2021
OCTOBER
FLORIDA

ACADEMIC
CATALOG

THE LOS ANGELES FILM SCHOOL®

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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 could share their knowledge of film production with a new generation of filmmakers. The LosAngeles 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 baccalaureate degrees for both campus and online in multiple disciplines across the entertainment and media industry including, animation, audio production, graphic design, entertainment business, film production, music production, media communication and writing for film and TV.

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 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). Our campus studios are equipped with professional-grade gear and software used in real production environments. Students train in their lab classes using innovative technology from industry leaders including AVID Media composer, SONY, ARRI, Wacom and many more. Our proprietary Learning Management System (LMS) is an all-inclusive online platform for students to access coursework, interact with instructors and submit projects all from online. Students can access online learning resource materials anytime and anywhere throught their portal at 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.

Licensed by the Florida Commission for Independent Education, License Number 6269. Additional information regarding this institution may be obtained by contacting the Commission at 325 West Gaines Street, Suite 1414, Tallahassee, FL 323099-0400, toll-free telephone number (888)224-6684.

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 October 1, 2021 – August 31, 2022.

Online Degree Programs

ONLINE DEGREE PROGRAMS

ANIMATION, BACHELOR OF SCIENCE
CHARACTER ANIMATION CONCENTRATION

The Animation 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 Bachelor of Science in Animation with a concentration in Character Animation is designed to provide students the knowledge and understanding of 2-D and 3-D asset creation, materials, textures, pipeline workflows and integration, designing and developing both visual effects assets and finalizing scenes for both film and games in the Computer Animation industry. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries as Visual Effects, Compositing, Rotoscoping and Matchmoving Artists. Besides the degree program's strong 3-D computer-graphics focus, students will build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields. In addition to 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 computer animation and entertainment and media industry.

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

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 240 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 DIGITAL PAINTING 2	3
11	ENG 101 CREATIVE WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1	3
16	HUM 223 CULTURAL STUDIES	3
17	AVE 260 CHARACTER ANIMATION 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE PRESENTATION	3
20	CAN 330 CHARACTER RIGGING 2	3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 COLLEGE MATHEMATICS	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
24	CAN 365 ACTING FOR ANIMATORS	3
25	CAN 375 ANIMATION FOR GAMES 1	3
26	CAN 425 Facial Rigging and Animation	3
27	CAN 376 ANIMATION FOR GAMES 2	3
28	CAN 405 STORY DRIVEN ANIMATION 1	3
29	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
30	CAN 406 STORY DRIVEN ANIMATION 2	3
31	CAN 445 CROWD ANIMATION	3
31	ENG 326 PROFESSIONAL WRITING	3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

ANIMATION, BACHELOR OF SCIENCE
ENVIRONMENT AND CHARACTER DESIGN CONCENTRATION

The Animation 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 Bachelor of Science in Animation with a concentration in Environment and Character Design is designed to provide students the knowledge and understanding of 3-D modeling, materials, textures, pipeline workflows and integration, designing and developing both characters and environments for both film and games in the Computer Animation industry. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries as Character Modeling, Environment, and Look Development Artists. Besides the degree program's strong 3-D computer-graphics focus, students will build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields. In addition to 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 computer animation and entertainment and media industry.

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

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 240 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 DIGITAL PAINTING 2	3
11	ENG 101 CREATIVE WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1	3
	HUM 223 CULTURAL STUDIES	3
17	AVE 260 CHARACTER ANIMATION 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE PRESENTATION	3
	CAN 335 ADVANCED MODELING	3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 COLLEGE MATHEMATICS	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
	CAN 360 CHARACTER DESIGN	3
25	CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES	3
26	CAN 380 TEXTURING CHARACTERS FOR FILM AND GAMES	3
27	CAN 400 ENVIRONMENT DESIGN	3
28	CAN 410 ENVIRONMENTS FOR FILM	3
29	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
30	CAN 440 ENVIRONMENTS FOR GAMES	3
31	AVE 340 COMPOSITING AND SCENE FINISHING 1	3
	ENG 326 PROFESSIONAL WRITING	3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

