART	3
	MTH 310 STATISTICAL APPLICATIONS	3
27	FMP 320 PRODUCTION FOR NEW MEDIA	3
28	FMP 440 ADVANCED OPERATING AND STEADICAM	3
29	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3
30	FMP 425 COLOR GRADING AND CORRECTION	3
31	FMP 450A THESIS FILM PREPRODUCTION I	3
32	FMP 450B THESIS FILM PREPRODUCTION II	3
33	FMP 455 THESIS FILM PRODUCTION	3
34	ENG 326 PROFESSIONAL WRITING	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

**CHRONOLOGICAL COURSE ORDER BY MONTH – DIRECTING CONCENTRATION**

Month	Course Code/Title	Credits
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	FMP 130 DIGITAL EDITING I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 150 PRODUCTION DESIGN I	3
8	FMP 170 PRODUCTION I	3
9	ENG 101 CREATIVE WRITING	3
10	FMP 230 DIGITAL EDITING II	3
	FMP 125 SCREENWRITING I	1
11	FMP 240 CINEMATOGRAPHY II	3
	FMP 136 SCREENWRITING II	1
12	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE PRESENTATION	3
19	FMP 380 ACTING FOR FILMMAKERS	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	MTH 310 STATISTICAL APPLICATIONS	3
	HUM 222 AESTHETICS AND CULTURE	3
23	FMP 307 PRODUCTION DESIGN II	3
24	FMP 317 DIRECTING III	3
25	FMP 370 ART OF CREATIVE PRODUCING	3
26	ENG 326 PROFESSIONAL WRITING	3
	HUM 420 CONTEMPORARY ART	3
27	FMP 320 PRODUCTION FOR NEW MEDIA	3
28	HUM 330 TRANSMEDIA STORYTELLING	3
29	FMP 306 SOUND PRODUCTION AND DESIGN II	3
30	FMP 445 THESIS FILM WRITING AND DEVELOPMENT	3
31	FMP 450A THESIS FILM PREPRODUCTION I	3
32	FMP 450B THESIS FILM PREPRODUCTION II	3
33	FMP 455 THESIS FILM PRODUCTION	3
34	FMP 460 ADVANCED POSTPRODUCTION I	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

**CHRONOLOGICAL COURSE ORDER BY MONTH – PRODUCING CONCENTRATION**

<b>Month</b>	<b>Course Code/Title</b>	<b>Credits</b>
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	FMP 130 DIGITAL EDITING I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 150 PRODUCTION DESIGN I	3
8	FMP 170 PRODUCTION I	3
9	ENG 101 CREATIVE WRITING	3
10	FMP 230 DIGITAL EDITING II	3
	FMP 125 SCREENWRITING I	1
11	FMP 240 CINEMATOGRAPHY II	3
	FMP 136 SCREENWRITING II	1
12	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE PRESENTATION	3
19	EBS 230 ART OF THE PITCH	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	MTH 310 STATISTICAL APPLICATIONS	3
	HUM 420 CONTEMPORARY ART	3
23	FMP 307 PRODUCTION DESIGN II	3
24	HUM 330 TRANSMEDIA STORYTELLING	3
25	FMP 370 ART OF CREATIVE PRODUCING	3
26	ENG 326 PROFESSIONAL WRITING	3
27	FMP 320 PRODUCTION FOR NEW MEDIA	3
28	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
	EBS 302-O BUSINESS ACCOUNTING (ONLINE COURSE)	3
29	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3
30	EBS 410 ENTERTAINMENT BUSINESS LAW	3
31	FMP 450A THESIS FILM PREPRODUCTION I	3
32	FMP 450B THESIS FILM PREPRODUCTION II	3
33	FMP 455 THESIS FILM PRODUCTION	3
34	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
35	EBS 420 VENTURE CAPITAL AND FINANCE	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3

**CHRONOLOGICAL COURSE ORDER BY MONTH – PRODUCTION CONCENTRATION**

Month	Course Code/Title	Credits
1	FMP 100 FILM HISTORY	3
2	FMP 120 INTRODUCTION TO FILM PRODUCTION	3
3	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
4	FMP 130 DIGITAL EDITING I	3
5	FMP 140 CINEMATOGRAPHY I	3
6	FMP 160 DIRECTING I	3
7	FMP 150 PRODUCTION DESIGN I	3
8	FMP 170 PRODUCTION I	3
9	ENG 101 CREATIVE WRITING	3
10	FMP 230 DIGITAL EDITING II	3
	FMP 125 SCREENWRITING I	1
11	FMP 240 CINEMATOGRAPHY II	3
	FMP 136 SCREENWRITING II	1
12	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
	MAT 121 QUANTITATIVE PRINCIPLES	3
13	FMP 246 SOUND PRODUCTION AND DESIGN I	3
14	FMP 260 DIRECTING II	3
15	FMP 280 PRODUCTION MANAGEMENT	3
16	FMP 270 PRODUCTION II	4
17	FMP 290 POSTPRODUCTION	3
18	SPC 214 CREATIVE PRESENTATION	3
19	FMP 380 ACTING FOR FILMMAKERS	3
20	FMP 330 DOCUMENTARIES AND REALITY PRODUCTION I	3
21	FMP 331 DOCUMENTARIES AND REALITY PRODUCTION II	3
22	FMP 335 ADVANCED GRIP AND ELECTRIC	3
	HUM 222 AESTHETICS AND CULTURE	3
23	FMP 307 PRODUCTION DESIGN II	3
24	HUM 330 TRANSMEDIA STORYTELLING	3
25	FMP 370 ART OF CREATIVE PRODUCING	3
26	HUM 420 CONTEMPORARY ART	3
27	FMP 320 PRODUCTION FOR NEW MEDIA	3
28	ENG 326 PROFESSIONAL WRITING	3
	MTH 310 STATISTICAL APPLICATIONS	3
29	FMP 306 SOUND PRODUCTION AND DESIGN II	3
30	FMP 425 COLOR GRADING AND CORRECTION	3
31	FMP 450A THESIS FILM PREPRODUCTION I	3
32	FMP 450B THESIS FILM PREPRODUCTION II	3
33	FMP 455 THESIS FILM PRODUCTION	3
34	FMP 460 ADVANCED POSTPRODUCTION I	3
35	FMP 465 ADVANCED POSTPRODUCTION II	3
36	FMP 490 CREATIVE PORTFOLIO DEVELOPMENT	3



## 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 63 credit hours and 18 months in length. Students must successfully complete all required courses (listed below) with a minimum cumulative grade point average of 2.0.

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
2	HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN	3
3	MPR 121 MUSIC THEORY I	3
4	MPR 122 MUSIC THEORY II	4
5	MPR 130 MUSIC COMPOSITION AND PROGRAMMING	3
6	ENG 101 CREATIVE WRITING	3
7	MPR 131 SEQUENCING TECHNOLOGIES	4
8	MPR 201 SONGWRITING AND DEVELOPMENT	3
9	SBS 113 PSYCHOLOGY OF PLAY	3
10	MPR 222 GENRE-BASED PRODUCTION	3
11	MPR 230 ADVANCED MUSIC COMPOSITION AND PROGRAMMING	4
12	MAT 121 QUANTITATIVE PRINCIPLES	3
13	MPR 240 DIGITAL RECORDING PRINCIPLES	3
14	RCA 236 MIXING CONCEPTS AND TECHNIQUES	4
15	MPR 250 MUSIC COPYRIGHT AND BUSINESS	3
	SPC 214 CREATIVE PRESENTATION	3
16	MPR 260 MUSIC PRODUCTION FOR MEDIA	4
17	MPR 255 MUSIC BUSINESS MANAGEMENT	3
18	MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS	4

## COURSE DESCRIPTIONS – CAMPUS PROGRAMS

### AGA 320 Game Characters (3 credits)

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

### AGA 340 Game Animation (3 credits)

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

### AGA 360 Environment Art (3 credits)

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

### AGA 370 Texturing and Shading (3 credits)

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

### AGA 380 Advanced Game Characters (3 credits)

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

### AGA 390 Level Assembly and Lighting (3 credits)

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

### APR 130 Sequencing and Synthesis (4 credits)

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.

### APR 240 Audio for Media (4 credits)

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

### APR 251 Music Business Essentials (4 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.

### APR 260 Audio System Technology (4 credits)

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

### APR 270 Analog Studio Recording (3 credits)

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

### APR 271 Large Format Consoles (4 credits)

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

### APR 300 Visual Media Essentials (4 credits)

Students are introduced to Photoshop and Illustrator tools and techniques, basic typography, and graphic design. At the conclusion of this course, students demonstrate their ability to solve visual, compositional and technical problems for print, web and motion media applications.

### APR 310 Advanced Audio for Media (4 credits)

The Audio Production for Media course introduces the advanced skills required to produce audio content for specialized media contexts. Students will explore the tools and techniques of professional workflows in audio mastering, game sound, and audio postproduction.

### APR 320 Advanced Post Production (4 credits)

In this course, students will focus on audio production for visual media. Students will apply their understanding of audio development for both linear and nonlinear media to yield a functional and polished portfolio piece. In creating audio for visual media, students will demonstrate their grasp of dialogue, Foley, game engines, and appropriate sound design in their projects.

### APR 330 Advanced Sequencing and Synthesis (4 credits)

In this course, students will learn to use industry-standard tools for computer-based music creation integrating sampling, loops, MIDI, and live recording to craft modern hits.

### APR 340 Interactive Audio (4 credits)

This course explores the design of sound for film, television, games, advertising and other media. Special emphasis will be on ways in which sound can be employed to actively engage the viewer and reinforce story and thematic concepts.

### APR 350 Advanced Mixing (3 credits)

In this course, students will refine their mixing skills as they work with more complex material, higher track counts, and a wide range of styles. The course examines optimizing the mixing environment, mixing styles, mixing strategies, aesthetics, and advanced signal processing. Common problems encountered by mix engineers will be discussed, along with creative solutions.

### APR 400 Advanced Studio Recording (4 credits)

This course provides extensive education in the theory, philosophy, and practice of contemporary music production in world-class studio facilities. Emphasis is placed on how to conduct a music session and work with a band in a studio setting. Students will expand their knowledge of studio signal flow, recording techniques, and synchronization. Students will utilize current audio recording technology to gain further expertise in the art and science of audio production.

### APR 420 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.

### APR 440 Show Production (3 credits)

This course covers intermediate technical concepts as well as the skills required of today's live event-production teams. With a focus on the construction and interface of show-production systems, the course reveals the wiring and internal mechanisms of each major system component.

### APR 490 Creative Portfolio 1 (3 credits)

In this course, students will develop a professional-quality portfolio piece while working against a deadline. Students will apply knowledge acquired in their degree to improve their artistic sensibilities, workflow, technical knowledge, and personal time management. Students will work through a critique and review process with the faculty to develop high-quality content. Their experiences in this course will help prepare them for the methods, demands, and conditions they will encounter in a professional production workflow.

### APR 491 Creative Portfolio 2 (3 credits)

Students will continue to develop a professional-quality portfolio piece utilizing the knowledge acquired in their degree. This course also focuses on the technical, artistic, operational and business aspects of working in today's world as a freelance producer/engineer. The objective of this course is to foster a versatile, entrepreneurial approach to the diverse—and increasingly nontraditional—production opportunities that dominate today's business and cultural climate.

#### AVE 100 Fundamentals of Art: Life Drawing (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)

This 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)

This 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 345 Visual Effects Production 1 (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 Production 2 (3 credits)

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

#### AVE 347 Visual Effects Production 3 (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.

#### 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 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 1 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.

#### DFM 120-O Digital Image Making (3 credits)(Online Course)

The Digital Image Making course introduces students to the use of the computer as an image-making tool used across all art and design disciplines. Students are introduced to Photoshop and Illustrator tools and techniques, basic typography, and graphic design. At the conclusion of this course, students demonstrate their ability to solve visual, compositional and technical problems for print, web and motion media applications.

#### DFM 330-O Website Design (3 credits)(Online Course)

In this course, students explore interactive website creation as a medium for communication. While learning the fundamentals of web design, including a basic understanding of page construction and technical skills, students explore how to use the Internet as a medium for promotion, production, and distribution. Students learn website development using a Content Management System to create a quality website for desktop and mobile devices.

#### EBS 101 Introduction to Entertainment Business (3 credits)

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

#### EBS 110 Entertainment Business Management (3 credits)

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 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 141 Data Analysis and 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-O Entertainment Business Finance (3 credits)(Online Course)

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 (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 Global Business (3 credits)

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

#### EBS 230 Art of the Pitch (3 credits)

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 240-O Entertainment Market Research (3 credits)(Online Course)**  
This course examines how companies in the entertainment industry use key measurements and data sources to make business decisions. Students assess how audience data is used for content development and media buying. Students also learn how companies collect, analyze, summarize, and interpret real-world data related to media.

**EBS 265 Creative Producing and Development (3 credits)**  
This course introduces students to the challenges of producing from the inception of a project through pre-production, production, and postproduction.

**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 300 Entertainment Business 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 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 302-O Business Accounting (3 credits)(Online Course)**  
This course examines the accounting cycle, accounting terminology, the collection of accounting data, the recording of data into the accounting system, and the preparation and interpretation of basic financial statements. This course will focus on introductory accounting as it relates to the entertainment business world.

**EBS 303 Entertainment Business Ethics (3 credits)**  
This course affords an examination of the complex, real-world ethical problems associated with the management of a business. Through the study of historical and current case studies, students will debate the responsibilities of managers, broaden their awareness of personal, professional, and business ethics, and address the social responsibility of the entertainment industry.

**EBS 312-O Sports and Leisure Management (3 credits)(Online Course)**  
In this course students examine the business practices and career opportunities related to the sports and leisure sectors of the entertainment industry, including the subsectors of professional and amateur sports leagues, recreational and participatory sports, and leisure subsectors such as theme parks, arts complexes, travel and experience-based entertainment. Students learn about the latest trends and management strategies that affect these growing sectors of the entertainment industry.

**EBS 330-O Interactive Media Entertainment (3 credits)(Online Course)**  
In this course students explore management of the interactive media sector of the entertainment industry including gaming, virtual reality, transmedia, and mobile entertainment. Students examine the development, distribution and consumption of interactive media; trends and key players; and career opportunities in this rapidly growing industry sector.

**EBS 410 Entertainment Business Law (3 credits)**  
This 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 416-O Strategic Planning (3 credits)(Online Course)**  
In this course students examine how entertainment businesses achieve and sustain competitive advantage. The course integrates content from foundational courses such as economics, human resource management, marketing, and finance with the development of analytical and business communication skills. Students demonstrate their capacity to develop and present strategic plans for actual or simulated entertainment business scenarios.

**EBS 420 Venture Capital and Finance (3 credits)**  
The Venture Capital and 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 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 425 Creative 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.

**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 460 Entertainment Business Technology (3 credits)**  
This course 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 and Social Media Management (3 credits)**  
This 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 Entertainment Contracts and Licensing (3 credits)**  
This course revisits and further expands on entertainment law as it relates to the entertainment 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.

**EBS 490 Entertainment Business Final Project (3 credits)**

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

**FMP 100 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 120 Introduction to Film Production (3 credits)**

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

**FMP 125 Screenwriting I (1 credit)**

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 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 Production and Design I (3 credits)**

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

**FMP 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 (4 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 306 Sound Production and Design II (3 credits)**

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

**FMP 307 Production Design II (3 credits)**

This course teaches the methods of designing 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 317 Directing III (3 credits)**

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

**FMP 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 I (3 credits)**

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

**FMP 331 Documentaries and Reality Production II (3 credits)**

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

**FMP 335 Advanced Grip and Electric (3 credits)**

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

**FMP 340 Advanced Cinematography I (3 credits)**

This course develops an understanding of the process of shooting on motion picture film. Cinematography students will study the differences between film and digital recording methods and film stocks. During the practicums, students will gain experience of loading and changing film magazines, shooting and lighting for film, and the mechanics of our Arri SR 2 film cameras.

**FMP 370 Art of Creative Producing (3 credits)**

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

**FMP 380 Acting for Filmmakers (3 credits)**

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

**FMP 425 Color Grading and Correction (3 credits)**

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

**FMP 436 Advanced Production Design (3 credits)**

Both location filming and stagework considerations are covered including camera angles, set spotting, wild walls, backing designs, sfx, lighting and rigging and more. Emphasis is put on how to anticipate and troubleshoot problems that may come up during the construction and shooting of sets — while designing them.

**FMP 437 Advanced Cinematography II (3 credits)**

This course develops an understanding of high end digital cameras such as the Arri Alexa. Cinematography students will study the advanced camera system and its capabilities. Cinematography students will gain extensive experience lighting for the advanced system, shooting in 4K, data management and work flow.

**FMP 440 Advanced Operating and Steadicam (3 credits)**

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

**FMP 445 Thesis Film Writing and Development (3 credits)**

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

**FMP 450A Thesis Film Preproduction I (3 credits)**

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

**FMP 450B Thesis Film Preproduction II (3 credits)**

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

**FMP 455 Thesis Film Production (3 credits)**

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

**FMP 460 Advanced Postproduction I (3 credits)**

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

**FMP 465 Advanced Postproduction II (3 credits)**

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

**FMP 490 Creative Portfolio Development (3 credits)**

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

**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 I (3 credits)**

This course develops a solid basis in the language of music. Music theory 1 equips the student with the fundamentals of note identification, major scale construction, rhythmic notation and ear training. Students must earn a grade of "C" or higher in this course in order to advance in their program.

**MPR 122 Music Theory II (4 credits)**

Students expand on their understanding of music theory. Intervals, key signatures, chord structure, and common chord progressions are explored. Ear training and notation are further developed. Students must earn a grade of "C" or higher in this course in order to advance in their program.

**MPR 130 Music Composition and Programming (3 credits)**

This course develops compositional techniques 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 222 Genre-Based Production (3 credits)**

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

**MPR 230 Advanced Music Composition and Programming (4 credits)**  
This course explores the creative use of digital audio workstation software by 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.

**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.

**RCA 223 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 232 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 236 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 253 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 286 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.

## GENERAL EDUCATION COURSE DESCRIPTIONS

**ENG 101 Creative Writing (3 credits)**  
Creative Writing will introduce students to the fundamental principles governing fiction, poetry, drama, creative non-fiction, and personal memoir, while simultaneously reinforcing the fundamental rules of English grammar, syntax, and organization. Through a variety of selected readings, in-class exercises, and take-home writing assignments, students will develop and hone their writing skills, deepen their familiarity with an array of literary devices, and explore the concept of personal voice.

**ENG 326 Professional Writing (3 credits)**  
Professional Writing is designed to introduce students to a variety of skills that contribute to strong and well-organized writing. The course provides an opportunity for students to develop and sharpen personal writing skills that will be essential for writing projects throughout the program and their subsequent careers. 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 110 Introduction to Transmedia Design (3 credits)**  
Introduction to Transmedia Design will introduce students to the development of stories and characters across multiple mediums, including films, music, books, games, webisodes and social media. This course will present practical strategies to increase audience engagement, create new revenue streams for producers, open up a project to multiple demographics and prime a project for generational success. Students will learn the basic creative strategies and value propositions governing the transmedia space and, most importantly, how to use them to optimize projects and media throughout the entire entertainment spectrum.

**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 251 Historical Archetypes and Mythology (3 credits)**  
This course is designed as a general, comparative survey of a wide variety of world myths and the fundamental archetypal patterns which both inform and govern their respective structures and thematic conceits. Primary emphasis will be placed on the manner in which myths, epics, and folklore embrace and illustrate a variety of timeless and universal themes which transcend epochal and geographical boundaries. Secondary emphasis will be placed on how mythic structure and archetypal patterns inform modern forms of entertainment and communication, including film, television, computer and video games, music, advertising, marketing, and corporate branding.

**HUM 330 Transmedia Storytelling (3 credits)**  
Transmedia Storytelling is a comprehensive and academic examination of the creative development of large-scale Transmedia projects, including a survey of both historical and contemporary examples across a variety of mediums. Students will learn the social, political, economic, and anthropological role such projects play in society, and learn to think critically about the creative architecture of the Intellectual Property itself. This will include creative choices that remain consistent across films, games, literature, music, branded entertainment, and non-fictional properties. The course will also examine the social, political, and economic structures that influence daily life for the characters who inhabit the various story-worlds.

**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 20<sup>th</sup> 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 (3 credits)**

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. (Offered Online Only)

**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 disciplines.

**MTH 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)**

Psychology of Play explores 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. Drawing upon the research of Johan Huizinga and Miguel Sicart, students will explore how play goes beyond games. Play is at the heart of how we engage with all of the entertainment media, and is a mode of being human. Students will apply theory to practice, designing play-based projects and scenarios.

**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 Creative Presentation (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.

**Internship**

**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.

# Online Degree Programs

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## ONLINE DEGREE PROGRAMS

### DIGITAL FILMMAKING, BACHELOR OF SCIENCE

The Digital Filmmaking Bachelor of Science degree program is a 120 semester credit hour degree program that is delivered 100% online through our unique Learning Management System (LMS)—a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety of instructional materials in support of dynamic, self-directed, and collaborative learning activities. These activities can provide students with a more diverse range of learning options and promote more meaningful collaboration between students and instructors.

#### PROGRAM DESCRIPTION & OBJECTIVES

The Digital Filmmaking degree program immerses students in the art of digital video and film production for a variety of outlets. By utilizing the latest tools available to today's media developers, students learn how to create professional content for broadcast television, online media, mobile applications, and independent films. Throughout the program students take courses that help them build a comprehensive understanding of digital content creation and storytelling, with a curriculum that strikes a balance between traditional film foundations and the latest production and postproduction techniques. Students learn how to master essential visual communication and video production methods for digital photography, HD video production, lighting, audio mixing, and nonlinear editing. Supporting classes also cover complementary career skills in computer business applications, finance management, production budgeting, and networking. Class projects will help students apply this knowledge as they craft their own visual and narrative pieces for different media. Students learn to take a story through the entire creative process, including developing a script, planning the logistics of production, working on location to capture their story on camera, as well as file management, editing, and distribution. To help students make the transition into their career after graduation, we've also got a team of Career Development professionals that can help students polish their interviewing skills and get them ready to enter the industry.

#### PROGRAM REQUIREMENTS

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

#### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	DFM 101 INDUSTRY OVERVIEW FOR DIGITAL FILMMAKERS	3
4	ENG 101 ENGLISH COMPOSITION	3
5	DFM 230 FILM CRITICISM	3
6	DFM 105 CINEMA HISTORY	3
7	DFM 120 DIGITAL IMAGE MAKING	3
8	FMP 223 STORYTELLING	3
9	DFM 190 PROJECT PLANNING AND DEVELOPMENT	3
10	DFM 170 COMPOSITION AND VISUAL DESIGN	3
11	ENG 226 CREATIVE WRITING	3
12	DFM 260 INTRODUCTION TO EDITING	3
13	GRD 230 ADVANCED DIGITAL IMAGE MAKING	3
14	DFM 200 DIGITAL FILM LIGHTING I	3
15	DFM 202 DIGITAL CINEMATOGRAPHY I	3
16	DFM 305 DESIGN FOR LOCATION SHOOTING	3
	HUM 223 POPULAR CULTURE IN MEDIA	3
17	DFM 220 DIGITAL AUDIO PRODUCTION I	3
18	MAT 121 COLLEGE MATHEMATICS	3
19	DFM 201 DIGITAL FILM LIGHTING II	3
20	DFM 240 DIRECTING I	3
21	EBS 200 NEW MEDIA DISTRIBUTION	3
	HUM 222 AESTHETICS AND CULTURE	3
22	DFM 301 DIGITAL CINEMATOGRAPHY II	3
23	DFM 320 SCREENWRITING	3
24	DFM 307 DIRECTING II	3
25	DFM 380 POSTPRODUCTION AND STORY DEVELOPMENT	3
26	DFM 315 DIGITAL AUDIO PRODUCTION II	3
27	SPC 214 THE ART OF ORATION	3
	HUM 420 CONTEMPORARY ART	3
28	DFM 420 DOCUMENTARY PRODUCTION	3
29	DFM 421 DOCUMENTARY POSTPRODUCTION	3
30	EBS 411 INTELLECTUAL PROPERTY	3
31	DFM 330 WEBSITE DESIGN	3
	HUM 430 SURVEY OF TIME-BASED AND CONVERGENT ART	3
32	DFM 450 PRODUCING INDEPENDENT FILM	3
33	DFM 475 ADVANCED PREPRODUCTION	3
34	DFM 480 ADVANCED DIGITAL FILMMAKING	3
35	DFM 485 ADVANCED POSTPRODUCTION	3
36	DFM 490 CREATIVE PORTFOLIO DEVELOPMENT	3

## ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

The Entertainment Business Bachelor of Science degree program is a 120 semester credit hour degree program that is delivered 100% online through our unique Learning Management System (LMS)—a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety of instructional materials in support of dynamic, self-directed, and collaborative learning activities. These activities can provide students with a more diverse range of learning options and promote more meaningful collaboration between students and instructors.

### 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 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	EBS 101 INTRODUCTION TO THE ENTERTAINMENT BUSINESS	3
4	ENG 101 ENGLISH COMPOSITION	3
5	EBS 120 ENTERTAINMENT MARKETING	3
6	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
7	DFM 120 DIGITAL IMAGE MAKING	3
8	EBS 200 NEW MEDIA DISTRIBUTION	3
9	MPR 255 MUSIC BUSINESS MANAGEMENT	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE	3
11	EBS 280 MEDIA COMMUNICATIONS AND PUBLIC RELATIONS	3
12	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
13	SPC 214 ART OF ORATION	3
14	EBS 290 BRAND DEVELOPMENT	3
15	EBS 141 DATA ANALYSIS AND REPORTING	3
16	EBS 270 PROFESSIONAL SELLING HUM 223 POPULAR CULTURE IN MEDIA	3
17	EBS 411 INTELLECTUAL PROPERTY	3
18	EBS 220 GLOBAL BUSINESS	3
19	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
20	MAT 121 COLLEGE MATHEMATICS	3
21	EBS 312 SPORTS AND LEISURE MANAGEMENT	3
22	DFM 330 WEBSITE DESIGN HUM 222 AESTHETICS AND CULTURE	3
23	EBS 410 ENTERTAINMENT BUSINESS LAW	3
24	EBS 330 INTERACTIVE MEDIA ENTERTAINMENT	3
25	EBS 304 HUMAN RESOURCES MANAGEMENT	3
26	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
27	EBS 425 CREATIVE ENTREPRENEURSHIP ENG 326 PROFESSIONAL WRITING	3
28	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
29	EBS 440 ARTIST MANAGEMENT	3
30	EBS 412 TELEVISION AND DIGITAL NETWORK MANAGEMENT	3
31	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
32	EBS 416 STRATEGIC PLANNING HUM 420 CONTEMPORARY ART	3
33	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
34	EBS 441 EVENT MANAGEMENT	3
35	EBS 302 BUSINESS ACCOUNTING	3
36	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

## GRAPHIC DESIGN, BACHELOR OF SCIENCE

The Graphic Design Bachelor of Science degree program is a 36 month, 120 semester credit hour degree program that is delivered 100% online through our unique Learning Management System (LMS)—a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety of instructional materials in support of dynamic, self-directed, and collaborative learning activities. These activities can provide students with a more diverse range of learning options and promote more meaningful collaboration between students and instructors.

### PROGRAM DESCRIPTION & OBJECTIVES

The demand for well-designed graphics has never been so high. While graphic design in the past was limited to print, now it is a multi-dimensional field that includes motion and interactivity. Designers need to have the skills to produce graphics for a wide variety of media types, including digital publications and 2-D and 3-D motion graphics. The Graphic Design online degree program gives students hands-on experience that will prepare them for entry-level careers in the field of design. Students learn how to meet hard deadlines and work within specific creative demands while producing high-end design projects in a variety of different formats. By working with the same software and tools used by professionals, students will develop design skills to forge ahead with a career in this in-demand industry.

### PROGRAM REQUIREMENTS

This program is 120 credit hours and 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	GRD 100 OVERVIEW OF THE GRAPHIC DESIGN INDUSTRY	3
4	ENG 101 ENGLISH COMPOSITION	3
5	GRD 110 DESIGN FUNDAMENTALS	3
6	GRD 120 DRAWING FOR DESIGNERS	3
7	DFM 120 DIGITAL IMAGE MAKING	3
8	GRD 140 DIGITAL COLOR THEORY	3
9	GRD 150 RAPID VISUALIZATION	3
10	DFM 170 COMPOSITION AND VISUAL DESIGN	3
11	GRD 210 LAYOUT DESIGN	3
12	GRD 220 TYPOGRAPHY IN DESIGN	3
13	MAT 121 COLLEGE MATHEMATICS	3
14	GRD 230 ADVANCED DIGITAL IMAGE MAKING	3
15	GRD 240 PRINT AND DIGITAL PRODUCTION	3
16	EBS 290 BRAND DEVELOPMENT	3
	HUM 223 POPULAR CULTURE IN MEDIA	3
17	GRD 260 LOGOS AND SYMBOLS	3
18	GRD 270 PHOTOGRAPHY IN DESIGN	3
19	SPC 214 THE ART OF ORATION	3
20	DFM 330 WEBSITE DESIGN	3
	HUM 222 AESTHETICS AND CULTURE	3
21	GRD 320 CONCEPT DESIGN	3
22	GRD 330 PACKAGE DESIGN	3
23	GRD 340 VISUAL SEQUENCING	3
24	GRD 350 PORTFOLIO I	3
	ENG 326 PROFESSIONAL WRITING	3
25	GRD 360 STORYTELLING AND VIDEO	3
26	GRD 370 MOTION DESIGN	3
27	GRD 380 TITLE DESIGN	3
28	HUM 420 CONTEMPORARY ART	3
29	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3
30	GRD 430 CORPORATE IDENTITY	3
31	GRD 440 CONCEPTS IN ADVERTISING	3
32	GRD 450 CLIENT COMMUNICATIONS	3
	HUM 430 SURVEY OF TIME-BASED AND CONVERGENT ART	3
33	GRD 460 EXPERIENTIAL DESIGN	3
34	GRD 470 UX/UI DESIGN	3
35	GRD 480 PROFESSIONAL PRACTICES IN GRAPHIC DESIGN	3
36	GRD 490 PORTFOLIO II	3

## MUSIC PRODUCTION, ASSOCIATE OF SCIENCE

The Music Production Associate of Science degree program is a 60 semester credit hour degree program that is delivered 100% online through our unique Learning Management System (LMS)—a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety of instructional materials in support of dynamic, self-directed, and collaborative learning activities. These activities can provide students with a more diverse range of learning options and promote more meaningful collaboration between students and instructors.

### 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

Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

### CHRONOLOGICAL COURSE ORDER BY MONTH

Month	Course Code/Title	Credits
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 PSYCHOLOGY OF PLAY	3
3	MPR 101 INTRODUCTION TO THE MUSIC INDUSTRY	3
4	ENG 101 ENGLISH COMPOSITION	3
5	MPR 100 MUSICAL LISTENING AND IDENTIFICATION	3
6	MPR 121 MUSIC THEORY	4
7	MPR 130 MUSIC COMPOSITION PROGRAMMING	3
8	MPR 132 SEQUENCING TECHNOLOGIES	3
9	MPR 222 GENRE-BASED PRODUCTION	3
10	MPR 231 ADVANCED MUSIC COMPOSITION PROGRAMMING	3
11	MPR 201 SONGWRITING AND DEVELOPMENT	3
12	MAT 121 COLLEGE MATHEMATICS	3
13	MPR 240 DIGITAL RECORDING PRINCIPLES	3
14	RCA236 MIXING CONCEPTS AND TECHNIQUES	4
15	MPR 250 MUSIC COPYRIGHT AND BUSINESS	3
	SPC 214 THE ART OF ORATION	3
16	MPR 260 MUSIC PRODUCTION FOR MEDIA	4
17	MPR 255 MUSIC BUSINESS MANAGEMENT	3
18	MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS	3

## COURSE DESCRIPTIONS – ONLINE PROGRAMS

### DFM 101 Industry Overview for Digital Filmmakers (3 credits)

This course examines the various sectors of the digital filmmaking industry, providing students with a view of the film industry from the perspective of a working professional. Students are introduced to film as a storytelling medium, to the industry's fundamental terminology, along with a big-picture view of the production process, current industry trends, and a variety of available career paths.

### DFM 105 Cinema History (3 credits)

This course explores the history of the motion picture and its role in global culture, with an emphasis on American cinema. Students examine how film has developed from scientific novelty to legitimate art form from the birth of cinema until today.

### DFM 120 Digital Image Making (3 credits)

The Digital Image Making course introduces students to the use of the computer as an image-making tool used across all art and design disciplines. Students are introduced to Photoshop and Illustrator tools and techniques, basic typography, and graphic design. At the conclusion of this course, students demonstrate their ability to solve visual, compositional and technical problems for print, web and motion media applications.

### DFM 170 Composition and Visual Design (3 credits)

The Composition and Visual Design course is an introduction to the art and craft of designing powerful photographic imagery for effective digital storytelling. Emphasis is placed on integrating classical design fundamentals into student work. Students learn the basics of composition and framing, and the impact of designing with light, movement and space for motion media. Additionally, they learn to recognize and employ the visual qualities of the lens through an exploration of depth of field, lens selection and exposure control. Students will edit imagery using Adobe applications, create a photographic portfolio, and engage in peer critiques.

### DFM 190 Project Planning and Development (3 credits)

Project Planning and Development provides a guided experience for the development of student film projects. In this course, students plan, schedule and budget a digital film production. Successful completion of the course requires students to create a preproduction manual that includes a lined script, breakdown sheets, storyboards, cast, and crew, and production schedule. Students also develop a basic production budget.

### DFM 200 Digital Film Lighting I (3 credits)

The Digital Film Lighting I Course teaches basic lighting for digital film and video production. Students learn industry standards and best practices, beginning with the safe use of electricity. Additionally, this course covers the basics of set safety, the OSHA safety bulletins, location power documentation and requirements, 3-point lighting fundamentals, use of lighting plots, color correction and light modification using lighting accessories and grip hardware. Emphasis is placed on essential lighting design and learning how to "see the light."

### DFM 201 Digital Film Lighting II (3 credits)

In Digital Film Lighting II, students learn how their lighting choices support and enhance the power of the narrative. A series of lighting simulations based on genre styles expands student awareness of specific lighting characteristics and how these contribute to the strengthening of the visual story. In addition, students are exposed to new DIY and grip hardware solutions, to concepts related to larger set-ups, to outdoor lighting in day or night scenarios, and to the supplemental personnel and equipment required to support those situations.

### DFM 202 Digital Cinematography I (3 credits)

The Digital Cinematography I Course is an introduction to the art and operation of digital film cameras. The course provides in-depth and practical knowledge of lens, image control, framing and composition through film analysis and dedicated shooting assignments. These skills culminate in the production of a scene, with emphasis on planning and shooting for good coverage.

### DFM 220 Digital Audio Production I (3 credits)

In the Digital Audio Production I Course students analyze and acquire dialogue, natural sound or ambiance, and sound effects for production. Consideration is given to microphone placement and ambient control of problematic recording environments. Students learn the fundamentals for cleaning, matching, repairing and optimizing dialogue, as well as techniques for effectively planning and mixing music and sound effects within a scene.

### DFM 230 Film Criticism (3 credits)

This course introduces students to the study, interpretation, and evaluation of motion picture films, in order for students to understand how filmmakers create meaningful experiences for their audiences. Students will analyze the structure, style, meaning and value of a film through shot-by-shot analysis to gain an understanding of mise-en-scène, cinematography, sound and editing. Focus will also be placed on the universal language of film and the comparative evaluation of films in terms of content and context.

### DFM 240 Directing I (3 credits)

The Directing I course introduces students to the role of the director in guiding the story from idea through completion. In addition, students study techniques for preparation, directing strategies, and the art of evaluating performance in the context of the shot and scene.

### DFM 260 Introduction to Editing (3 credits)

In this course, students are introduced to the concepts and aesthetic of basic editing and to the role of the editor as a storyteller. Students learn editorial skills, including dialogue editing, scene transitions, time and space perception, tempo, sound effects, graphics and basic visual effects, editing picture to music, and mood changes.

### DFM 301 Digital Cinematography II (3 credits)

The Digital Cinematography II course focuses on the digital cinema techniques necessary for the creation of independent shorts. Students learn more advanced concepts of cinematography, including shutter and speed control, continuity, movement and design within the shot, sequence and scene, the elements of visual style, and advanced image control. Students demonstrate understanding through the creation of a short film from concept to completion.

### DFM 305 Design for Location Shooting (3 credits)

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

### DFM 307 Directing II (3 credits)

In the Directing II Course, students gain a deeper understanding of story and craft from the artistic, technical, and managerial perspectives. Students translate a script into a short narrative project with the goal of creating a film that embraces the principles of visual and aural storytelling. Students focus on controlling the building blocks of a film, including story, point-of-view, time, space, performance, location, mood, movement, sound, rhythm and pace, throughout preproduction and production.

### DFM 315 Digital Audio Production II (3 credits)

In the Digital Audio Production II course, students learn more advanced sound design and audio postproduction techniques. Students design and complete an audio mix for an edited short film, complete with dialogue cleanup and editing, ambiance, sound effects layering, and music selection, placement and editing. Emphasis is on control of the soundscape for audience response appropriate to story, meaning, perspective, mood, genre and continuity. Layering of track, levels, EQ and effects are applied as required in completing a final audio mix to picture. The course also provides an introduction to audio, computer, and synthesis fundamentals as applied to film, television and other digital media content.

### DFM 320 Screenwriting (3 credits)

Students in the Screenwriting course explore the art, craft and business of creating producible stories with credible dialogue, appealing characters, expert structure and style, solid formatting and skillful visualizations. By examining the writing for past and present motion picture and television films, dramatic series, advertising, new media and nonfiction entertainment, students learn the structural and stylistic methods of successful screenwriters across a variety of entertainment markets. Finally, students create a believable vehicle for their characters and settings, while developing a quality and production-ready short narrative screenplay.

### DFM 330 Website Design (3 credits)

In this course, students explore interactive website creation as a medium for communication. While learning the fundamentals of web design, including a basic understanding of page construction and technical skills, students explore how to use the Internet as a medium for promotion, production, and distribution. Students learn website development using a Content Management System to create a quality website for desktop and mobile devices.

### DFM 380 Postproduction and Story Development (3 credits)

The Postproduction & Story Development Course covers narrative development and refinement techniques for editors. Student learn about the control of picture, sound, and performance, and how to develop the content, mood and pacing of a narrative story. As editors, students work with the story arc, editing beats, structure and visual-sound continuity. Students also explore and apply organizational and workflow skills to asset management, sequence nesting, compositing, file or project import/export and other aspects of timeline and project management. Successful completion of Postproduction and Story Development prepares students for cutting a story-driven editing project.

**DFM 420 Documentary Production (3 credits)**

The Documentary Production 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 ethical and research practices for the production of nonfiction stories.

**DFM 421 Documentary Postproduction (3 credits)**

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

**DFM 440 Funding and Distribution (3 credits)**

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

**DFM 450 Producing Independent Film (3 credits)**

Producing Independent Film explores the world of creative and line producing, production management, and the infrastructure of various forms of production. Students examine the range of development, preproduction and production skills required for executing a successful production. In addition, they learn how to navigate the regulatory and legal aspects of film and television production.

**DFM 475 Advanced Preproduction (3 credits)**

In the Advanced Preproduction course, students begin work on their capstone project. Students complete a script breakdown, storyboards, scheduling, budgeting, casting, crewing and locations. They apply a range of planning skills and forms in preparation for production of their capstone project.

**DFM 480 Advanced Digital Filmmaking (3 credits)**

The Advanced Digital Filmmaking course provides a practical implementation of the learning objectives of the degree program through the production of a capstone project. The capstone project reflects students' understanding of key principles such as producing, screenwriting, production management, directing, cinematography, audio, editing and post graphics.

**DFM 485 Advanced Postproduction (3 credits)**

The Advanced Postproduction course provides students with a greater understanding of the imaginative and technical side of editing. In this course, students demonstrate their knowledge of the post processes from the previous post-production courses and create a final edit of their capstone project, including picture, sound and graphics. The capstone project is evaluated on the strength of its story, style, and clarity of vision.

**DFM 490 Creative Portfolio Development (3 credits)**

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

**EBS 101 Introduction to the Entertainment Business (3 credits)**

In this course students explore the various sectors of the entertainment industry and learn about the top leaders and developments that have shaped the industry into its current state. Students explore the difference between being a consumer or fan of entertainment brands and being an industry professional who creates entertainment products and services, launching and supporting their success. Students learn how companies monetize the emotional connections that consumers have with entertainment brands and explore recent examples. Students explore careers available in the entertainment business and the skill sets necessary for success, as well as resources that professionals rely on to stay current with industry developments.