ANIMATION, BACHELOR OF SCIENCE
VISUAL EFFECTS CONCENTRATION

The Animation 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 Bachelor of Science in Animation with a concentration in Visual Effects is designed to provide students the knowledge and understanding of 2-D and 3-D asset creation, materials, textures, pipeline workflows and integration, designing and developing both visual effects assets and finalizing scenes for both film and games in the Computer Animation industry. The knowledge learned will qualify students for entry-level positions in the computer animation film and game industries as Visual Effects, Compositing, Rotoscoping and Matchmoving Artists. Besides the degree program's strong 3-D computer-graphics focus, students will build other skills in peripheral media and complete digital courses that will enhance their opportunities in related fields. In addition to 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 computer animation and entertainment and media industry.

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 240 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 DIGITAL PAINTING 2	3
11	ENG 101 CREATIVE WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1	3
16	HUM 223 CULTURAL STUDIES	3
17	AVE 260 CHARACTER ANIMATION 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE PRESENTATION	3
20	AVE 357 MATCHMOVING FOR PRODUCTION	3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 COLLEGE MATHEMATICS	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
24	AVE 310 VISUAL EFFECTS 2	3
25	CGA 360 VISUAL EFFECTS FOR GAMES 1	3
26	CGA 380 VISUAL EFFECTS FOR FILM 1	3
27	CGA 370 VISUAL EFFECTS FOR GAMES 2	3
28	AVE 343 LOOK DEVELOPMENT AND COMPOSITING	3
29	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
30	CGA 400 VISUAL EFFECTS FOR FILM 2	3
31	AVE 360 COMPOSITING AND INTEGRATION	3
31	ENG 326 PROFESSIONAL WRITING	3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3

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 BEHAVIORAL SCIENCE	3
3	DFM 100 INDEPENDENT FILMMAKING	3
4	DFM 115 INTRODUCTION TO FILMMAKING	3
5	DFM 260 EDITING I	3
6	DFM 223 SCREENWRITING I	4
7	ENG 101 CREATIVE WRITING	3
8	DFM 120 DIGITAL PRODUCTION DESIGN	4
9	DFM 170 INTRODUCTION TO CINEMATOGRAPHY	3
10	DFM 200 CINEMATOGRAPHY AND LIGHTING I	3
11	DFM 202 CINEMATOGRAPHY AND LIGHTING II	3
12	MAT 121 COLLEGE MATHEMATICS HUM 240 CONTEMPORARY ART	3 3
13	DFM 220 DIGITAL AUDIO PRODUCTION I	3
14	DFM 305 LOCATION SCOUTING	4
15	DFM 240 DIRECTING I	3
16	DFM 201 COLOR CORRECTION AND GRADING	3
17	HUM 223 CULTURAL STUDIES	3
18	DFM 230 ACTING FOR FILMMAKERS	3
19	SPC 214 CREATIVE PRESENTATION	3
20	DFM 320 SCREENWRITING II	4
21	DFM 190 PRODUCING	3
22	DFM 307 DIRECTING II	3
23	DFM 380 EDITING II	3
24	DFM 315 DIGITAL AUDIO PRODUCTION II	3
25	DFM 301 FILM MARKETING AND DISTRIBUTION	3
26	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
	ENG 326 PROFESSIONAL WRITING	3
27	DFM 270 VISUAL EFFECTS	4
28	DFM 420 DOCUMENTARY PRODUCTION	4
29	DFM 421 DOCUMENTARY POSTPRODUCTION	3
30	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
31	DFM 440 CAPSTONE FILM DEVELOPMENT	3
32	DFM 450 CAPSTONE FILM PRODUCING	3
33	DFM 475 CAPSTONE FILM PREPRODUCTION	3
34	DFM 480 CAPSTONE FILM PRODUCTION	3
35	DFM 485 CAPSTONE FILM 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 Bachelor of Science in Entertainment Business degree program is 120 credit hours and 36 months in length. Students must complete all required program coursework with a minimum cumulative grade point average of 2.0.