**EBS 110 Entertainment Business Management (3 credits)**

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

**EBS 120 Entertainment Marketing (3 credits)**

In this course students explore general marketing concepts as they relate to the needs of the entertainment and media industries. Students learn marketing principles such as the marketing mix, target market segmentation, product distribution, pricing, and promotion strategies. Consumer behavior, motivation, and decision strategies are also examined.

**EBS 141 Data Analysis and 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 Entertainment Business Finance (3 credits)**

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

**EBS 200 New Media Distribution (3 credits)**

In this course students learn how to market and deploy their products and services using the latest media platforms. Students examine the latest media distribution channels, assess which can best help them to achieve their marketing goals, and then integrate their products into those channels. Students analyze the relationship of new media channels with traditional media and learn how to utilize them in tandem to achieve certain goals. New media distribution channels that students utilize include popular social media apps, websites, virtual worlds, blogs, and podcasting.

**EBS 220 Global Business (3 credits)**

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

**EBS 240 Entertainment Market Research (3 credits)**

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

**EBS 270 Professional Selling (3 credits)**

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

**EBS 280 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 302 Business Accounting (3 credits)**

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

**EBS 303 Entertainment Business Ethics (3 credits)**

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



**EBS 304 Human Resources Management (3 credits)**

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

**EBS 312 Sports and Leisure Management (3 credits)**

In this course students examine the business practices and career opportunities related to the sports and leisure sectors of the entertainment industry, including the subsectors of professional and amateur sports leagues, recreational and participatory sports, and leisure subsectors such as theme parks, arts complexes, travel and experience-based entertainment. Students learn about the latest trends and management strategies that affect these growing sectors of the entertainment industry.

**EBS 330 Interactive Media Entertainment (3 credits)**

In this course students explore management of the interactive media sector of the entertainment industry including gaming, virtual reality, transmedia, and mobile entertainment. Students examine the development, distribution and consumption of interactive media; trends and key players; and career opportunities in this rapidly growing industry sector.

**EBS 410 Entertainment Business Law (3 credits)**

In this course students learn about business legal requirements and practices including entity formation, insurance, taxes, and contracts. They learn about the important roles of agents, managers, and attorneys, as well as best practices when hiring an attorney. Students explore the differences between brick-and-mortar businesses and online-based businesses as they learn the regulations that control how a business operates in cyberspace. 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 412 Television and Digital Network Management (3 credits)**

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

**EBS 416 Strategic Planning (3 credits)**

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

**EBS 425 Creative Entrepreneurship (3 credits)**

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

**EBS 440 Artist Management (3 credits)**

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

**EBS 441 Event Management (3 credits)**

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

**EBS 460 Entertainment Business Technology (3 credits)**

This course addresses emerging technologies and their impacts on business management within the 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 and Social Media Management (3 credits)**

This 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 Entertainment Contracts and Licensing (3 credits)**

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

**EBS 490 Entertainment Business Final Project (3 credits)**

In this course students analyze complex, real-world scenarios, select a current business challenge related to the music or entertainment industry, research the sector, evaluate potential action steps, and develop strategic plans. Projects include case-study analysis and the development of a strategic plan to address a business opportunity within an existing company or to create a new venture for entrepreneurial consideration within an industry sector.

**FMP 223 Storytelling (3 credits)**

The Storytelling Course provides students with the fundamentals of storytelling, including an understanding of structure, spine, character, theme, scene development, imagery and voice. Through the examination of selected works and individual practice, students learn strategies for creating an engaging narrative. This course also touches on narrative and non-narrative storytelling through the visual image.

**GRD 100 Overview of the Graphic Design Industry (3 credits)**

In the Overview of the Graphic Design Industry course students explore graphic design from the perspective of a graphic design professional. Students are introduced to the history of graphic design, fundamental terminology, skills, workflows, technologies, and current trends. Students also explore the range of available career paths and how to prepare for various types of careers in this creative field. They explore important websites and other resources used by graphic design professionals, which will provide support in future courses and throughout their career.

**GRD 110 Design Fundamentals (3 credits)**

This course introduces design as a visual communications tool. Students learn the language, theories, and practices in the creative design process. Focus is on layout and composition using the principles of design including balance, emphasis, harmony, rhythm, scale, and proportion. Design elements covered include: line, color, texture, shape, form, value, and space.

**GRD 120 Drawing for Designers (3 credits)**

This course introduces students to the fundamentals of drawing as a professional tool for graphic designers. Students begin drawing simple shapes and progress to more complex forms by building skills in composition, using light and shadow, value, texture, and more. Emphasis is on techniques used for solving design problems.

**GRD 140 Digital Color Theory (3 credits)**

In the Digital Color Theory course students learn the theories and application of color as it relates to both print and screen. Students review methods and techniques for using color to create impact as well as necessary color-correction practices for various delivery options. Students learn how color can impact original design concepts across multiple media types.

**GRD 150 Rapid Visualization (3 credits)**

The Rapid Visualization course introduces processes and techniques for rapid development of concepts. Focus is on quick and accurate sketching in high volume for conceptual thinking and problem solving. Students solve a series of contemporary problems that address environmental, social, political, cultural, and commercial topics as addressed in professional practice.

#### GRD 210 Layout Design (3 credits)

In this course students explore digital page layout utilizing grid systems in Adobe InDesign. Students learn to place visual elements such as type and photographs on a page while applying the principles of design in layout and composition. Projects focus on the fundamentals of research, ideation, organization and structure, quality, and visual harmony in design comprehensives.

#### GRD 220 Typography in Design (3 credits)

In this course, students learn the fundamentals of typography including its theory and practice in design. Through a series of exercises and projects students explore letterforms, hierarchy, composition, aesthetics, legibility, and type experimentation in a variety of formats.

#### GRD 230 Advanced Digital Image Making (3 credits)

In the Advanced Digital Image Making course students learn advanced levels of graphics creation through the use of software programs employed by design, animation, and interactive-media companies, such as Adobe Photoshop, Illustrator, and After Effects. This course emphasizes advanced image compositing and editing techniques from a production point of view.

#### GRD 240 Print and Digital Production (3 credits)

The Print and Digital Production course focuses on the final production of print and digital media. Students create production ready files using industry standard software focusing on the technical aspects including proofing, image quality, pagination, trapping, file formats, among other techniques needed for final finishing.

#### GRD 260 Logos and Symbols (3 credits)

The Logos and Symbols course builds upon design principles and concepts and introduces students to the work of notable graphic designers as they learn the advanced techniques used in creating these iconic pieces of visual communication. Students explore what makes a logo or symbol effective and instantly recognizable such as graphic elements and typography. The design concepts reinforced in this course can be applied across all types of media.

#### GRD 270 Photography in Design (3 credits)

In this course students learn to utilize photography with the purpose of creating compelling images for multiple media types including print, web, and video. Students explore and utilize the basic principles of photography such as lighting and composition to produce effective images.

#### GRD 320 Concept Design (3 credits)

In this course, students will create strong original concepts to communicate an effective message to a target audience. Students will strengthen their skills in concept ideation methods, explore multiple approaches such as using metaphors, analogies, and posing questions to the viewer to connect to the audience. Students will also learn how to design under restrictions such as a client's brand guidelines and budget. Focus is on conceptualization processes using creative problem-solving methods such as research and brainstorming as well as development of the concept in visual form for professional presentation.

#### GRD 330 Package Design (3 credits)

Students strengthen and expand their design skills by applying them to three-dimensional packaging. This course focuses on the processes, materials, and designs used for effective product packaging. Students explore a variety of structural forms while demonstrating knowledge in functionality requirements.

#### GRD 340 Visual Sequencing (3 credits)

In this course, students research, develop, and solve complex visual communication problems. Visual sequencing concepts include: research and analysis, conceptual development, and implementing design solutions across multiple media options such as print, web/mobile, and video. Students are introduced to written, verbal, and visual presentation techniques in order to articulate why specific solutions and media options have been employed.

#### GRD 350 Portfolio I (3 credits)

In the Portfolio I course students begin development of their portfolio in preparation for employment. Students showcase their work and receive critiques from peers and instructors. Students also research and explore various web presentation formats that best communicate their work to a potential employer or client.

#### GRD 360 Storytelling and Video (3 credits)

In this course, students explore the use of video as a communication tool. Stories are written, storyboarded, edited, and produced in video format for a variety of forms including advertising, short-form video, title design, or use in combination with another medium such as motion graphics. Students demonstrate digital video production skills, an appreciation of storytelling, and the skills to create powerful visuals to convey meaning.

#### GRD 370 Motion Design (3 credits)

In the Motion Design course students learn to use current motion graphics software programs utilized by design and animation companies worldwide. Students learn the processes of designing, compositing, and visual effects for creating motion-graphics for web, film, gaming, and animation.

#### GRD 380 Title Design (3 credits)

In the Title Design course students learn how to apply design, motion, and video used in opening titles, captions, and credits for film, TV, games, web, and other media. Students demonstrate knowledge of typography, graphics, motion graphics, and video for animated segments and live-action sequences.

#### GRD 430 Corporate Identity (3 credits)

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

#### GRD 440 Concepts in Advertising (3 credits)

The Concepts in Advertising course provides an exploration of advertising, from concept to distribution of multi-format media campaigns. Students assume the role of creative director and create content for all aspects of an advertising campaign. Emphasis is on preparation of concepts and professional presentation to a client.

#### GRD 450 Client Communications (3 credits)

Effective management of the client relationship is essential for success as a designer and is dependent on an understanding of effective communications practices between designer and client. In the Client Communications course, students explore the designer-client relationship and investigate strategies and methods for developing and delivering effective design solutions that meet the client's needs and objectives. Students learn how to define customer requirements, expectations and priorities; present proposals that meet or exceed customer needs; refine ideas with customers using an iterative process; and respond to challenging customer situations for positive results.

#### GRD 460 Experiential Design (3 credits)

In the Experiential Design course students learn the processes and methods of designing products, services, or environments focusing on the user experience. Students create innovative solutions to complex problems through concept development, content production, and interactive integration. Students work in a cross-discipline perspective to market a product or service in ways to persuade, inform, or entertain by creating a content strategy that includes video, interactive media, augmented reality, virtual reality (VR), and/or holographs.

#### GRD 470 UX/UI Design (3 credits)

In this course students continue to build upon topics learned in Website Design. Topics covered include the user experience: the research, wire framing, and prototyping as well as user interface for the aesthetics and interactivity of the app or website. At the conclusion of this course students combine their skills into a final mobile app or website design.

#### GRD 480 Professional Practices in Graphic Design (3 credits)

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

#### GRD 490 Portfolio II (3 credits)

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

#### 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 101 Introduction to the Music Industry (3 credits)

In the Introduction to the Music Industry course, students explore the various sectors of the music industry and develop an understanding of the industry from the perspective of a music business professional. Students examine current industry trends, leaders, resources and organizations, the variety of careers available, and the skills needed for success as a professional in the music industry.

**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 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 sound design.

**MPR 132 Sequencing Technologies (3 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 222 Genre-Based Production (3 credits)**

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

**MPR 231 Advanced Music Composition Programming (3 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 236 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 (3 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.

**ONLINE 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 English Composition (3 credits)**

The English Composition course is designed to help students refine their own writing processes while developing an in-depth personal and intellectual inquiry into a subject of their choosing. The course connects personal reflection with critical analysis, providing varied opportunities for writing and for strengthening language skills. As the course unfolds, a series of assignments leads students through a continually deepening creative research process, which then develops into a complex and detailed written project.

**ENG 226 Creative Writing (3 credits)**

The Creative Writing Course trains students to explore writing in a variety of genre forms. Building on the knowledge gained in English Composition, students in this course incorporate common literary devices and narrative structures into creative endeavors. The course covers topics such as, Brainstorming, Narrative Structure and Causality, Literary Devices, Criticism and the Editing Process and Final Revisions.

**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)**

Aesthetics and Culture is designed as a chronological survey of the social organizations, systems of government, intellectual/philosophical traditions, aesthetic assumptions, art and architecture, theatre, music, and literature of a wide array of historical periods and geographical regions. While examining important artists, cultural figures, theorists, critics, genres, and experimental forms, Aesthetics and Culture will attempt to illustrate how fluid cultural values have affected the various manners of artistic conception, creation, and reception.

**HUM 223 Popular Culture in Media (3 credits)**

The Popular Culture in Media Course examines the role and importance of popular culture, providing a rich background for students to understand the historical and social impact of popular culture. Students are introduced to media milestones in popular culture history, and they explore the influence of popular culture on social trends. Course topics include genre studies, the uses of celebrity, the power of the audience, the effects of new technology and new media, and much more. Students develop a critical approach to analyzing broadcasts, advertisements, films, print, audio recordings, games, and web sites that make up and shape our popular culture.

**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 20<sup>th</sup> 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 (3 credits)**

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.

**MAT 121 College Mathematics (3 credits)**

The College Mathematics course is designed to enable students to build skills and confidence in algebra that are required to succeed in math and core courses. First-time algebra students or those needing a review will begin with basic concepts and build upon these ideas by completing work that uses algebra in practical situations.

**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 The Art of Oration (3 credits)**

In the Art of Oration, students develop skills in framing and articulating ideas through formal and informal speeches of varying length and audience. Throughout the course, strategies for impromptu speaking, formulating persuasive arguments, refining clarity of thought and enhancing confidence in oral self-expression are learned. Students prepare and deliver presentations, plan for an effective introduction and inclusion of data, and combine expressive ideas with a strategic use of visual and verbal vocabularies.

# **POLICIES AND PROCEDURES**

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## ADMISSIONS INFORMATION

### REQUIREMENTS FOR ADMISSION

Applicants must submit an application for admission and pay the \$75.00 application fee. To be eligible for admission, applicants to an associate's or full bachelor's degree program must be a high school graduate or possess a recognized high school equivalency (GED® - General Education Diploma or HiSET Exam Scores). An applicant to a bachelor's degree completion program must have an associate's degree from a recognized accredited institution.

The military document DD214 is NOT an acceptable means of proving high school or high school equivalency certification completion.

To meet admissions requirements, an applicant must provide documentation supporting one of the following:

- An official High School Transcript or diploma that indicates student is a graduate.
- A recognized equivalent of a high school diploma such as a GED (General Education Diploma) diploma.
- California HiSET Exam: the California HiSET (High School Equivalency Test) has been approved as an acceptable alternative to the GED Exam for the state of California. The passing results must be received directly from the testing center to be considered official.
- Documentation of a homeschooling program at the secondary level as allowed under the state's rules in which the homeschooling program occurred.
- Documentation of a state authorized examination that the state recognizes as the equivalent of a high school diploma, such as the California High School Proficiency Exam.
- An official credential evaluation with High School transcript that certifies that the student completed the equivalent of a high school diploma from a non-U.S. educational institute.
- Applicants who are unable to provide documentation of having completed a high school diploma or high school equivalency certification due to a natural disaster destroying the records or the institution having been closed may submit the following for consideration in addition to completing an attestation of High School Diploma or high school equivalency certification completion:
  - Confirmation from the state recognizing that the institution lost its records to a natural disaster. If the state cannot confirm, confirmation can be obtained from a recognized authority as approved by the VP of Compliance.
  - Confirmation from the state recognizing that the institution has closed and that the records are not attainable.
- Applicants to a bachelor's degree completion program must also submit an official college transcript documenting completion of an Associate's degree from an accredited institution whose accreditation is recognized by the Council for Higher Education Accreditation (bachelor's degree completion program only).
- All applicants must have the ability to read and write English at the level of a graduate of an American high school as demonstrated by the possession of a high school diploma, GED or passage of the California high school proficiency exam.

### PHYSICAL REQUIREMENTS

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

### ADDITIONAL REQUIREMENTS FOR APPLICANTS TO ONLINE DEGREE PROGRAMS AND GROUND HYBRID PROGRAMS

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

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.

### ENROLLMENT AND APPLICATION PROCEDURE

An application for admission and the \$75.00 application fee may be submitted online through the school's website ([www.lafilm.edu](http://www.lafilm.edu)) or in person (Admissions Department, 6353 Sunset Blvd., 1<sup>st</sup> Floor, Hollywood, CA 90028). All enrollment documentation including, the enrollment agreement and student performance fact sheet, must be completed and signed by the applicant and parent or guardian (if applicable) and submitted to the Enrollment Services Department. Prospective students are strongly encouraged to visit the school, although a visit is not a condition for submitting the application for admission or enrollment agreement. Arrangements for a tour of the school may be made by contacting the Admissions Department.

### INTERNATIONAL STUDENT ADMISSIONS POLICY

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

Important International Student Disclosure – International students attending the school under F-1 visas (Form I-20) are required to maintain a "full course of study" during each academic term of their programs of study. This is defined as a minimum of 12 credits per 16-week semester. Not more than 1 online course or 3 online credits per semester may be counted toward meeting the "full course of study" requirement.

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

## **ADMISSIONS REQUIREMENTS FOR STUDENTS REQUIRING FORM I-20 SPONSORSHIP**

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

- Original or official copies of all educational transcripts and diplomas (secondary and postsecondary if applicable).
- English language translation(s) of education transcripts and diplomas, if applicable.
- If used to meet admissions requirements above, official credential evaluation of non-U.S. transcripts and diplomas required for admission. Evaluations must be prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization.
- Proof of English Language Proficiency (see English Language Proficiency Policy)
- Proof of financial responsibility to cover costs of tuition and fees and living expenses for at least one academic year (official bank statements, Sponsor's Statement of Support, if required). Please note that all fees must be paid in United States currency.
- Applicants for a campus-based degree program are required to obtain the proper visa in order to study full time.
  - Nonimmigrant applicants residing in the United States at the time of application must submit a photocopy of the visa page contained within the student's passport as well as a photocopy of the student's I/94 arrival departure record (both sides).
  - Nonimmigrant applicants residing in the United States at the time of application in either, F, M, or J non-immigrant classification must submit written confirmation of nonimmigrant status at previous school attended before transferring to the School.

## **ENGLISH LANGUAGE PROFICIENCY POLICY**

All applicants whose first language is not English must demonstrate competence in the English language. This requirement can be satisfied a) if the applicant attended a high school in the United States; b) submits a diploma from a secondary school in a system in which English is the official language of instruction; c) completion of an American standardized test (SAT, ACT, or GRE) exam evidencing English comprehension; or d) completed one or more years of postsecondary education at an English-speaking institution and can demonstrate completed coursework in English courses. 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 Completion 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)

## **NON-DISCRIMINATION POLICY**

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

The following person has been designated to handle inquiries and coordinate the school's compliance efforts regarding the Non-Discrimination Policy: Yacine Pezzan, 6353 Sunset Blvd., Hollywood, CA 90028, Phone: 323.769.2276.

## **ARTICULATION AGREEMENTS WITH OTHER COLLEGES AND UNIVERSITIES**

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

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

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

## **NOTICE CONCERNING TRANSFERABILITY OF CREDITS 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.

Please note that Veterans receiving GI Bill benefits while attending the school are required to submit transcripts for any previous education or training for evaluation, granting of prior credit, and possible shortening of the length of the program.

## **TRANSFER OF CREDIT FROM OUTSIDE COLLEGES AND UNIVERSITIES BEFORE MATRICULATION**

### **Transcripts**

Official transcripts must be sent to the school prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Students with degrees from non-U.S. colleges and universities must submit official translation and an evaluation prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization. Transcripts received after the student's first term of attendance at the school may be considered for transfer credit at the discretion of the Chief Academic Officer.

### **Course Descriptions**

The official descriptions of the courses submitted for consideration for transfer must be comparable to the coursework at the Los Angeles Film School. Official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability, and must be received prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling.

### **Level of Transfer Credits**

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

### **Grades of Transfer Credits**

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

### **Course Prerequisites and Sequence of Courses**

Course prerequisites and course sequences will be observed when preparing schedules, to assure appropriate student skill development.

### **Prior Experiential Learning**

The school does not grant credit for prior experiential learning.

### **Proficiency Credit from External Sources**

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

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

### **Class Proficiency Test**

Requests for testing out of specific courses approved by the school must be made through the Student Services Department prior to the class start. No more than 25 percent credits will be considered for any type of proficiency credit.

### **Credit/No Credit Course Grades**

Accredited colleges and universities where courses are offered for credit/no credit and no allowable grade is earned in major courses according to existing regulations will be converted to a grade by the registrar's office. Credit grades will be converted to a "C" and no credit grades will be converted to an "F".

### **Total Allowable Transfer of Credit**

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



## TUITION & FEES

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

### CAMPUS DEGREE PROGRAMS – DOMESTIC/U.S. STUDENTS

Program	Credit Hours	Tuition per Credit Hour <sup>1</sup>	Total Tuition	Textbooks <sup>2</sup>	Technology Fee	TechKit	STRF <sup>3</sup>	Equip. Deposit <sup>4</sup>	Grad Fee	Total Tuition & Fees
Audio Production, A.S.	60	\$500	\$30,000	\$700	\$400	\$3,850	\$0	\$400	\$20	\$35,120
Computer Animation, A.S.	66	\$606	\$40,000	\$900	\$0	\$4,000	\$0	\$400	\$20	\$45,320
Film, A.S.	60	\$717	\$43,000	\$600	\$400	\$4,500	\$0	\$400	\$20	\$48,920
Music Production, A.S.	63	\$500	\$31,500	\$600	\$400	\$4,200	\$0	\$400	\$20	\$37,120
Entertainment Business- B.S. Completion	60	\$500	\$30,000	\$500	\$400	N/A	\$0	\$40	\$20	\$30,960
Animation, B.S.	120	\$625	\$75,000	\$900	\$0	\$4,400	\$0	\$400	\$20	\$80,720
Audio Production, B.S.	120	\$500	\$60,000	\$600	\$600	\$4,600	\$0	\$400	\$20	\$66,020
Entertainment Business, B.S.	120	\$450	\$54,000	\$500	\$600	\$3,400	\$0	\$400	\$20	\$58,920
Film Production, B.S.	120	\$650	\$78,000	\$600	\$600	\$5,000	\$0	\$400	\$20	\$84,620

### ONLINE DEGREE PROGRAMS – ALL STUDENTS

Program	Credit Hours	Tuition per Credit Hour <sup>1</sup>	Total Tuition	Textbooks <sup>2</sup>	Technology Fee	TechKit	STRF <sup>3</sup>	Total Tuition & Fees
Music Production, A.S.	60	\$525	\$31,500	\$400	\$400	\$4,200	\$0	\$36,500
Digital Filmmaking, B.S.	120	\$425	\$51,000	\$400	\$600	\$10,500	\$0	\$62,500
Entertainment Business, B.S.	120	\$425	\$51,000	\$400	\$600	\$3,400	\$0	\$55,400
Graphic Design, B.S.	120	\$425	\$51,000	\$400	\$600	\$4,900	\$0	\$56,900

### CAMPUS DEGREE PROGRAMS – INTERNATIONAL STUDENTS

Program	Credit Hours	Tuition per Credit Hour <sup>1</sup>	Total Tuition	Textbooks <sup>2</sup>	Technology Fee	TechKit	STRF <sup>3</sup>	Equip. Deposit <sup>4</sup>	Grad Fee	Total Tuition & Fees
Audio Production, A.S.	60	\$550	\$33,000	\$700	\$400	\$3,600	\$0	\$400	\$20	\$38,120
Computer Animation, A.S.	66	\$667	\$44,000	\$900	\$0	\$4,000	\$0	\$400	\$20	\$49,320
Film, A.S.	60	\$788	\$47,300	\$600	\$400	\$4,500	\$0	\$400	\$20	\$53,220
Music Production, A.S.	63	\$550	\$34,650	\$600	\$400	\$4,200	\$0	\$400	\$20	\$40,270
Entertainment Business- B.S. Completion	60	\$550	\$33,000	\$500	\$400	N/A	\$0	\$40	\$20	\$33,960
Animation, B.S.	120	\$688	\$82,500	\$900	\$0	\$4,400	\$0	\$400	\$20	\$88,220
Audio Production	120	\$550	\$66,000	\$600	\$600	\$4,600	\$0	\$400	\$20	\$72,220
Entertainment Business, B.S.	120	\$495	\$59,440	\$500	\$600	\$3,400	\$0	\$40	\$20	\$64,000
Film Production, B.S.	120	\$715	\$85,820	\$600	\$600	\$5,000	\$0	\$400	\$20	\$92,440

<sup>1</sup> Tuition per credit hour is an estimated rate. Actual tuition is charged on a per semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Refund Policy for details).

<sup>2</sup> Student may opt-out and purchase textbooks independently. Textbook fee is non-refundable once books are received by student.

<sup>3</sup> The current Student Tuition Recovery Fund (STRF) assessment rate is zero (\$0) per \$1,000. Please see the STRF policy below.

<sup>4</sup> The equipment deposit will be refunded at the end of the program if student has no fines for late or damaged equipment.

**ESTIMATED TUITION & FEES BY PERIOD OF ENROLLMENT/SEMESTER  
CAMPUS PROGRAMS – DOMESTIC/U.S. STUDENTS**

<b>Audio Production, A.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Program Total</b>				
Tuition	\$6,000	\$8,000	\$7,000	\$6,000	\$3,000	\$30,000				
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400				
TechKit	\$3,850	\$0	\$0	\$0	\$0	\$3,600				
Textbooks	\$250	\$0	\$250	\$200	\$0	\$700				
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400				
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20				
<b>Total per Semester</b>	<b>\$10,700</b>	<b>\$8,000</b>	<b>\$7,450</b>	<b>\$6,200</b>	<b>\$3,020</b>	<b>\$35,370</b>				
<b>Computer Animation, A.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Program Total</b>				
Tuition	\$9,090	\$9,090	\$9,090	\$9,090	\$3,640	\$40,000				
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400				
TechKit	\$4,000	\$0	\$0	\$0	\$0	\$4,000				
Textbooks	\$250	\$400	\$250	\$0	\$0	\$900				
Technology Fee	\$0	\$0	\$0	\$0	\$0	\$0				
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20				
<b>Total per Semester</b>	<b>\$13,740</b>	<b>\$9,490</b>	<b>\$9,340</b>	<b>\$9,090</b>	<b>\$3,660</b>	<b>\$45,320</b>				
<b>Film, A.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Program Total</b>				
Tuition	\$8,600	\$8,600	\$12,183	\$9,317	\$4,300	\$43,000				
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400				
TechKit	\$4,500	\$0	\$0	\$0	\$0	\$4,500				
Textbooks	\$250	\$100	\$250	\$0	\$0	\$600				
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400				
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20				
<b>Total per Semester</b>	<b>\$13,950</b>	<b>\$8,700</b>	<b>\$12,633</b>	<b>\$9,317</b>	<b>\$4,320</b>	<b>\$48,920</b>				
<b>Music Production, A.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Program Total</b>				
Tuition	\$6,500	\$6,500	\$6,500	\$8,500	\$3,500	\$31,500				
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400				
TechKit	\$4,200	\$0	\$0	\$0	\$0	\$4,200				
Textbooks	\$250	\$0	\$250	\$100	\$0	\$600				
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400				
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20				
<b>Total per Semester</b>	<b>\$11,550</b>	<b>\$6,500</b>	<b>\$6,950</b>	<b>\$8,600</b>	<b>\$3,520</b>	<b>\$37,120</b>				
<b>Entertainment Business, B.S. Completion</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Program Total</b>				
Tuition	\$6,000	\$6,000	\$7,500	\$7,500	\$3,000	\$30,000				
Security Deposit	\$40	\$0	\$0	\$0	\$0	\$40				
TechKit	\$0	\$0	\$0	\$0	\$0	\$0				
Textbooks	\$200	\$0	\$200	\$0	\$100	\$500				
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400				
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20				
<b>Total per Semester</b>	<b>\$6,440</b>	<b>\$6,000</b>	<b>\$7,900</b>	<b>\$7,500</b>	<b>\$3,120</b>	<b>\$30,960</b>				
<b>Animation, B.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Semester 6</b>	<b>Semester 7</b>	<b>Semester 8</b>	<b>Semester 9</b>	<b>Program Total</b>
Tuition	\$9,375	\$9,375	\$9,375	\$9,375	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$75,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,400
Textbooks	\$250	\$400	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$900
Technology Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$14,425</b>	<b>\$9,775</b>	<b>\$9,625</b>	<b>\$9,375</b>	<b>\$7,500</b>	<b>\$7,500</b>	<b>\$7,500</b>	<b>\$7,500</b>	<b>\$7,520</b>	<b>\$80,720</b>
<b>Audio Production, B.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Semester 6</b>	<b>Semester 7</b>	<b>Semester 8</b>	<b>Semester 9</b>	<b>Program Total</b>
Tuition	\$5,000	\$5,000	\$7,143	\$7,143	\$7,143	\$7,143	\$7,143	\$7,143	\$7,143	\$60,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,600	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,400
Textbooks	\$250	\$100	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Technology Fee	\$300	\$300	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$10,550</b>	<b>\$5,400</b>	<b>\$7,393</b>	<b>\$7,143</b>	<b>\$7,143</b>	<b>\$7,143</b>	<b>\$7,143</b>	<b>\$7,143</b>	<b>\$7,163</b>	<b>\$66,020</b>
<b>Entertainment Business, B.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Semester 6</b>	<b>Semester 7</b>	<b>Semester 8</b>	<b>Semester 9</b>	<b>Program Total</b>
Tuition	\$6,750	\$6,750	\$6,750	\$6,750	\$6,750	\$6,750	\$6,750	\$6,750	\$6,750	\$54,000
Security Deposit	\$40	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$40
TechKit	\$3,400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$3,400
Textbooks	\$200	\$0	\$200	\$0	\$100	\$0	\$0	\$0	\$0	\$500
Technology Fee	\$200	\$0	\$0	\$200	\$0	\$0	\$200	\$0	\$0	\$600
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$0	\$20
<b>Total per Semester</b>	<b>\$10,590</b>	<b>\$6,750</b>	<b>\$6,950</b>	<b>\$6,950</b>	<b>\$6,850</b>	<b>\$6,750</b>	<b>\$6,950</b>	<b>\$6,950</b>	<b>\$6,770</b>	<b>\$58,560</b>
<b>Film Production, B.S.</b>	<b>Semester 1</b>	<b>Semester 2</b>	<b>Semester 3</b>	<b>Semester 4</b>	<b>Semester 5</b>	<b>Semester 6</b>	<b>Semester 7</b>	<b>Semester 8</b>	<b>Semester 9</b>	<b>Program Total</b>
Tuition	\$7,800	\$7,800	\$11,050	\$8,450	\$7,800	\$9,750	\$9,750	\$7,800	\$7,800	\$78,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$5,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$5,000
Textbooks	\$250	\$100	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Technology Fee	\$300	\$300	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$13,750</b>	<b>\$8,200</b>	<b>\$11,300</b>	<b>\$8,450</b>	<b>\$7,800</b>	<b>\$9,750</b>	<b>\$9,750</b>	<b>\$7,800</b>	<b>\$7,820</b>	<b>\$84,620</b>

**ONLINE PROGRAMS – ALL STUDENTS**

Music Production, A.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$6,300	\$6,825	\$6,300	\$8,925	\$3,150	\$31,500
TechKit	\$4,200	\$0	\$0	\$0	\$0	\$4,200
Textbooks	\$400	\$0	\$0	\$0	\$0	\$400
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400
Total per Semester	\$11,100	\$6,825	\$6,500	\$8,925	\$3,150	\$36,500

Digital Filmmaking, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$5,100	\$5,100	\$5,100	\$6,375	\$5,100	\$6,375	\$6,375	\$6,375	\$5,100	\$51,000
TechKit	\$10,500	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$10,500
Textbooks	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
Technology Fee	\$200	\$0	\$200	\$0	\$200	\$0	\$0	\$0	\$0	\$600
Total per Semester	\$16,200	\$5,100	\$5,300	\$6,375	\$5,300	\$6,375	\$6,375	\$6,375	\$5,100	\$62,500

Entertainment Business, B.S	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$5,100	\$5,100	\$5,100	\$6,375	\$5,100	\$6,375	\$6,375	\$6,375	\$5,100	\$51,000
TechKit	\$3,400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$3,400
Textbooks	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
Technology Fee	\$200	\$0	\$200	\$0	\$200	\$0	\$0	\$0	\$0	\$600
Total per Semester	\$9,100	\$5,100	\$5,300	\$6,375	\$5,300	\$6,375	\$6,375	\$6,375	\$5,100	\$55,400

Graphic Design, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$5,100	\$5,100	\$5,100	\$6,375	\$6,375	\$6,375	\$5,100	\$6,375	\$5,100	\$51,000
TechKit	\$4,900	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,900
Textbooks	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
Technology Fee	\$200	\$0	\$200	\$0	\$200	\$0	\$0	\$0	\$0	\$600
Total per Semester	\$10,600	\$5,100	\$5,300	\$6,375	\$6,575	\$6,375	\$5,100	\$6,375	\$5,100	\$56,900

**CAMPUS PROGRAMS – INTERNATIONAL STUDENTS**

Audio Production, A.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$6,600	\$8,800	\$7,700	\$6,600	\$3,300	\$33,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400
TechKit	\$3,600	\$0	\$0	\$0	\$0	\$3,600
Textbooks	\$250	\$0	\$250	\$200	\$0	\$700
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20
Total per Semester	\$11,050	\$8,800	\$8,150	\$6,800	\$3,320	\$38,120

Computer Animation, A.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$10,000	\$10,000	\$10,000	\$10,000	\$4,000	\$44,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,000	\$0	\$0	\$0	\$0	\$4,000
Textbooks	\$250	\$400	\$250	\$0	\$0	\$900
Technology Fee	\$0	\$0	\$0	\$0	\$0	\$0
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20
Total per Semester	\$14,650	\$10,400	\$10,250	\$10,000	\$4,020	\$49,320

Film, A.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$9,460	\$9,460	\$13,400	\$10,250	\$4,730	\$47,300
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,500	\$0	\$0	\$0	\$0	\$4,500
Textbooks	\$250	\$100	\$250	\$0	\$0	\$600
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20
Total per Semester	\$14,810	\$9,560	\$13,850	\$10,250	\$4,750	\$53,220

Music Production, A.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$7,150	\$7,150	\$7,150	\$9,350	\$3,850	\$34,650
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,200	\$0	\$0	\$0	\$0	\$4,200
Textbooks	\$250	\$0	\$250	\$100	\$0	\$600
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20
Total per Semester	\$12,200	\$7,150	\$7,600	\$9,450	\$3,870	\$40,270

Entertainment Business, B.S. Completion	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Program Total
Tuition	\$6,600	\$6,600	\$8,250	\$8,250	\$3,300	\$33,000
Security Deposit	\$40	\$0	\$0	\$0	\$0	\$40
TechKit	\$0	\$0	\$0	\$0	\$0	\$0
Textbooks	\$200	\$0	\$200	\$0	\$100	\$500
Technology Fee	\$200	\$0	\$200	\$0	\$0	\$400
Graduation Fee	\$0	\$0	\$0	\$0	\$20	\$20
Total per Semester	\$7,040	\$6,600	\$8,650	\$8,250	\$3,420	\$33,960

Animation, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$10,310	\$10,310	\$10,310	\$10,310	\$8,250	\$8,250	\$8,250	\$8,250	\$8,260	\$82,500
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,400
Textbooks	\$250	\$400	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$900
Technology Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$15,360</b>	<b>\$10,710</b>	<b>\$10,560</b>	<b>\$10,310</b>	<b>\$8,250</b>	<b>\$8,250</b>	<b>\$8,250</b>	<b>\$8,250</b>	<b>\$8,280</b>	<b>\$88,220</b>
Audio Production, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$7,333	\$7,333	\$7,333	\$7,333	\$7,333	\$7,333	\$7,333	\$7,333	\$7,333	\$66,000
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$4,600	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$4,400
Textbooks	\$250	\$100	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Technology Fee	\$300	\$300	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$12,883</b>	<b>\$7,733</b>	<b>\$7,583</b>	<b>\$7,333</b>	<b>\$7,333</b>	<b>\$7,333</b>	<b>\$7,333</b>	<b>\$7,333</b>	<b>\$7,353</b>	<b>\$72,020</b>
Entertainment Business, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Program Total	
Tuition	\$7,430	\$7,430	\$7,430	\$7,430	\$7,430	\$7,430	\$7,430	\$7,430	\$59,440	
Security Deposit	\$40	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$40	
TechKit	\$3,400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$3,400	
Textbooks	\$200	\$0	\$200	\$0	\$100	\$0	\$0	\$0	\$500	
Technology Fee	\$200	\$0	\$0	\$200	\$0	\$0	\$200	\$0	\$600	
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20	
<b>Total per Semester</b>	<b>\$11,270</b>	<b>\$7,430</b>	<b>\$7,630</b>	<b>\$7,630</b>	<b>\$7,530</b>	<b>\$7,430</b>	<b>\$7,630</b>	<b>\$7,450</b>	<b>\$64,000</b>	
Film Production, B.S.	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8	Semester 9	Program Total
Tuition	\$8,580	\$8,580	\$12,160	\$9,300	\$8,580	\$10,730	\$10,730	\$8,580	\$8,580	\$85,820
Security Deposit	\$400	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$400
TechKit	\$5,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$5,000
Textbooks	\$250	\$100	\$250	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Technology Fee	\$300	\$300	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$600
Graduation Fee	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$20	\$20
<b>Total per Semester</b>	<b>\$14,530</b>	<b>\$8,980</b>	<b>\$12,410</b>	<b>\$9,300</b>	<b>\$8,580</b>	<b>\$10,730</b>	<b>\$10,730</b>	<b>\$8,580</b>	<b>\$8,600</b>	<b>\$92,440</b>

### THE STUDENT TUITION RECOVERY FUND (STRF)

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 payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

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

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

The State of California 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 programs attending certain schools regulated by the Bureau for Private Postsecondary and Vocational Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. 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.
3. 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.
4. There was a material failure to comply with the Act or this 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.
5. 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.

### BOOKS AND MATERIALS

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

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

By the seventh (7th) day of each course start date within the payment period, the school will provide a method for students to obtain their books and supplies required for their courses.

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

Title IV funding, if the student is eligible, will be used to pay for these charges. Any books charged in excess of Title IV and other financial aid funding on the student account are the responsibility of the student. A detailed listing of charges is disclosed on the Enrollment Agreement and in the Catalog, or a supplemental disclosure.

### **TECHKIT**

The primary component of the Techkit is a laptop computer and software that serves as a personal workstation throughout a student's education. Purchase of the Techkit is not included in the cost of tuition. The entire bundle must be purchased as a whole from the school, or a student may use their own laptop as long as it meets the system requirements and has the required software for the program. In some programs, other required equipment such as camera and lighting gear or musical equipment is part of the TechKit. If students choose to use their own equipment instead of obtaining the Techkit from the school, they will be required to demonstrate that they have all equipment and software that meets the minimum specifications as the TechKit for their program of enrollment. If students do not have the proper equipment, their grades and ability to complete their program may be affected. Students should contact the Admissions Department for the technical specifications and software package requirements for their selected program.

### **OTHER ADMINISTRATIVE FEES**

Student I.D. Card Replacement Fee	\$20.00
Late Payment Fee	1.5% per month after 14 <sup>th</sup> day past due
Graduation Ceremony Cap & Gown Fee	\$20.00
Returned Check Fee (per occurrence)	\$25.00

### **METHODS OF PAYMENT**

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

### **DELINQUENT STUDENT ACCOUNTS**

If a student's account is determined to be delinquent, the student will be placed on a financial hold. If the student fails to clear their hold within 30 days, they may be administratively withdrawn from their program. Students on a financial hold are not eligible to receive official transcripts or their diploma until the hold 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).

## **CANCELLATION, WITHDRAWAL & REFUND POLICIES**

### **STUDENT'S RIGHT TO CANCEL**

Student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later.

In addition, students who have not visited the school prior to enrollment will have the opportunity to withdraw without penalty within three business days following either the regularly scheduled orientation procedures or following a tour of the school facilities and inspection of equipment where training and services are provided. All monies paid by an applicant will be refunded if requested within three days after signing an enrollment agreement and making an initial payment.

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

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

### **INITIAL PERIOD OF ENROLLMENT**

LAFS allows first-time students the ability to begin classes as a non-regular student, without any financial penalty, to determine if our school and educational program are right for the student. Students who enroll may cancel their enrollment within fourteen (14) calendar days following the first day of the student's first scheduled class. Students who wish to cancel their enrollment should follow the same cancellation process set forth above. Students who stop attending and/or fail to earn a passing grade in their first term may have their enrollment cancelled without financial obligation. Once a student is admitted as a regular student, the student is eligible to receive Federal Student Aid funds for the entire payment period.