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
4	ENG 101 CREATIVE WRITING	3
5	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
6	EBS 120 ENTERTAINMENT MARKETING	3
7	MAT 121 COLLEGE MATHEMATICS	3
8	EBS 125 ENTERTAINMENT ADVERTISING	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE	3
	HUM 223 CULTURAL STUDIES	3
11	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
12	EBS 220 GLOBAL BUSINESS	3
13	EBS 230 ART OF THE PITCH	3
14	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
15	MPR 255 MUSIC BUSINESS MANAGEMENT	3
16	EBS 270 PROFESSIONAL SELLING	3
	SPC 214 CREATIVE PRESENTATION	3
17	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS	3
18	EBS 290 BRAND DEVELOPMENT	3
19	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
20	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
21	EBS 304 HUMAN RESOURCES MANAGEMENT	3
22	EBS 312 BUSINESS OF PLAY	3
23	EBS 330 INTERACTIVE MEDIA STRATEGIES	3
24	EBS 411 INTELLECTUAL PROPERTY	3
	HUM 240 CONTEMPORARY ART	3
25	EBS 410 ENTERTAINMENT BUSINESS LAW	3
26	EBS 412 TELEVISION AND DIGITAL NETWORK MANAGEMENT	3
27	EBS 416 STRATEGIC PLANNING	3
28	EBS 425 CREATIVE ENTREPRENEURSHIP	3
29	EBS 440 ARTIST MANAGEMENT	3
	ENG 326 PROFESSIONAL WRITING	3
30	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
31	EBS 441 EVENT MANAGEMENT	3
32	EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY	3
33	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
34	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
35	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
36	EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT	3

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE – MUSIC BUSINESS CONCENTRATION

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 selecting the Music Business concentration will take the core business courses that are relevant to all sectors of the entertainment industry as well as courses that focus on concepts specific to the music industry including, music supervision, music publishing, music evaluation for A&R, and the promotion and production of live music events.

PROGRAM REQUIREMENTS

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

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
4	ENG 101 CREATIVE WRITING	3
5	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
6	MBS 101 MUSIC BUSINESS AND INDUSTRY	3
7	EBS 120 ENTERTAINMENT MARKETING	3
	MAT 121 COLLEGE MATHEMATICS	3
8	EBS 125 ENTERTAINMENT ADVERTISING	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE	3
11	MPR 255 MUSIC BUSINESS MANAGEMENT	3
	HUM 223 CULTURAL STUDIES	3
12	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
13	EBS 220 GLOBAL BUSINESS	3
14	EBS 230 ART OF THE PITCH	3
15	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
16	EBS 270 PROFESSIONAL SELLING	3
	SPC 214 CREATIVE PRESENTATION	3
17	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS	3
18	EBS 290 BRAND DEVELOPMENT	3
19	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
20	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
21	MBS 310 MUSIC INDUSTRY MARKETING	3
22	EBS 330 INTERACTIVE MEDIA ENTERTAINMENT	3
23	HUM 240 CONTEMPORARY ART	3
24	MBS 410 MUSIC BUSINESS LAW	3
25	MBS 320 A&R FOR THE MUSIC INDUSTRY	3
26	EBS 416 STRATEGIC PLANNING	3
	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
27	EBS 425 CREATIVE ENTREPRENEURSHIP	3
28	EBS 440 ARTIST MANAGEMENT	3
29	MBS 330 MUSIC SUPERVISION	3
30	ENG 326 PROFESSIONAL WRITING	3
31	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
32	EBS 441 EVENT MANAGEMENT	3
33	MBS 440 CONCERT AND TOUR MANAGEMENT	3
34	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA MANAGEMENT	3
35	EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING	3
36	MBS 490 MUSIC INDUSTRY FINAL PROJECT	3