**REFUND POLICY**

The institutional/California state refund policy shall be a pro rata refund of moneys paid for institutional charges for students who have completed 60% or less of the enrollment period (semester) in which the student withdraws. The pro rata percentage is based on the number of days the student was enrolled and in attendance within the enrollment period. There shall be no refund available to the student if the student withdraws after completing more than 60% of the enrollment period. For students receiving funds through the Federal Student Aid program, unearned funds will be returned to the aid programs in the order required under Federal Law. If any portion of those charges was paid from the proceeds of a non-federal loan, then the refund will be sent to the lender or to the agency that guaranteed the loan, if any. Any remaining balance will be paid to the student within 45 days following the student's withdrawal.

**WITHDRAWAL FROM THE SCHOOL**

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

Responsibility for providing a notice of withdrawal rests entirely with the student. Any money owed to the school is due on the effective date of the withdrawal. Refunds, if any, will be paid in accordance with the Refund Policies set forth in the catalog and enrollment agreement.

The date of determination will be the date the student notifies the school of his or her intent to withdraw or the effective date indicated by the student, whichever is later.

**ADMINISTRATIVE WITHDRAWAL**

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

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

The date of determination will be the date that the school administratively withdraws the student.

For students that are administratively withdrawn due to non-attendance, the Registrar will determine the last date of attendance using attendance records.

**STUDENT LOAN OBLIGATIONS**

If Student obtains a loan to pay for this degree program, Student will have the responsibility to repay the full amount of the loan, plus interest, less the amount of any refund. If Student is eligible for a loan guaranteed by the federal or state government and Student subsequently defaults on that loan, both of the following may occur:

1. The federal or state government or a loan guarantee agency may take action against Student, including applying any income tax refund to which Student is entitled to reduce the balance owed on the loan.
2. Student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid.

Student acknowledges that any loans Student takes out are Student's sole responsibility. Student also acknowledges that determination of whether a particular loan or set of loans is suitable for Student remains in Student's sole discretion. LAFS encourages Student to conduct his or her own due diligence about available lenders, interest rates and re-payment terms.

**REFUND POLICIES FOR IOWA RESIDENTS**

The school is not required to be authorized by the Iowa College Student Aid Commission. The School uses a pro-rata refund policy for Iowa residents who are enrolled in online programs. Students who are rejected by the college, cancel application within five (5) business days of the school's receipt of the application fee, or cancel enrollment within five (5) business days of the school's receipt of a signed enrollment agreement are entitled to a 100% refund of tuition (0% tuition charged) and a refund of the \$75 application fee. Refunds will be paid within thirty (30) days of a student's official termination or withdrawal. If the school cancels or discontinues a course or educational program stated in the Enrollment Agreement, the school will refund all monies paid for that course or program. Iowa residents who are enrolled in online programs will receive a refund of tuition charges in an amount that is not less than ninety percent (90%) of the amount of tuition charged to the student multiplied by the ratio of the remaining number of calendar days in the school period to the total number of calendar days in the school period. In accordance with Iowa refund policies, refunds will be calculated for the semester using the following formula:

$$\frac{\text{Number of Remaining Calendar Days in the Semester}}{\text{Number of Calendar Days in the Semester}} = \text{Percentage of Incomplete Semester}$$

$$\text{Percentage of Incomplete Semester} \times \text{Total Semester Tuition Charges} = \text{Incomplete Tuition Balance}$$

$$\text{Incomplete Tuition Balance} \times 90\% = \text{Iowa Tuition Reduction}$$

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

$$\text{Iowa Tuition Reduction} = \text{Total Semester Tuition Charges} \times \frac{\text{Number of Remaining Calendar Days of the Semester}}{\text{Number of Calendar Days in the Semester}}$$

Cancellation due to physical incapacitation will require medical documentation.

## WITHDRAWAL AND REFUND POLICIES FOR WISCONSIN RESIDENTS

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

- Obtain a Student Withdrawal Form from a student advisor or by emailing the Student Advising Department at [advising@lafilm.com](mailto: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 Advising Department.

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

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

The school uses a pro-rata refund policy for Wisconsin residents who are enrolled in online programs. Wisconsin Online students have three (3) business days from the time of enrollment to cancel their enrollment for a full refund, including the application fee. After the three business day cancellation period, all tuition, excluding the application fee, will be refunded to students that drop within the first five (5) days of the semester. Refunds will be paid within 40 days of a student's official withdrawal. If the school cancels or discontinues a course or educational program stated in the Enrollment Agreement, the school will refund all monies paid for that course or program.

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

Semester By Week	Percentage of Tuition Refunded	Percentage of Semester Completed
Week 1	100%	6.25%
Week 2	80%	12.50%
Week 3	80%	18.75%
Week 4	70%	25.00%
Week 5	60%	31.25%
Week 6	60%	37.50%
Week 7	50%	43.75%
Week 8	50%	50.00%
Week 9	40%	56.25%
Week 10	0%	62.50%
Week 11	0%	68.75%
Week 12	0%	75.00%
Week 13	0%	81.25%
Week 14	0%	87.50%
Week 15	0%	93.75%
Week 16	0%	100.00%

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

## FINANCIAL SERVICES

The Los Angeles Film School has financial aid advisors to help students and their families develop a financial plan to enable program completion. These advisors help students complete applications for grants and loans applicable to students' circumstances. Once a student's eligibility for financial assistance has been determined, the student and the financial advisor develop a plan for meeting educational expenses. Students may apply for scholarships, grants, and loans to assist with college expenses.

Scholarships and grants are sums of money given to an eligible student to be applied toward the student's educational costs. Students do not repay scholarships or grants, but must meet specific requirements to receive them.

Various loans may also be available to assist students with educational costs. **IF A STUDENT OBTAINS A LOAN TO PAY FOR AN EDUCATIONAL PROGRAM, THE STUDENT WILL HAVE THE RESPONSIBILITY TO REPAY THE FULL AMOUNT OF THE LOAN PLUS INTEREST, LESS THE AMOUNT OF ANY REFUND.** All students who receive federal- or state-sponsored financial assistance must maintain satisfactory academic progress as defined in Academic Policies and Procedures section. Students not actively attending due to an interruption of training (IOT) or withdrawal may not receive award disbursements.

The school is eligible for financial aid and participates in many programs to assist students with their education.

## FEDERAL FINANCIAL AID

The Financial Aid Department encourages all applicants who apply for financial aid to begin the process early. Those seeking "federal" financial aid are required to complete a Free Application for Federal Student Aid (FAFSA). The FAFSA may be completed online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). After the FAFSA is submitted, the U.S. Department of Education notifies applicants of their results and our Financial Aid advisors will be available to discuss the available options for funding the selected degree program.

Eligibility for Federal Financial Aid Programs requires that a student be a U.S. citizen or eligible non-citizen [Alien Registration Receipt Card (Form I-151) or Permanent Resident Card (Form I-551), commonly known as a green card].

Financial aid is only available to students enrolling in a degree program. Individual course students are not eligible for financial aid. The school reserves the right to decline the certification of any educational loan.

## **GRANTS 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 2017-2018 award year range up to \$5,920. The U.S. Department of Education uses a standard formula, established by Congress, to determine eligibility.

### **Federal Supplemental Educational Opportunity Grant**

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

### **Institutional Scholarships**

The school has a variety of institutional scholarship opportunities to assist students in meeting their financial needs while attending one of our degree programs. Each scholarship is unique and eligibility is dependent on 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.

## **RETURN OF FEDERAL TITLE IV AID**

In compliance with Federal regulations, the school will determine how much Federal student financial assistance the student has earned or not earned when a student who is a Title IV recipient withdraws from school.

The school will calculate the percentage and amount of awarded Federal student financial assistance that the student has earned if the student withdraws up through the sixty (60) percent point of the term or session if the student is only attending a session. If the student has completed more than sixty (60) percent of the term, the student earns one hundred (100) percent of the Federal student financial assistance. The amount earned will be based on the percentage of the term that was completed in days up to and including the last date of attendance.

To calculate the amount earned, the school will determine the percentage by dividing the number of calendar days completed in the term up to and including the last date of attendance by the total number of calendar days in the term. If there is a scheduled break of five (5) or more days, it will reduce the term length. If the scheduled break is before the student's last date of attendance, it will also reduce the calendar days completed.

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.

If more Federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The school will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the Federal financial assistance funds to be received. The student or parent, in the case of the Federal PLUS Loans, needs to provide permission before any loan funds may be disbursed on the student's account or disbursed to the student or parent. However, the school may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition and fees, and with the student's authorization, the school may automatically use the grant funds for other educationally-related charges. Any balance of grant funds that may be available will be offered to the student.

If Federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of:

- The institutional charges multiplied by the percentage of the unearned Federal student financial assistance funds; or
- The entire amount of unearned funds.

If there are remaining unearned Federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The school will notify the student as to the amount owed and how and where it should be returned.

### **CREDIT BALANCES**

The school receives financial aid funds for each student in two disbursements for each academic year of study. If a student borrows more than tuition to cover additional education-related costs, the student will be requested to sign an authorization form to hold a federal student aid credit balance. Upon receipt of borrower 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 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. Please see the Satisfactory Academic Progress policy in the Academic Policies and Procedures section for further details.

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

#### **FINANCIAL AID PENALTIES FOR DRUG LAW VIOLATIONS**

Students are advised that a conviction for any offense, 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.

#### **GENERAL DISCLOSURE**

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

#### **MILITARY & VETERAN STUDENTS**

The Los Angeles Film School's Military Services Department supports veterans and active-duty 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](mailto: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](mailto: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 or more disabled according to the Department of Veterans Affairs. Eligibility is decided by a VA caseworker. Tuition is paid directly to the School; other benefits may be paid to the student.

#### **CHAPTER 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](mailto: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 Chief Academic Officer or his/her designee, and 3) the Director of Student Advising 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 interruption of training (IOT) in the event that unforeseen circumstances arise, such as military service requirements, provided that any combined leaves of absence do not exceed 90 days within a 12-month period. However, students who are issued military orders should communicate their obligation and activation dates as soon as possible to both the Student Services and Military Services Departments. The period of the leave may not begin until the student has acknowledged the following:

- An IOT may not exceed 90 days within any 12-month period and the school has approved a written and signed request.
- A military-service related interruption of training (IOT) request that extends beyond 90 days must be accompanied with orders 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 IOT is granted.
- Re-entry into the program of study requires that students check back into school through the Student Services Department 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 90 day time frame and one month within the date on the approved travel voucher, military students will not be required to pay re-take fees for classes dropped due to the call to service using grants, VA monies, or cash. Further, military students will not be charged tuition for classes not yet taken. Official orders are required for consideration for an extended IOT beyond 90 days. Failure to return to school within the 90-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.

## ACADEMIC CALENDAR

Term	Term Start	Term End
Labor Day Holiday (school closed): 9/4/2017		
Sep-17	9/5/2017	10/1/2017
Oct-17	10/2/2017	10/29/2017
Nov-17	10/30/2017	11/22/2017
Thanksgiving Holiday (school closed): 11/23/2017-11/26/2017		
Dec-17	11/27/2017	12/22/2017
Winter Break (school closed): 12/23/2017-1/7/2018		
Jan-18	1/8/2018	2/4/2018
Feb-18	2/5/2018	3/4/2018
Mar-18	3/5/218	4/1/2018
Spring Break (school closed): 4/2/2017-4/8/2018		
Apr-18	4/9/2018	5/6/2018
May-18	5/7/2018	6/3/2018
Memorial Day Holiday (school closed): 5/28/2018		
Jun-18	6/4/2018	7/1/2018
Summer Break (school closed): 7/2/2018-7/8/2018		
Jul-18	7/9/2018	8/5/2018
Aug-18	8/6/2018	9/2/2018
Labor Day Holiday (school closed): 9/3/2018		
Sep-18	9/4/2018	9/30/2018
Oct-18	10/1/2018	10/28/2018
Nov-18	10/29/2018	11/25/2018
Thanksgiving Holiday (school closed): 11/22/2018-11/23/2018		
Dec-18	11/26/2018	12/21/2018
Winter Break (school closed): 12/22/2018-1/6/2019		

## STUDENT SERVICES

### ACADEMIC SUCCESS STUDENT ADVISORS

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. All students are assigned an advisor at the start of their program.

**Campus Students:** Student Advisors are located on the first floor of Building 2 (6353 Sunset Blvd) and available to assist students during normal business hours (Monday through Friday, 9:00am to 6:00pm). Students may also contact student advising by email ([advising@lafilm.edu](mailto:advising@lafilm.edu)) or phone (323.860.0786).

**Online Students:** Online Student Advisors are available to assist students via email ([onlineadvising@lafilm.edu](mailto:onlineadvising@lafilm.edu)) or phone (844.716.1494).

### CAREER DEVELOPMENT SERVICES

Career development is a lifelong process, and it begins right when school starts. The keys to unlocking and managing a successful career in the entertainment industry are research, networking, preparation, professionalism, and staying current with industry practices and trends. The Career Development department works with students to equip them with interpersonal and professional skills, support their vocational goals, and help to bridge the gap between academia and the workplace.

Career Development services include the following:

- Career advisement
- Internship and job search
- Resource library and computers
- Employer presentations and on-campus interviews
- Alumni relations

Career Development Advisors are located on the 6<sup>th</sup> floor of Building 2 (6353 Sunset Blvd) and available to assist students during normal business hours (Monday through Friday, 9:00am to 6:00pm). Students may also contact Career Development Advisors by email ([careerdevelopment@lafilm.edu](mailto:careerdevelopment@lafilm.edu)) or phone (323.960.3841).

### LIBRARY/LEARNING RESOURCE SYSTEM

The school's library and learning resource system provide materials and access to materials that are commensurate with the degree programs currently being offered as well as the proposed bachelor's degree program. The primary objective of the learning resource system is to enhance the intellectual knowledge of students, faculty and staff through the use and management of the resources available. Students have access to physical books and multimedia holdings in the Library located on the 5<sup>th</sup> floor of Building 1 (6363 Sunset Blvd), which is open Monday through Friday, 8:00am to 8:00pm and Saturday, 10:00am to 4:00pm. Most materials can be checked out by students with a valid school identification card. Students also have 24/7 access to extensive online databases that they can search on computers in the library or remotely from anywhere they have internet. Students can access online learning resource materials through their portal at [www.connect.lafilm.edu](http://www.connect.lafilm.edu).

Students enrolled in online degree programs can access the online library by clicking the LAFS Library link at the top of the home page of the portal, or from their course pages on the LMS. The online library offers many online resources for student reference and research for their course work. These resources include databases such as EBSCOhost, CALI, Science Full Text Select, Oxford Music Online, LIRN, Web Gallery of Art, and many more. In addition, the library provides guides for citing sources, how to search the library catalog, and what constitutes a scholarly article.

### ONLINE TECH SUPPORT

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

### SERVICES FOR STUDENTS WITH DISABILITIES

The school is committed to providing equal access to all students, including those who qualify as persons with disabilities. While upholding this commitment, the school also expects all students to maintain the high standards of academic achievement and excellence that are essential to the integrity of the school's mission. By advancing these aims, the school ensures that its policies, practices, and procedures conform to federal, state, and local statutes and regulations. Provide written documentation to the Student Disability Services Coordinator regarding the nature of your disability and any considerations/ accommodations that may be necessary. Such documentation must: (1) be from an appropriate professional, (2) 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 AND PROCEDURES

### ACADEMIC FREEDOM

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

### ACCESS TO ONLINE COURSE MATERIALS

The Institution shall give the student access to the online learning platform and the first lesson and any materials to any student within seven days after the institution accepts the student for admission. The institution shall transmit all of the lessons and other materials to the student if the student: (A) has fully paid for the educational program; and (B) after having received the first lesson and initial materials, requests in writing that all of the material be sent. (2) If an institution transmits the balance of the material as the student requests, the institution shall remain obligated to provide the other educational services it agreed to provide, such as responses to student inquiries, student and faculty interaction, and evaluation and comment on lessons submitted by the student, but shall not be obligated to pay any refund after all of the lessons and material are transmitted.

### ADVANCEMENT

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

### ANTI-HAZING POLICY

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

### ATTENDANCE POLICIES-CAMPUS

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

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

### ATTENDANCE POLICIES-ONLINE PROGRAMS AND COURSES

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

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

### CAMPUS SECURITY

It is essential that all security incidents occurring on campus or in its vicinity be reported to uniformed security personnel. Security Incidents include criminal activity of all types, incidents that result in injury to a student, faculty or staff members, incidents that result in damage to school equipment or facilities other 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/](http://www.lafilm.edu/). Hard copies of this report may be obtained from the Student Records Department.

### CLASS SCHEDULE

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

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

### CLASS SIZE

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

## **CLOCK HOUR TO CREDIT HOUR CONVERSION**

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

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

## **COPYRIGHT INFRINGEMENT PROHIBITED**

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing may subject students to civil and criminal liabilities. Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For "willful" infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys' fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense. For more information, please see the website of the U.S. Copyright Office at [www.copyright.gov](http://www.copyright.gov). Students who engage in illegal downloading or unauthorized distribution of copyrighted materials using the school's information technology system are subject to disciplinary action under the Student Code of Conduct up to and including dismissal from their program.

## **COURSE DELIVERY MODE**

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

## **COURSE MATERIALS**

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

## **COURSE RETAKE POLICY**

Students may retake a course one time without additional tuition charges. Although students will not be charged additional tuition for the first retake of a course, the retake will be counted as days attended for purposes of calculating the percentage of tuition owed if student withdraws prior to graduation. Students who fail the first retake of a course may be required to create an academic improvement plan with their Student Advisor prior to being scheduled for a second retake.

## **CREDITS ATTEMPTED & COMPLETED**

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

## **DRUG-FREE SCHOOLS 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 QUALIFICATIONS**

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

## **FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)**

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

## **Procedure to Obtain Education Records**

Students have the right under FERPA to inspect and review their education records. A student who wishes to inspect and review his/her records should submit a written request to the Student Records Department. The request should identify as precisely as possible the records the student wishes to inspect. If the requested records are subject to inspection and review by the student, arrangements for access will be made within a reasonable period of time but in no case more than 45 days after the request was

made, and the student will be notified of the time and place where the records may be inspected. The school may require the presence of a school official during the inspection and review of a student's records. The term "education record" does not include certain types of records such as, by way of example, records of instructional, supervisory, administrative, and certain educational personnel that are in the sole possession of the maker thereof, and are not accessible or revealed to any other individual except a substitute. When a record contains personally identifiable information about more than one student, the student may inspect and review only the information that relates to him/her personally.

### **Disclosure of Educational Records**

The school generally will not permit disclosure of personally identifiable information from the records of a student without prior written consent of the student. Personally identifiable information is disclosed (some items are mandatory, some discretionary) from the records of a student without that student's prior written consent to the following individuals or institutions or in the following circumstances:

1. To school officials who have legitimate educational interests in the records. A school official is:
  - a. a person employed by The Los Angeles Film School or its corporate parent in an administrative, supervisory, academic or research, or support staff position. This includes, but is not limited to human resources and accounting staff; or
  - b. a person employed by or under contract with the school to perform specific tasks, such as an auditor, consultant, or attorney, a person on the Board of Managers, or a student assisting another school official. Any school official who needs information about a student in the course of performing instructional, supervisory, advisory, or administrative duties has a legitimate educational interest.
2. To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.
3. In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of the aid.
4. To organizations conducting certain studies for or on behalf of the school.
5. To accrediting commissions or state licensing or regulatory bodies to carry out their functions.
6. To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.
7. To comply with a judicial order or lawfully issued subpoena.
8. To appropriate parties in health or safety emergencies.
9. To an alleged victim of a crime of violence or a non-forcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.
10. To persons in addition to the victim of a crime of violence or non-forcible sexual offense, the final results of the disciplinary proceedings described in paragraph 9 above but only if the school has determined that a student is the perpetrator of a crime of violence or non-forcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the school's rules or policies. In such instances, the school may only disclose the name of the perpetrator — not the name of any other student, including a victim or witness — without the prior written consent of the other student(s). Both the accuser and the accused must be informed of the outcome of any institutional disciplinary proceeding brought alleging a sex offense. Compliance with this paragraph does not constitute a violation of the Family Educational Rights and Privacy Act (20 U.S.C. 1232g). For the purpose of this paragraph, the outcome of a disciplinary proceeding means only the institution's final determination with respect to the alleged sex offense and any sanction that is imposed against the accused.
11. To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.
12. Directory information (see below).

### **Record of Requests for Disclosure**

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

### **Directory Information**

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

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

Notice of these categories and of the right of an individual in attendance at the school to request that his/her directory information be kept confidential will be given to the student annually. Students may request nondisclosure of student directory information by specifying nondisclosure, in writing, to the Student Records Department, The Los Angeles Film School, 6353 Sunset Blvd., Hollywood, CA 90028.

### **Correction of Educational Records**

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



1. A student must ask the V.P. of Education to amend a record. As part of the request, the student should identify the part of the record they want to have changed and specify why they believe it to be inaccurate, misleading, or in violation of his/her privacy rights.
2. The school may either amend the record or decide not to amend the record. If it decides not to amend the record, it will notify the student of its decision and advise the student of the right to a hearing to challenge the information believed to be inaccurate, misleading, or in violation of the student's privacy rights.
3. Upon request, the school will arrange for a hearing and notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will be conducted by an individual who does not have a direct interest in the outcome of the hearing. That individual may be an official of the school. The student shall be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original request to amend the student's education records.
4. The school will prepare a written decision based solely on the evidence presented at the hearing. The decision will include a summary of the evidence, and the reasons for the decision.
5. If, as a result of the hearing, the school decides that the information is inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it will:
  - a. amend the record accordingly; and
  - b. inform the student of the amendment in writing.
6. If, as a result of the hearing, the school decides that the information in the education record is not inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it shall inform the student of the right to place a statement in the record commenting on the contested information in the record or stating why he or she disagrees with the decision of the school.
7. If a statement is placed in the education records of a student under paragraph 6 above, the school will maintain the statement with the contested part of the record for as long as the record is maintained and disclose the statement whenever it discloses the portion of the record to which the statement relates.

### Student Right to File Complaint

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

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

### GRADE SYSTEM

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

Letter Grade	Point Value	Numeric Score
A+	4.0 (Honors)	98-100
A	4.0	94-97
A-	3.7	90-93
B+	3.3	87-89
B	3.0	84-86
B-	2.7	80-83
C+	2.3	77-79
C	2.0	74-76
C-	1.7	70-73
D+	1.3	67-69
D	1.0	60-66
F	0.0	0-59
P	N/A	Proficient

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

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

Other letter grades:

<b>CR</b>	Prior Credit Earned	Not included in GPA or credits attempted
<b>FA</b>	Failure for Non-Attendance	Included in GPA and credits attempted
<b>I</b>	Incomplete	Not included in GPA but does count as credits attempted
<b>TR</b>	Transfer Credit	Not included in GPA or credits attempted
<b>W</b>	Withdrawn	Grade awarded if student withdraws from a course prior to 60% of the term. Not included in GPA but does count as credits attempted
<b>WF</b>	Withdrawn Failing	Grade awarded if student withdraws from a course after 60% of the term. Included in GPA and credits attempted

### GRADE APPEALS

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

- A grading decision was made on some basis other than performance and other than as a penalty for academic dishonesty.
- A grading decision was based on standards unreasonably different from those that were applied to other students.

- A grading decision was based on a substantial, unreasonable or unannounced departure from the course objectives and assignments.

The student must submit a grade appeal, in writing, to the course instructor who issued the grade no later than 14 calendar days after the grade is posted and available for the student to see through their student portal account. If, after subsequent consultation with the course instructor, the student is not satisfied and wishes to pursue the issue, or if the instructor is not available or does not respond within 7 days, the student should submit the appeal in writing to the Program Director. Documentation supporting the grade change based on the appropriate category set forth above is to be submitted with the appeal. If no appeal is filed within this time period, the grade shall be considered final. The Program Director will discuss the matter with the student and with the course instructor, arrive at a decision, and will document the appeal and the Director's response. This decision is final.

### **GRADUATION REQUIREMENTS**

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

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

### **HONORS**

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

*Summa Cum Laude:* 3.80 to 4.0  
*Magna Cum Laude:* 3.70 to 3.79  
*Cum Laude:* 3.50 to 3.69

### **HOURS OF OPERATION**

General business hours are Monday through Friday 9:00 am – 6:00 pm (Pacific Time).  
 Classes, labs, and other academic events run 7 days per week, 24 hours a day.

### **HOUSING**

The Los Angeles Film School does not offer on-campus housing or dormitories, nor does it provide housing services for students.

The average monthly rent for a one-bedroom apartment in Los Angeles, California ranges between \$1,827 and \$2,413. For helpful information on locating apartments in Los Angeles, visit <http://www.apartmentfinder.com/California/Los-Angeles-Apartments>; and for detailed information on the cost of living in Los Angeles, visit <https://www.expatistan.com/cost-of-living/los-angeles>. The school does not endorse or make any warranty as to the accuracy or usefulness of these websites, they are provided solely for informational purposes. The school is not responsible for finding or assisting a student in finding housing.

### **INTERRUPTION OF TRAINING**

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

### **LANGUAGE OF INSTRUCTION**

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

### **LOCATION WHERE INSTRUCTION WILL BE PROVIDED**

Lecture classes, lab classes and other educational activities are held at instructional locations in Hollywood, California: 6363 Sunset Boulevard, 6353 Sunset Boulevard, 1605 North Ivar Avenue and 6690 Sunset Boulevard. In a hybrid class, academic technology is used to structure remote activities that replace some of the face-to-face class meetings. Online degree programs and courses are delivered over our Learning Management System (LMS), known as LA Film Online, which is a secure web-based platform that employs modern multimedia technologies and is accessible 24 hours a day via the Internet. Online students use this system to view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Online faculty are also available via email and telephone, and they provide contact information and virtual office hours information each term within the course information on the LMS.

### **MAKEUP WORK POLICY**

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

1. Students are responsible for planning their schedules to avoid excessive conflict with course requirements.
2. Instructors may not penalize students for absence during the academic term due to unavoidable or legitimate circumstances. Such circumstances include:
  - illness, physical or mental, of the student or his or her dependent;
  - medical conditions related to pregnancy;
  - subpoenas;
  - jury duty;
  - military service;
  - bereavement, including travel related to bereavement;
  - religious observances; and
3. For circumstances not listed in (2), the instructor has primary responsibility to decide on a case-by-case basis if an absence is due to unavoidable or legitimate circumstances. Instructors have the discretion to grant a request for makeup work in such circumstances.
4. Students must notify their instructors of circumstances identified in (2) or other circumstances leading to a request for makeup work as soon as possible and provide information to explain the absence. Some situations will be sufficiently

urgent that arrangements for makeup work cannot be made prior to the date of an absence. In such cases, arrangements should be made as soon as possible following the student's return.

5. The instructor has the right to request verification for absences.
6. Students must provide verification of the absence if requested by the instructor.
7. The instructor may not penalize the student and must provide reasonable and timely accommodation or opportunity to make up missed work, including exams or other course requirements that have an impact on the course grade if the student:
  - Was absent due to circumstances identified in (2);
  - Has complied with the notification requirements; and
  - Has provided verification if the instructor has requested further information.
8. Individual degree programs may establish more specific criteria for notifying instructors and completing the associated make-up work.
9. Instructors are not obligated to accommodate a student who has missed so much of the critical components of a course, even for legitimate reasons, that arrangements for makeup work would not be reasonable.

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

### **MAXIMUM TIME FRAME FOR PROGRAM COMPLETION / CREDIT STANDARD**

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

### **RE-ENTRY**

Students that were administratively withdrawn for non-attendance who wish to return to school must submit a written request for reentry. Students who had a cumulative GPA below a 2.0 at the time they were withdrawn must submit an appeal to the Financial Aid Appeal Committee, which may approve or deny the request for re-entry in their sole discretion. Students who had a cumulative GPA above a 2.0 at the time they were withdrawn must submit an appeal to the V.P. of Education, who may approve or deny the request for re-entry in his or her sole discretion. Students will receive academic and financial credit for any courses previously completed that are still offered in the program at the time of re-entry. Any balance of tuition must be paid prior to re-entry.

### **RESPONSE TIMES FOR ONLINE PROGRAMS**

Students enrolled in online degree programs will be provided access to their course materials through the online Learning Management System (LMS) on the first day of the course. Students will submit their assignments, projects, and assessments through the LMS. Students will receive a response within approximately three (3) days following submission and students will receive their final grade for the course within approximately fourteen (14) days of the end of the term. Online instructors are expected to respond to student questions within 24 hours if submitted Monday through Friday, and by Monday if submitted on Saturday/Sunday. Students may view grades for individual assignments, tests and other activities via the Learning Management System under the main "Activities" page by clicking on the "Grades" icon. Final grades for each course are posted 14 days following the end of each monthly term and are available for the student to view on the student's CampusVue Portal account.

### **SATISFACTORY ACADEMIC PROGRESS**

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.

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

**1. Informal Resolution:** Prior to initiating the formal complaint procedure set forth below, the student should, in general, first discuss the matter orally or in writing with the individual(s) most directly responsible. If no resolution results, or if direct contact is inappropriate under the circumstances, the student should then consult with 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.

**2. 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. 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](mailto:Disabilityservices@lafilm.edu); or in person in the Student Advising Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028.

**3. Investigation and Report:** 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.

Upon completion of the investigation, the grievance officer will prepare and transmit to the student, and to the party against whom the grievance is directed, a final report containing a summary of the investigation, written findings, and a proposed disposition. This transmission will be expected within 45 calendar days of the filing of the formal complaint. The final report may also be provided, where appropriate, to any school official whose authority will be needed to carry out the proposed disposition or to determine whether any personnel action is appropriate. The disposition proposed by the grievance officer will be put into effect promptly.

#### **4. Retaliation Prohibited**

Filing an informal or formal complaint of discrimination is a protected activity under the law. Retaliation against anyone who files a complaint, who supports or assists an individual in pursuing a complaint, or who participates in the resolution of a complaint is prohibited. Any retaliatory action may be the basis of another complaint under this policy and may subject the individual engaged in retaliation to discipline under the appropriate student, staff, or faculty disciplinary policies.

#### **STUDENT COMPLAINTS/QUESTIONS**

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 the Student Advising Department, 6353 Sunset Blvd, 1<sup>st</sup> Floor, Hollywood, CA 90028 or [advising@lafilm.edu](mailto:advising@lafilm.edu) and submit in writing the concern to the Director of Education Administration, 6353 Sunset Blvd, Hollywood, CA 90028. The Director 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](http://www.accsc.org).

A copy of the ACCSC Complaint Form is available at the institution and may be obtained by contacting Yacine Ndao, [yndao@lafilm.edu](mailto:yndao@lafilm.edu) or 323-960-3860 or online at [www.accsc.org](http://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 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or P.O. Box 980818, West Sacramento, CA 95798-0818, [www.bppe.ca.gov](http://www.bppe.ca.gov), (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 or by completing a complaint form, which can be obtained on the bureau's internet web site ([www.bppe.ca.gov](http://www.bppe.ca.gov)).

## **Wisconsin Residents**

The Educational Approval Board (EAB) has the authority, under EAB 4.08(2), to investigate a student complaint, negotiate a settlement, or dismiss a complaint if it is found to be inappropriate. The following information is intended to help students file a complaint about a school that the EAB regulates.

Before you file a complaint with the EAB, state law requires that you try to resolve the matter with the school. Every EAB approved school has a process to resolve student complaints. If the matter is not resolved, you may file a complaint with the EAB using the EAB Student Complaint form, published on the EAB website.

Complaints must be filed within one year after the student's last recorded date of attendance. Upon receiving a student complaint, EAB investigates it. If preliminary findings indicate a violation by a school, the EAB shall attempt, through mediation, to resolve the complaint. If no agreement is reached, the EAB may dismiss the complaint or conduct a hearing. Under Wisconsin's Open Records Law (Wis. Stats., Ch. 19), complaints will generally be available for review on request from a member of the public after the EAB has acted.

For more information visit the EAB webpage on this topic. <http://eab.state.wi.us/resources/complaint.asp>

You may contact the EAB at the below specifics if you have any questions about the complaint process.

Wisconsin Educational Approval Board  
431 Charmany Drive, Suite 102  
Madison WI 53719  
608-266-1996

## **STUDENT PROJECTS**

The content of student project work must not contain any pornographic material, any material that would be considered offensive by the general public, sexually explicit material, or profanity. A general rule of thumb is to follow a PG-13 rating. Students grant The Los Angeles Film School a perpetual license to any project work created as part of their academic program. This perpetual license does not require that students give up ownership to their work, but that they give the school the right to use the work for educational, marketing or promotional purposes.

## **STUDENT RECORDS**

Student records including enrollment paperwork, financial aid documentation, course registration records and final grades are maintained for a minimum of six 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 school makes voter registration forms available to students enrolled in our degree programs. The forms are available in the Student Advising Department.

## **WISCONSIN POLICIES FOR RESIDENTS ENROLLED IN ONLINE PROGRAMS**

The following policies apply only to residents of the State of Wisconsin who enroll in online degree programs.

### **Institutional Ownership**

The school is owned by Los Angeles Film Schools, LLC, a California Limited Liability Company. Los Angeles Film Schools, LLC is owned by a group of business entities with a background in education and finance including:

- Bristol Capital Holdings, LLC
- Phelps Education West, LLC
- The Heavener Company Education West, LLC
- Haddock Education, LLC
- TA Associates, Inc.
- LAFS, LLC

### **Chief School Administrator**

The Chief School Administrator and Chief Academic Officer is Jenna Langer. The school's primary administrator of online programs is Robin Anderson, Director of Online Education.

### **Acceptance**

The school has an open admissions policy. Upon receipt of a full and complete Application for Admission, the school reviews the application to ensure that the applicant meets all minimum criteria for admission and in the affirmative, the applicant is notified of acceptance by phone call. Students are accepted on a provisional basis subject to successful completion of a technology assessment and orientation module.

### **Effect of Advanced Standing**

Students who are granted credit for courses via transfer of credit for previous education or via CLEP, DTTS or ACE test scores (see Transfer of Credit Policy in the Academic Catalog Online Degree Programs) may find that the length of the program in which they are enrolled is reduced by one month for each course in which the student is granted credit. Students who are granted credit for courses via transfer of credit for previous education or via CLEP, DTTS or ACE test scores (see Transfer of Credit Policy in the Academic Catalog Online Degree Programs) will receive a reduction in total tuition costs. The reduction in total tuition cost is calculated by a) determining the per credit hour tuition by dividing the total program tuition by the total credit hours of the program; then, b) multiplying the per credit hour tuition by the total transfer credit hours and/or test score credit hours awarded to determine the tuition reduction amount; then c) subtract the tuition reduction amount from the total tuition charge for the program to determine the adjusted tuition. See below example.

A 60 credit hour program with a total tuition charge of \$30,000 for which a student is granted 6 credit hours of transfer of credit for previous education.

$\$30,000 / 60 = \$500$  Tuition Per Credit Hour  
 $\$500 \times 6 = \$3,000$  Tuition Reduction Amount  
 $\$30,000 - \$3,000 = \$27,000$  Adjusted Tuition

Student tuition billing from the school is adjusted accordingly.

## **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 also 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.
- Allowing other persons to access the online Learning Management System using one's school log-on credentials.
- 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

## SEXUAL VIOLENCE AND SEXUAL HARASSMENT

### POLICIES, PROCEDURES AND RESOURCES, TITLE IX, VAWA & CLERY ACT

The Los Angeles Film School values civility, dignity, diversity, education, honesty, and safety and is firmly committed to maintaining a campus environment free from all forms of sex discrimination, sexual harassment, and sexual assault. Sexual Misconduct and Relationship Violence, defined more specifically below, are inconsistent with these values, violate institutional policy, will not be tolerated and are expressly prohibited. Similarly, retaliation for having brought forward a concern or allegation or for participating in an investigation of a report of Sexual Misconduct or Relationship Violence is also expressly prohibited and is grounds for disciplinary action. This policy provides information regarding how an individual – whether a student, faculty member, or staff member – can make a report of Sexual Misconduct or Relationship Violence impacting a student and how the school will proceed once it is made aware of any such report. For faculty and staff members who believe they are the victim of sexual misconduct, please follow the policies in the Employee Policy Manual.

#### A. Preliminary Issues & Definitions

This Policy prohibits "Sexual Misconduct" and "Relationship Violence," broad categories encompassing the conduct defined below. Sexual Misconduct and Relationship Violence can be committed by anyone, including third parties, and can occur between people of the same sex or different sexes and regardless of one's biological sex or transgendered sex. This policy applies to Sexual Misconduct and Relationship Violence that is committed against a student when that Sexual Misconduct or Relationship Violence occurs: (i) on campus; (ii) off-campus if in connection with a School-sponsored program or activity; or (iii) off-campus if allegedly perpetrated by a fellow student, faculty member, staff member, or third party when the victim/reporting student reasonably believes that the off-campus conduct has created a hostile educational environment.

#### 1. What is "Sexual Misconduct"? Sexual Misconduct includes:

- Sexual Assault: Having or attempting to have sexual intercourse, cunnilingus, or fellatio without Consent (as defined below). Sexual intercourse is defined as anal or vaginal penetration by a penis, tongue, finger, or inanimate object.
- Non-Consensual Sexual Contact: Any intentional sexual touching with any body part or object by any person upon any person without Consent.
- Sexual Exploitation: An act attempted or committed through the abuse or exploitation of another person's sexuality. Examples include, but are not limited to, prostituting another student; inducing a student into sexual intercourse, sexual contact, or other sexual activity by implicit or explicit threat of exposure of personal information or academic consequences; nonconsensual video or audio-taping of sexual activity; allowing others to observe a personal consensual sexual act without the knowledge or Consent of all involved parties; and knowingly transmitting or exposing another person to a sexually transmitted infection without the person's knowledge.
- Indecent Exposure: the exposure of the private or intimate parts of the body in a lewd manner in public or in private premises when the accused may be readily observed.
- Sexual Harassment: unwelcome sexual advances, requests for sexual favors, and other physical or verbal conduct of a sexual nature when it meets any of the following: (a) Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's academic status; or (b) Submission to or rejection of such conduct by an individual is used as the basis for academic decisions affecting such individual; or (c) Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive environment for working, learning, or living on campus.

#### 2. What is "Relationship Violence"? Relationship Violence includes:

- Domestic Violence: Violence, including but not limited to sexual or physical abuse or the threat of such abuse, committed by a current or former spouse or intimate partner or any other person from whom the student is protected under federal or applicable state law.
- Dating Violence: Violence, including but not limited to sexual or physical abuse or the threat of such abuse, committed by a person who is or has been in a social relationship of a romantic or intimate nature with the alleged victim. The existence of such a relationship is generally determined based on a consideration of the length and type of relationship and the frequency of interaction.

- Stalking: A course of conduct directed at a specific person that would cause a reasonable person to fear for their own safety or the safety of others or suffer substantial emotional distress. A course of conduct means two or more acts in which a person directly, indirectly or through third parties, by any action, method, device or means, follows, monitors, observes, surveils, threatens, or communicates to or about a person or interferes with a person's property.
3. The following also constitute violations of this Policy:
- Complicity: Assisting, facilitating, or encouraging the commission of a violation of this Policy.
  - Retaliation: Acts or attempted acts for the purpose of interfering with any report, investigation, or proceeding under this Policy, or as retribution or revenge against anyone who has reported Sexual Misconduct or Relationship Violence or who has participated (or is expected to participate) in any manner in an investigation, or proceeding under this Policy.
  - Prohibited retaliatory acts include, but are not limited to, intimidation, threats, coercion, or discrimination.

4. Who are "Complainants" and "Respondents"?

The Los Angeles Film School is not a court of law. We also do not engage in victim-blaming or rushes to judgment. Therefore, without judgment, we refer to anyone who reports that s/he has experienced Sexual Misconduct as a "Complainant" and to anyone who reportedly has engaged in Sexual Misconduct as a "Respondent."

5. Defining Consent

In many cases of Sexual Misconduct, the central issue is consent or the ability to give consent. Consent is a voluntary agreement to engage in sexual activity. Consent to engage in sexual activity must exist from beginning to end of each instance of sexual activity. Past Consent does not imply future Consent, and Consent to engage in one form of sexual activity does not imply Consent to engage in a different form of sexual activity. Consent is demonstrated through mutually understandable words and/or actions that clearly indicate a willingness to engage in a specific sexual activity. Consent must be knowing and voluntary. To give Consent, a person must be awake, of legal age, and have the capacity to reasonably understand the nature of her/his actions. Individuals who are physically or mentally incapacitated cannot give Consent. Silence, without actions evidencing permission, does not demonstrate Consent. Where force, threats, or coercion is alleged, the absence of resistance does not demonstrate Consent. Force, threats, or coercion invalidates Consent. The responsibility of obtaining Consent rests with the person initiating sexual activity. Use of alcohol or drugs does not diminish one's responsibility to obtain Consent or negate one's intent.

Consent to engage in sexual activity may be withdrawn by either person at any time. Once withdrawal of Consent has been clearly expressed, the sexual activity must cease. Incapacitation is the inability, temporarily or permanently, to give Consent, because the individual is mentally and/or physically helpless due to drug or alcohol consumption, either voluntarily or involuntarily, due to an intellectual or other disability that prevents the student from having the capacity to give Consent, or the individual is unconscious, asleep or otherwise unaware that the sexual activity is occurring. In addition, an individual is incapacitated if he or she demonstrates that they are unaware of where they are, how they got there, or why or how they became engaged in a sexual interaction. Where alcohol is involved, incapacitation is a state beyond drunkenness or intoxication. Some indicators that an individual is incapacitated may include, but are not limited to, vomiting, unresponsiveness, inability to communicate coherently, inability to dress/undress without assistance, inability to walk without assistance, slurred speech, loss of coordination, lack of awareness of circumstances or surroundings, or inability to perform other physical or cognitive tasks without assistance.

6. Title IX Coordinator

The Title IX Coordinator is responsible for, among other things, coordinating the campus's efforts to comply with and carry out the campus's responsibilities under Title IX of the Education Amendments of 1972, including compliance with this policy. The Title IX Coordinator will help to coordinate any investigations under this Policy.

The Title IX Coordinator for the school is:  
 Dana Franklin  
 6353 Sunset Blvd.  
 Hollywood, CA 90028  
 (323) 769-6827 (dfranklin@lafilm.edu)

B. Reporting & Confidentiality

We encourage victims of Sexual Misconduct & Relationship Violence to talk to somebody about what happened – so they can get the support they need, and so the School can respond appropriately. Different employees on campus have different abilities to maintain confidentiality. Employees and contractors are required to report all the details of an incident to the Title IX Coordinator. A report to these employees (called "responsible employees") constitutes a report to the School and generally obligates the School to investigate the incident and take appropriate steps to address the situation. The following campus employees (or categories of employees) are examples of responsible employees: the Title IX Coordinator, all Deputy Title IX Coordinators, President, V.P. of Education, Student Advisors, Security Staff (including contract security personnel), all full-time and part-time Faculty, and Human Resources.

The School will seek to protect the privacy and confidentiality of the individuals involved in any report of alleged Sexual Misconduct or Relationship Violence to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the School's responsibility to provide a safe and nondiscriminatory environment to all members of its community. The School will complete any publicly available record keeping, including Clery Act reporting and disclosure, without the inclusion of identifying information about the alleged victim. It will also maintain as confidential any interim measures or remedies provided to the alleged victim to the extent that maintaining confidentiality will not impair its ability to provide the interim measures or remedies.

In addition to internal reporting, the School strongly encourages anyone who believes they have experienced a sexual assault (or any other crime) to make a report to local law enforcement, Hollywood Community Police Station at (213) 972-2971. Below are the steps involved in making a police report.

- Contact the police department in the city where the crime occurred. Talk to a police officer as soon as possible after the crime took place so your memory of the incident and individuals involved is fresh.
- Know that you can file a police report at the police station or ask for an officer to come to your home. Answer the police officer's questions as accurately and thoroughly as possible. Be prepared to give your contact information in case police have follow-up questions
- Receive a case number for your police report. Refer to the number when you want an update on your case and if you would like a copy of the police report.



- Understand that there is no fee to file a police report. However, there may be a fee to get a copy of the police report.

Collection and preservation of evidence relating to the reported sexual assault is essential for law enforcement investigations, so prompt reporting of the incident to law enforcement is especially critical. Designated staff will, upon request, assist an individual in making a report to law enforcement as necessary and appropriate. Although we strongly encourage complainants to report to local law enforcement, such a report is not a prerequisite to the School's review and investigation of any complaint covered by this Policy. The School will honor a Complainant's request not to report the matter to local law enforcement UNLESS we have a reasonable basis to believe that the safety and security of the campus community is at risk. In this event, the School will endeavor to notify a Complainant or Reporter of the institution's intent to report the matter to law enforcement in advance of any such report. The School does not limit the time frame for reporting under this Policy, although a delay in reporting may impact the School's ability to take certain actions.

**Other Code of Conduct Violations:** The School encourages students who have been the victim of Sexual Misconduct or Relationship Violence to come forward. Students should not be discouraged from reporting such incidents because they fear discipline for their own violations of the Student Code of Conduct. Therefore, the School has discretion not to pursue other violations of the Student Code of Conduct that occurred in the context of the reported incident of Sexual Misconduct or Relationship Violence.

### C. Response Procedure

Students are encouraged to report any incident of Sexual Misconduct or Relationship Violence to the Title IX Coordinator, V.P. of Education or Student Advisors. If a report is made verbally, the School will request a written statement by the student. Upon receipt of a report, the School will generally proceed as described below.

1. **Investigation Commencement:** The School will provide a timely and thorough investigation. Barring exigent circumstances, cases of Sexual Misconduct and Relationship Violence will generally be resolved within a 60-day period once the incident has been reported. An extension of time may be necessary if witnesses are unavailable or uncooperative or due to other extenuating circumstances beyond the control of the investigator.
2. **Initial Response:** Once the School is put on notice of possible Sexual Misconduct and Relationship Violence, the Complainant will be offered appropriate confidential support, accommodations, and other resources and will be notified of applicable policies and procedures. Obligated accommodations include the ability to alter academic schedules, to withdraw from/retake a class without penalty, and to access academic support. The Respondent also will be offered appropriate resources and notified of applicable policies and procedures.
3. **Interim Intervention:** Pending a final determination, the Title IX Coordinator will take appropriate interim measures. These measures may include, but are not limited to, the imposition of a no-contact order and/or employment, academic modifications, and may limit a student or organization's access to certain School facilities or activities pending resolution of the matter. The School may impose an Interim Suspension on the Respondent pending the resolution of an alleged violation when the School determines, in its sole discretion, that it is necessary in order to protect the safety and well-being of members of the campus community.
4. **Decision to Proceed to Investigation:** If the Complainant is willing to participate in the review and investigation process, the School will proceed as described below in Section III (E). If the Complainant requests a confidential investigation, the School will seek to protect the privacy and confidentiality of the Complainant to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the School's responsibility to provide a safe and nondiscriminatory environment to all members of its community. If a confidential investigation is requested and agreed to, the School will investigate without revealing the name of the Complainant in any interview or email and will not ask questions that inadvertently or reasonably could reveal the identity of the Complainant. If the Complainant asks that the report of sexual misconduct not be pursued, the School will consider the interests of the Complainant, the campus community, law enforcement, and/or other appropriate interests under the circumstances. The School, in consultation with the Title IX Coordinator, will make a final decision on whether and to what extent it will conduct an investigation, and notify the Complainant promptly.
5. **Investigation Procedure:** The Title IX Coordinator does not function as advocates for either Complainants or Respondents. The Title IX Coordinator can, however, identify advocacy and support resources for either Complainants or Respondents. The Respondent will receive written notice of the report and the nature of the alleged misconduct. He/She will be advised in writing of the investigation process and opportunity to provide any relevant evidence. The Investigation will generally be conducted by the Title IX Coordinator if the Respondent is a student. If the Respondent is a faculty or staff member, Human Resources will also participate in the investigation. The Title IX Coordinator will separately interview both Complainant and Respondent. Both parties will be able to provide evidence and suggest other witnesses to be interviewed. The Title IX Coordinator will interview other relevant witnesses and review any other available relevant evidence. Both the Complainant and Respondent can have another individual present during their own respective interviews. If the Complainant or Respondent elects, they may have an attorney present during their own interview, but said attorney may not advocate during the interview.
6. **Determinations:**
  - For cases where the Respondent is a student. The Title IX Coordinator (or designee) will present all evidence to a Determination Panel. The Title IX Coordinator will be appropriately trained regarding handling and considering sexual misconduct and relationship violence cases. The Title IX Coordinator will weigh the evidence presented and decide whether additional evidence is necessary for consideration. Ultimately, the Title IX Coordinator will make a determination of whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred. The School reserves the right to convene a Determination Panel to review the evidence and make the determination in appropriate circumstances.
  - For cases where the Respondent is a Faculty or Staff Member. Human Resources will present all evidence to a Determination Panel. The Determination Panel shall be comprised of three individuals, who have no relation to the Complainant or Respondent. The Determination Panel will weigh the evidence presented and make a determination whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred.
7. **Standard of Proof:** In all cases under the Sexual Misconduct policy, the Title IX Coordinator (or designee) or the Determination Panel will determine if a violation of policy has occurred by the preponderance of evidence standard. Thus, they will determine whether it is more likely than not that a violation has occurred.

8. Potential Sanctions: If a violation of policy has been found, the Title IX Coordinator or the Determination Panel will impose appropriate sanctions, including but not limited to coaching, training, probation, suspension, or expulsion in the case of students or coaching, training, written warning, demotion, or termination in the case of employees.

9. Outcome Notifications: Both the Complainant and Respondent will be notified in writing of the outcome of the investigation and of the sanctions imposed, if any.

10. Appeals: If the Complainant or Respondent is a student, he or she may appeal the outcome determination by written appeal to the President of the school within 15 days of notification of the outcome. An appeal may be made based only on one or more of the following reasons:

- New and significant evidence appeared that could not have been discovered by a properly diligent charged student or complainant before or during the original investigation and that could have changed the outcome.
- The Finding is Arbitrary and Capricious: Reading all evidence in the favor of the non-appealing party, the finding was not supported by reasonable grounds or adequate consideration of the circumstances. In deciding appeals, the President is allowed to make all logical inferences in benefit of the non-appealing party.
- Disproportionate Sanctions: The sanctions were disproportionate to the findings.

The appeal shall consist of a written statement requesting review of the conduct decision or sanction and explaining in detail the basis for the appeal. The President, or designated representative, will notify the non-appealing party of the request for an appeal. Within five working days of receipt of the notice, the non-appealing party may submit a written statement to be included in the case file. The appeal may proceed without the non-appealing party's written statement if it is not submitted within the designated time limit. The President will endeavor to make a determination of the appeal within 15 business days of receipt. The Vice President's decision is final.

## STANDARD OCCUPATIONAL CLASSIFICATION CODES FOR EMPLOYMENT

§7411 (3) of Division 7.5 of Title 5 of the California Code of Regulations "Gainfully employed" means: (A) The on-time graduate is employed in a job classification under the United States Department of Labor's Standard Occupational Classification (SOC) codes, using the Broad Occupation Detailed Occupation or six-digit level, for which the institution has identified in its catalog and in its employment positions list required by section 94910(f)(2) of the Code that the program prepares its graduates. The following SOC codes have been identified for each of the school's degree programs:

### Animation, A.S.

11-2011 Advertising and Promotions Managers  
15-1132 Software Developers, Applications  
15-1134 Web Developers  
15-1190 Miscellaneous Computer Occupations  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-2023 Career/Technical Education Teachers, Middle School  
25-2032 Career/Technical Education Teachers, Secondary School  
25-9010 Audio-Visual and Multimedia Collections Specialists  
27-1010 Artists and Related Workers  
27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-1024 Graphic Designers  
27-1029 Designers, All Other  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
43-9010 Computer Operators

### Animation, B.S.

15-1134 Web Developers  
15-1190 Miscellaneous Computer Occupations  
15-1199 Computer Occupations, All Other  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1190 Miscellaneous Postsecondary Teachers  
25-1194 Vocational Education Teachers, Postsecondary  
25-1199 Postsecondary Teachers, All Other  
25-2023 Career/Technical Education Teachers, Middle School  
25-2032 Career/Technical Education Teachers, Secondary School  
27-1010 Artists and Related Workers  
27-1011 Art Directors  
27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-1020 Designers  
27-1024 Graphic Designers  
27-1027 Set and Exhibit Designers  
27-1029 Designers, All Other  
27-2012 Producers and Directors  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4090 Miscellaneous Media and Communication Equipment Workers

27-4099 Media and Communication Equipment Workers, All Other  
39-3090 Miscellaneous Entertainment Attendants and Related Workers  
39-3099 Entertainment Attendants and Related Workers, All Other  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-9011 Computer Operators  
43-9031 Desktop Publishers

### Audio Production, A.S.

15-1190 Miscellaneous Computer Occupations  
15-1199 Computer Occupations, All Other  
17-3023 Electrical and Electronics Engineering Technicians  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-1199 Postsecondary Teachers, All Other  
25-2032 Career/Technical Education Teachers, Secondary School  
27-1010 Artists and Related Workers  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-2040 Musicians, Singers, and Related Workers  
27-2041 Music Directors and Composers  
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators  
27-4011 Audio and Video Equipment Technicians  
27-4012 Broadcast Technicians  
27-4014 Sound Engineering Technicians  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
39-3090 Miscellaneous Entertainment Attendants and Related Workers  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-4171 Receptionists and Information Clerks  
43-4190 Miscellaneous Information and Record Clerks  
43-4199 Information and Record Clerks, All Other  
43-9011 Computer Operators  
43-9190 Miscellaneous Office and Administrative Support Workers  
43-9199 Office and Administrative Support Workers, All Other  
49-2020 Radio and Telecommunications Equipment Installers and Repairers  
49-2090 Miscellaneous Electrical and Electronic Equipment Mechanics, Installers, and Repairers

49-9098 Helpers--Installation, Maintenance, and Repair Workers  
49-9099 Installation, Maintenance, and Repair Workers, All Other  
51-9190 Miscellaneous Production Workers  
51-9198 Helpers--Production Workers  
51-9199 Production Workers, All Other

#### **Digital Filmmaking, B.S.**

15-1134 Web Developers  
15-1190 Miscellaneous Computer Occupations  
15-1199 Computer Occupations, All Other  
23-2099 Legal Support Workers, All Other  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-1199 Postsecondary Teachers, All Other  
25-2023 Career/Technical Education Teachers, Middle School  
25-2032 Career/Technical Education Teachers, Secondary School  
27-1011 Art Directors  
27-1012 Craft Artists  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-2012 Producers and Directors  
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3031 Public Relations Specialists  
27-3040 Writers and Editors  
27-3041 Editors  
27-3043 Writers and Authors  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators  
27-4011 Audio and Video Equipment Technicians  
27-4012 Broadcast Technicians  
27-4014 Sound Engineering Technicians  
27-4021 Photographers  
27-4030 Television, Video, and Motion Picture Camera Operators and Editors  
27-4031 Camera Operators, Television, Video, and Motion Picture  
27-4032 Film and Video Editors  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-9011 Computer Operators

#### **Entertainment Business, B.S.**

11-1021 General and Operations Managers  
11-2011 Advertising and Promotions Managers  
11-2020 Marketing and Sales Managers  
11-2021 Marketing Managers  
11-2022 Sales Managers  
11-2031 Public Relations and Fundraising Managers  
11-3121 Human Resources Managers  
11-9190 Miscellaneous Managers  
11-9199 Managers, All Other  
13-1011 Agents and Business Managers of Artists, Performers, and Athletes  
13-1070 Human Resources Workers  
13-1121 Meeting, Convention, and Event Planners  
13-1190 Miscellaneous Business Operations Specialists  
13-1199 Business Operations Specialists, All Other  
13-2031 Budget Analysts  
15-1134 Web Developers  
15-1190 Miscellaneous Computer Occupations  
23-2099 Legal Support Workers, All Other  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-2032 Career/Technical Education Teachers, Secondary School  
25-3099 Teachers and Instructors, All Other  
27-1010 Artists and Related Workers  
27-2012 Producers and Directors  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3031 Public Relations Specialists  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
39-3090 Miscellaneous Entertainment Attendants and Related Workers

39-3099 Entertainment Attendants and Related Workers, All Other  
41-3011 Advertising Sales Agents  
41-3090 Miscellaneous Sales Representatives, Services  
41-3099 Sales Representatives, Services, All Other  
41-9090 Miscellaneous Sales and Related Workers  
41-9099 Sales and Related Workers, All Other  
43-3031 Bookkeeping, Accounting, and Auditing Clerks  
43-4161 Human Resources Assistants, Except Payroll and Timekeeping  
43-4170 Receptionists and Information Clerks  
43-4190 Miscellaneous Information and Record Clerks  
43-4199 Information and Record Clerks, All Other  
43-9031 Desktop Publishers  
43-9061 Office Clerks, General  
43-9081 Proofreaders and Copy Markers  
43-9190 Miscellaneous Office and Administrative Support Workers  
43-9199 Office and Administrative Support Workers, All Other

#### **Film, A.S.**

13-1010 Agents and Business Managers of Artists, Performers, and Athletes  
13-1020 Buyers and Purchasing Agents  
17-3023 Electrical and Electronics Engineering Technicians  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-1122 Communications Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-2023 Career/Technical Education Teachers, Middle School  
25-2032 Career/Technical Education Teachers, Secondary School  
25-9010 Audio-Visual and Multimedia Collections Specialists  
27-1010 Artists and Related Workers  
27-1011 Art Directors  
27-1012 Craft Artists  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-1020 Designers  
27-1027 Set and Exhibit Designers  
27-1029 Designers, All Other  
27-2012 Producers and Directors  
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3040 Writers and Editors  
27-3041 Editors  
27-3043 Writers and Authors  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators  
27-4011 Audio and Video Equipment Technicians  
27-4012 Broadcast Technicians  
27-4014 Sound Engineering Technicians  
27-4020 Photographers  
27-4030 Television, Video, and Motion Picture Camera Operators and Editors  
27-4031 Camera Operators, Television, Video, and Motion Picture  
27-4032 Film and Video Editors  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
39-3092 Costume Attendants  
39-3099 Entertainment Attendants and Related Workers, All Other  
39-5091 Makeup Artists, Theatrical and Performance  
39-9032 Recreation Workers  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-3060 Procurement Clerks  
43-4050 Customer Service Representatives  
43-5060 Production, Planning, and Expediting Clerks  
43-9010 Computer Operators  
47-2030 Carpenters  
47-2061 Construction Laborers  
47-2110 Electricians  
47-2141 Painters, Construction and Maintenance  
47-3010 Helpers, Construction Trades  
47-3012 Helpers--Carpenters  
47-3013 Helpers--Electricians  
47-3019 Helpers, Construction Trades, All Other  
49-9061 Camera and Photographic Equipment Repairers  
49-9096 Riggers  
49-9099 Installation, Maintenance, and Repair Workers, All Other

51-9120 Painting Workers  
51-9123 Painting, Coating, and Decorating Workers  
51-9150 Photographic Process Workers and Processing Machine Operators  
51-9190 Miscellaneous Production Workers  
51-9198 Helpers--Production Workers  
51-9199 Production Workers, All Other  
53-3099 Motor Vehicle Operators, All Other  
53-7060 Laborers and Material Movers, Hand  
53-7190 Miscellaneous Material Moving Workers  
53-7199 Material Moving Workers, All Other

### **Film Production, B.S.**

13-1020 Buyers and Purchasing Agents  
13-2031 Budget Analysts  
15-1199 Computer Occupations, All Other  
17-3023 Electrical and Electronics Engineering Technicians  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-1122 Communications Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-1199 Postsecondary Teachers, All Other  
25-2032 Career/Technical Education Teachers, Secondary School  
25-3099 Teachers and Instructors, All Other  
27-1010 Artists and Related Workers  
27-1011 Art Directors  
27-1012 Craft Artists  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-1026 Merchandise Displayers and Window Trimmers  
27-1027 Set and Exhibit Designers  
27-1029 Designers, All Other  
27-2010 Actors, Producers, and Directors  
27-2012 Producers and Directors  
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3031 Public Relations Specialists  
27-3040 Writers and Editors  
27-3041 Editors  
27-3043 Writers and Authors  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators  
27-4011 Audio and Video Equipment Technicians  
27-4012 Broadcast Technicians  
27-4014 Sound Engineering Technicians  
27-4021 Photographers  
27-4030 Television, Video, and Motion Picture Camera Operators and Editors  
27-4031 Camera Operators, Television, Video, and Motion Picture  
27-4032 Film and Video Editors  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
39-3090 Miscellaneous Entertainment Attendants and Related Workers  
39-3091 Amusement and Recreation Attendants  
39-3092 Costume Attendants  
39-3099 Entertainment Attendants and Related Workers, All Other  
39-5091 Makeup Artists, Theatrical and Performance  
39-9032 Recreation Workers  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-3061 Procurement Clerks  
43-4171 Receptionists and Information Clerks  
43-4190 Miscellaneous Information and Record Clerks  
43-4199 Information and Record Clerks, All Other  
43-5061 Production, Planning, and Expediting Clerks  
43-9011 Computer Operators  
43-9022 Word Processors and Typists  
43-9031 Desktop Publishers  
43-9061 Office Clerks, General  
43-9190 Miscellaneous Office and Administrative Support Workers  
43-9199 Office and Administrative Support Workers, All Other  
47-2031 Carpenters  
47-2060 Construction Laborers  
47-2111 Electricians  
47-2141 Painters, Construction and Maintenance  
47-3012 Helpers--Carpenters

47-3013 Helpers--Electricians  
47-3019 Helpers, Construction Trades, All Other  
49-9061 Camera and Photographic Equipment Repairers  
49-9096 Riggers  
49-9098 Helpers--Installation, Maintenance, and Repair Workers  
49-9099 Installation, Maintenance, and Repair Workers, All Other  
51-9120 Painting Workers  
51-9190 Miscellaneous Production Workers  
51-9198 Helpers--Production Workers  
51-9199 Production Workers, All Other  
53-3099 Motor Vehicle Operators, All Other  
53-7060 Laborers and Material Movers, Hand  
53-7190 Miscellaneous Material Moving Workers  
53-7199 Material Moving Workers, All Other

### **Graphic Design, B.S.**

11-2011 Advertising and Promotions Managers  
15-1134 Web Developers  
15-1190 Miscellaneous Computer Occupations  
15-1199 Computer Occupations, All Other  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-1194 Vocational Education Teachers, Postsecondary  
25-1199 Postsecondary Teachers, All Other  
25-2023 Career/Technical Education Teachers, Middle School  
25-2032 Career/Technical Education Teachers, Secondary School  
27-1010 Artists and Related Workers  
27-1011 Art Directors  
27-1013 Fine Artists, Including Painters, Sculptors, and Illustrators  
27-1014 Multimedia Artists and Animators  
27-1019 Artists and Related Workers, All Other  
27-1020 Designers  
27-1024 Graphic Designers  
27-1026 Merchandise Displayers and Window Trimmers  
27-1029 Designers, All Other  
27-3031 Public Relations Specialists  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
43-9011 Computer Operators  
43-9031 Desktop Publishers  
43-9081 Proofreaders and Copy Markers

### **Music Production, A.S.**

15-1190 Miscellaneous Computer Occupations  
15-1199 Computer Occupations, All Other  
25-1120 Arts, Communications, and Humanities Teachers, Postsecondary  
25-1121 Art, Drama, and Music Teachers, Postsecondary  
25-2032 Career/Technical Education Teachers, Secondary School  
25-3021 Self-Enrichment Education Teachers  
25-3090 Miscellaneous Teachers and Instructors  
27-1019 Artists and Related Workers, All Other  
27-2040 Musicians, Singers, and Related Workers  
27-2041 Music Directors and Composers  
27-2042 Musicians and Singers  
27-2090 Miscellaneous Entertainers and Performers, Sports and Related Workers  
27-2099 Entertainers and Performers, Sports and Related Workers, All Other  
27-3090 Miscellaneous Media and Communication Workers  
27-3099 Media and Communication Workers, All Other  
27-4010 Broadcast and Sound Engineering Technicians and Radio Operators  
27-4011 Audio and Video Equipment Technicians  
27-4014 Sound Engineering Technicians  
27-4090 Miscellaneous Media and Communication Equipment Workers  
27-4099 Media and Communication Equipment Workers, All Other  
39-3090 Miscellaneous Entertainment Attendants and Related Workers  
39-3099 Entertainment Attendants and Related Workers, All Other  
43-2090 Miscellaneous Communications Equipment Operators  
43-2099 Communications Equipment Operators, All Other  
43-4171 Receptionists and Information Clerks  
43-4190 Miscellaneous Information and Record Clerks  
43-4199 Information and Record Clerks, All Other  
43-9061 Office Clerks, General  
43-9190 Miscellaneous Office and Administrative Support Workers  
43-9199 Office and Administrative Support Workers, All Other  
49-9063 Musical Instrument Repairers and Tuners  
51-9190 Miscellaneous Production Workers  
51-9198 Helpers--Production Workers  
51-9199 Production Workers, All Other

## FACULTY

### **ANIMATION DEPARTMENT—CAMPUS**

#### **Joffery Black, Program Director**

Arizona State University, Bachelor of Fine Arts in Art

#### **Brian Bossin**

The Art Institute of Chicago, Bachelor of Fine Arts in Art

#### **Kenneth Brilliant**

School of Visual Arts, Bachelor of Fine Arts in Film & Video

#### **Dean Deakyne**

Willington University, Bachelor of Science in Video & Motion Graphics-Visual Effects

#### **Rosa Farre**

Universitat Autònoma de Barcelona, Master of Science in Computer Science  
Universitat Autònoma de Barcelona, Bachelor of Science in Computer Science

#### **Daniel Fiske**

Art Institute of Los Angeles, Associate of Science in 3D Animation

#### **William Recinos**

Instituto Nacional de Artes, Bachelor of Arts in Art

#### **Robert Rowles**

University of Arkansas, Bachelor of Arts in Film and Television

#### **Gary Suissa**

Art Institute of California, Bachelor of Science in Animation

### **AUDIO ENGINEERING & PRODUCTION DEPARTMENT—CAMPUS**

#### **Andrew MacKenzie, Program Director**

Rocky Mountain College of Art & Design, Master of Arts in Education, Leadership & Emerging Technologies  
Full Sail University, Bachelor of Science in Entertainment Business  
The Los Angeles Film School, Associate of Science in Recording Arts

#### **Rod Shupenia, Associate Program Director**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Andrae Alexander**

Thomas Edison State University, Bachelor of Arts in Music

#### **Colby Abbott**

Berklee College of Music, Bachelor of Music in Music Production & Engineering

#### **Jacob Allston**

Full Sail University, Associate of Science in Recording Arts

#### **Anthony Anderson**

Morehouse College, Bachelor of Science in Media Studies & Biology

#### **Robert Delgadillo**

Full Sail University, Master of Science in Instructional Design & Technology  
Full Sail University, Bachelor of Science in Entertainment Business  
The Los Angeles Film School, Associate of Science in Recording Arts

#### **Eric Dively**

Full Sail University, Master of Arts in New Media Journalism  
Full Sail University, Bachelor of Science in Entertainment Business  
Full Sail University, Associate of Science in Recording Arts

#### **James Fahey**

Miami University, Master of Music in Music Performance  
West Virginia University, Bachelor of Music in Music

#### **Jeremy Fogel**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **William Graettinger**

Berklee College of Music, Bachelor of Music in Music Production & Engineering

#### **Ryan Helms**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Erik Jourgensen**

California Polytechnic State University, Bachelor of Arts in English Literature

#### **Will Key**

University of Colorado, Master of Music  
University of Louisville, Bachelor of Arts in Music

#### **Gregg Kowalsky**

Mills College, Master of Fine Arts in Electronic Music & Recording Media

#### **Alan Mason**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Kyle Morris**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Timothy Nitz**

Full Sail University, Bachelor of Science in Music Production  
The Los Angeles Film School, Associate of Science in Recording Arts

#### **Joel Numa**

Full Sail University, Bachelor of Science in Music Business  
The Los Angeles Film School, Associate of Science in Recording Arts

#### **Derek Olds**

University of North Carolina at Chapel Hill, Bachelor of Arts in Psychology

#### **Aaron Renner**

Frostburg State University, Bachelor of Science in Earth Science

#### **Michael Riach**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Monika Santucci**

California State University, Bachelor of Arts in Cinema & Television Arts

#### **Arthur Schlenger**

University of California, Bachelor of Arts in Theater Arts

#### **Rick Seibold**

University of North Carolina, Bachelor of Arts in Media Studies/Production

#### **Brent Spann**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Michael Snyder**

The Los Angeles Film School, Associate of Science in Recording Arts

#### **Juan Carlos Torrado**

Berklee College of Music, Bachelor of Music in Music Production & Engineering

#### **Jin Wooh**

Oakland University, Bachelor of Arts in Arts & Sciences

### **DIGITAL FILMMAKING DEPARTMENT—ONLINE**

#### **Jenna Barrett, Program Director**

University of Florida, Bachelor of Science in Telecommunications

#### **Candice Buchanan**

Full Sail University, Bachelor of Science in Film

#### **Charles Burket**

Full Sail University, Bachelor of Science in Film

#### **Maria Figueroa Guzman**

Universidad Nacional de Colombia, Bachelor of Arts in Movies & Television

#### **Jason Janes**

Southern Illinois University, Bachelor of Arts in Mass Communications

#### **Bradley Lincoln**

Full Sail University, Bachelor of Science in Film

#### **Michael Shear**

University of Hartford, Bachelor of Music in Music Production & Technology

#### **Christopher Williamson**

University of Central Florida, Master of Fine Arts in Entrepreneurial Digital Cinema  
University of Missouri, Bachelor of Arts in Communication Studies: Film & Media Studies

**Michael Walsh**  
University of Central Florida, Bachelor of Arts in Writing & Rhetoric

**Gerald Wu**  
Rutgers College, Bachelor of Arts in English

**ENTERTAINMENT BUSINESS DEPARTMENT—CAMPUS**

**Hal Lieberman, Program Director-Campus**  
University of Chicago, Master of Arts in English & Literature

**Marcus Thomas, Associate Program Director**  
Georgia State University, Juris Doctorate  
Full Sail University, Master of Fine Arts in Creative Writing  
University of Georgia, Master in Mass Communication  
Georgia State University, Bachelor of Arts in Journalism

**C. Michael Brae**  
Full Sail University, Master of Science in Internet Marketing  
University of San Francisco, Bachelor of Fine Arts in Advertising Design  
Academy of Art University, Bachelor of Fine Arts in Advertising

**Clayton Guiltner**  
Bellevue University, Master of Arts in Leadership  
University of Oklahoma, Master of Fine Arts in Directing  
University of the Ozarks, Bachelor of Arts in Theatre

**Joseph Kim**  
Yale Law School, Juris Doctorate  
Yale College, Bachelor of Arts in Political Science

**Guy Langvardt**  
Capella University, Ph.D. in Organization & Management  
Thunderbird School of Global Management, Masters of International Management  
Valparaiso University, Bachelor of Arts in Psychology

**Donna Loyd**  
Pepperdine University, Master of Arts in Educational Psychology  
Montclair State University, Bachelor of Arts in Speech & Theatre

**Pamela Newton**  
California State University – Long Beach, Bachelor of Arts in Economics

**ENTERTAINMENT BUSINESS DEPARTMENT—ONLINE**

**Gregory Straubinger, Program Director-Online**  
Webster University, Master of Arts in Marketing  
Ithaca College, Bachelor of Science in Radio/TV/Film

**Julie Chase**  
DeVry University, Master of Business Administration  
Indiana University, Bachelor of Arts in Social & Behavioral Science

**Richard Elkhouri**  
University of Central Florida, Bachelor of Arts in Advertising/Public Relations

**Jeffrey Friedman**  
Boston University, Bachelor of Science in Broadcast Journalism

**Stephanie Fleming**  
Nova Southeastern University, Juris Doctorate  
Full Sail University, Master of Fine Arts in Creative Writing  
Nova Southeastern University, Master of Arts in Writing

**William Goodman**  
Regis University, Bachelor of Science in Business Technology Management  
Regis University, Master of Business Administration

**Edward Howell**  
Capella University, Bachelor of Science in Information Technology  
State College of Florida, Associate of Arts in Art

**Perette Lawrence**  
Syracuse University, Juris Doctorate,  
Binghamton University, SUNY, Bachelor of Arts in English

**Robert McDermott**  
University of Southern Mississippi, Master of Business Administration  
University of Southern Mississippi, Bachelor of Science in Personnel Management

**Gaylord McDonald**  
Northwest Missouri State College, Bachelor of Science in Speech: Radio & Television

**David Mouery**  
Barry University School of Law, Juris Doctorate  
Ohio State University, Bachelor of Arts in Communication

**Richard Murphy**  
Georgia State University, Master of Business Administration  
Boston College, Bachelor of Science in General Management

**Nathan Nazario**  
State University of New York – Buffalo, Bachelor of Arts in Communication

**Daniel Sandon**  
Purdue University, Master of Science in Management  
Michigan State University, Bachelor of Science Business Administration

**Brian Walker**  
University of Florida, Bachelor of Science in Telecommunications

**FILM PRODUCTION DEPARTMENT—CAMPUS**

**Charles Kanganis, Program Director**  
University of Akron, Master of Arts in Directing and Acting

**Sandra Lee, Associate Program Director**  
Chapman University, Master of Fine Arts in Film & Television Producing  
Bradley University, Bachelor of Arts in Communications, Television/Radio Production

**Robb Bindler**  
New York University, Bachelor of Fine Arts in Film

**Ted Chung**  
University of California, Los Angeles, Master of Fine Arts in Film & Television  
University of Colorado Boulder, Bachelor of Fine Arts in Theatre

**Steven Cook**  
Full Sail University, Bachelor of Science in Graphic Design  
The Los Angeles Film School, Associate of Science in Film

**Linda Cowgill**  
University of California – Los Angeles, Master of Fine Arts in Screenwriting  
University of California – Los Angeles, Bachelor of Arts in Film & Television

**Andres De la Torre**  
Chapman University, Master of Fine Arts in Film Production

**Barbara Dunphy**  
California State University – Northridge, Bachelor of Arts (Art)

**Brad Ernske**  
The Los Angeles Film School, Associate of Science in Film

**Michael Greenspan**  
American Film Institute, Master of Fine Arts in Directing  
New York University, Bachelor of Fine Arts in Film

**Jonathan Kesselman**  
University of Southern California, Master of Fine Arts in Cinema-Television  
University of Colorado, Bachelor of Arts in Psychology

**Jason Kohn**  
Brandeis University, Bachelor of Arts in Film Studies

**Ellen Lenbergs**  
University of California – Los Angeles, Master of Fine Arts, in Theatre, Film & Television  
San Francisco State University, Bachelor of Arts in Drama

**Richard Lewis**  
Phoenix College, Associate of Arts (Arts/Music)

**Joseph Mauceri**  
American Film Institute, Master of Fine Arts in Directing

**Edward Rakochy**  
Pennsylvania State University, Bachelor of Arts in Speech Communications

**Marlee Roberts**  
New York University, Bachelor of Fine Arts in Film & Television

**Alaric Rocha**  
DePaul University, Master of Fine Arts in Cinema  
Lawrence University, Bachelor of Music

**Michael Sheehan**  
American Film Institute, Master of Fine Arts in Editing

**Christina Sibul**  
Yale University, Master of Fine Arts in Dramaturgy and Dramatic Criticism  
University of California, San Diego, Bachelor of Arts in Theatre

**Julius Telmer**  
American Film Institute, Master of Fine Arts in Directing

**Gabriel Veenendaal**  
Westminster College, Master of Business Administration  
University of Utah, Bachelor of Arts in Film Studies

**Michael Zoumas**  
University of Southern California, Master of Arts in Cinema-Television  
University of Southern California, Bachelor of Arts in Cinema-Television

#### **GAME PRODUCTION DEPARTMENT—CAMPUS**

**David Mullich, Lead Faculty**  
California State University – Northridge, Bachelor of Science in Computer Science

**Michael Dawson**  
University of Southern California, Bachelor of Science in Computer Science

**Noah Dudley**  
University of California – Los Angeles, Bachelor of Arts in English

**Karen McMullan**  
Texas A&M University, Bachelor in Environmental Design

**Amy Zimmitti**  
University of Rhode Island, Bachelor of Arts in Psychology  
Full Sail University, Associate of Science in Recording Arts

#### **GENERAL EDUCATION DEPARTMENT-CAMPUS**

**Michael Bolus, Department Chair**  
City University of New York, Ph.D. in Theatre  
Boston University, Master of Fine Arts in English

**Harvey Baldovino**  
University of the Philippines, Master of Science in Economics  
University of the Philippines, Bachelor of Science in Economics

**Leslie Bates**  
Lincoln Law School of Sacramento, Juris Doctorate  
American Film Institute, Master of Fine Arts in Screenwriting  
San Diego State University, Bachelor of Science in Business Admin & English

**Tara Giannini**  
Hunter College, Master of Fine Arts (Art)  
Cleveland Institute of Art, Bachelor of Fine Arts in Painting

**Nathaniel Hopson**  
Lindenwood University, Master of Business Administration  
Lindenwood University, Bachelor of Arts in International Business

**Houston Howard**  
Regent University, Juris Doctorate  
Marshall University, Bachelor of Arts in Arts

**James Langteaux**  
Regent University, Master of Arts in Communication & Professional Writing  
University of Wisconsin – Madison, Bachelor of Arts in Communication

**Cezar Luchian**  
Full Sail University, Master of Fine Arts in Creating Writing  
Andrews University, Master of Arts in Religion/Theological Studies  
Southern Adventist University, Bachelor of Arts in Theology/Biblical Languages

**Brian McLaughlin**  
Boston University, Master of Business Administration  
University of Notre Dame, Bachelor of Business Administration

**Hiram Sims**  
University of Southern California, Master of Professional Writing  
University of Southern California, Bachelor of Arts in English

#### **GENERAL EDUCATION DEPARTMENT-ONLINE**

**Peter Francis, Lead Faculty**  
Savannah College of Art and Design, Master of Fine Arts in Arts Administration  
University of Florida, Bachelor of Science in Advertising

**Angel Ric Acevedo**  
Full Sail University, Master of Fine Arts in Creative Writing  
Full Sail University, Master of Science in Entertainment Business  
Rollins College, Bachelor of Arts in Organizational Communication

**Naysha Acevedo**  
Palm Beach Atlantic University, Master of Science in Counseling  
Palm Beach Atlantic University, Bachelor of Science in Organizational Management

**Jennifer Andrews**  
University of Central Florida, Master of Fine Arts in English  
Florida State University, Bachelor of Arts in English Language & Literature

**Lee Clarke**  
University of Southern California, Master of Fine Arts in Fine Arts  
Otis College of Art and Design, Bachelor of Fine Arts in Painting

**Christopher Fama**  
Gonzaga University, Master of Fine Arts in Communication and Leadership Studies  
University of Phoenix, Master of Arts in Organizational Management  
Rollins College, Bachelor of Arts in Organizational Communication

**Janathan Grandoit**  
University of Florida, Master of Arts in Mass Communication  
Wabash College, Bachelor of Arts in Speech

**Justin Hardy**  
Full Sail University, Master of Fine Arts in Instructional Design & Technology  
Full Sail University, Bachelor of Science in Digital Arts & Design  
Full Sail University, Associate of Arts in Digital Media

**Natika Jackson**  
University of Central Florida, Master of Arts in Counselor Education  
University of Central Florida, Bachelor of Arts in Psychology

**Jose Jimenez**  
Florida International University, Master of Science in Mathematics Education  
Florida International University, Bachelor of Science in Mathematics

**Jeremiah Moore**  
University of Florida, Master of Business Administration  
University of Florida, Bachelor of Science in Mathematics

**Eric Muniz**  
American Public University, Master of Arts in Humanities  
Hodges University, Bachelor of Science in Interdisciplinary Studies

**Wendell Nielson**  
American Film Institute, Master of Fine Arts in Screenwriting  
University of Utah, Bachelor of Arts in Film Studies, English

#### **GRAPHIC DESIGN DEPARTMENT-ONLINE**

**Lisa Gustafson, Program Director**  
Argosy University, Master of Business Administration  
California Polytechnic State University, Bachelor of Arts in Art, Graphic Design

**Raymond Martinez**  
New York Institute of Technology, Bachelor of Fine Arts in Computer Graphics

**Timothy Motter**  
University of Central Florida, Bachelor of Fine Arts in Art

**Lollie Wahl**  
Rollins College, Bachelor of Arts in Computer Science

**MUSIC PRODUCTION DEPARTMENT-ONLINE**

**Benjamin Kramer, Program Director**

Johns Hopkins University, Bachelor of Music in Recording Arts  
and Sciences

Johns Hopkins University, Bachelor of Music in Music Performance

**Jameson Boyce**

Berklee College of Music, Bachelor of Music in Music Synthesis

**Brian Boland**

William Patterson University, Bachelor of Arts in Communication

**Stephen Cook**

Oral Roberts University, Bachelor of Science in Telecommunication

**Ricciano Lumpkins**

Full Sail University, Bachelor of Science, Entertainment Business

Full Sail University, Master of Science, Entertainment Business

**Edward Salerno**

Indiana University of Pennsylvania, Master of Arts in Music

Indiana University of Pennsylvania, Bachelor of Arts in Music

**Ricky Temple**

Georgia Southern University, Bachelor of Arts in Music