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

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	GRD 100 INTRODUCTION TO GRAPHIC DESIGN TECHNOLOGY	3
4	GRD 130 DIGITAL IMAGE MAKING	3
5	ENG 101 CREATIVE WRITING	3
6	GRD 110 DESIGN FUNDAMENTALS	3
7	GRD 140 DIGITAL COLOR THEORY	3
8	HUM 240 CONTEMPORARY ART	3
9	GRD 120 DRAWING FOR DESIGNERS	3
10	GRD 200 INTRODUCTION TO PHOTOGRAPHY	3
11	GRD 270 PHOTOGRAPHY IN DESIGN	3
12	MAT 121 COLLEGE MATHEMATICS	3
13	GRD 210 TYPE AND LAYOUT I	3
14	GRD 220 TYPE AND LAYOUT II	3
15	EBS 290 BRAND DEVELOPMENT	3
	HUM 223 CULTURAL STUDIES	3
16	GRD 240 PRINT AND DIGITAL PRODUCTION	3
17	GRD 260 LOGOS AND SYMBOLS	3
18	GRD 330 PACKAGE DESIGN	3
19	GRD 350 PORTFOLIO I	3
20	ENG 326 PROFESSIONAL WRITING	3
	SPC 214 CREATIVE PRESENTATION	3
21	GRD 230 MOTION DESIGN I	3
22	GRD 370 MOTION DESIGN II	3
23	GRD 380 MOTION DESIGN III	3
24	GRD 360 STORYTELLING AND VIDEO	3
25	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3
	EBS 470 DIGITAL MARKETING AND SOCIAL MEDIA	3
26	GRD 440 CONCEPTS IN ADVERTISING	3
27	GRD 320 CONCEPT DESIGN I	3
28	GRD 325 CONCEPT DESIGN II	3
29	GRD 340 DESIGN STRATEGY	3
30	GRD 450 CLIENT COMMUNICATIONS	3
	HUM 430 INNOVATIVE AND IMMERSIVE ART	3
31	GRD 430 CORPORATE IDENTITY	3
32	GRD 460 EXPERIENTIAL DESIGN	3
33	GRD 470 UX/UI I	3
34	GRD 475 UX/UI II	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 20 month, 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 andcourse progress. Our online learning environment utilizes the combination of interactive and web-based media to create a variety ofinstructional 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.

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

COURSE DESCRIPTIONS

AVE 100 The Fundamentals of Surface Anatomy (3 credits)
This course introduces students to multiple aspects of human anatomy by utilizing figure drawing, posing, movement, and basic human form to conceptualization form in both a 2D and 3D environment. The knowledge gain in this course will significantly help students wanting to design, rig, or animate their characters in the future.

AVE 110 Object Perspective (3 credits)
This course prepares students for the virtual world by creating digital imagesand digital sculptures. The course includes the traditional study of light, form,shape, and objects using modern tools to realize them. Students learn to usedigital tools to create realistic images in the virtual realm.

AVE 130 Storyboarding & Previsualization (3 credits)
 This course will illustrate how to take a written story and bring it into the digital medium. Students will learn to take a completed story and turn it into a 2D storyboard. Students will then use that data to create visual timing and how to do a previsualization block out in 3D. The knowledge gained will extend students' understanding of the role of preproduction in a production pipeline.

AVE 150 3D Foundations (3 credits)
This course familiarizes students with the fundamentals of creating 2D and 3D computer graphics using Autodesk Maya and Adobe Photoshop. Students learn the interface and controls of both programs as they learn basic animationskills that prepare them for the more advanced courses later in the Computer Animation Bachelor of Science Degree Program.

AVE 160 Model Creation (3 credits)
This course is the introductory computer modeling, rendering, and animationcourse. 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)
This course provides students with a strong knowledge of the way real time 3Dcontent 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 andcomposite 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 1 (3 credits)
This course will demonstrate to students how to digitally sculpt in an advancedmodeling package. Students will learn to digitally recreate traditional sculpting techniques from clay modeling and apply those techniques to their digital models. This level of understanding will push the aesthetic quality of their artwork and apply it to a production pipeline.

AVE 200 Digital Sculpting 2 (3 credits)
This course will continue demonstrate how to create high fidelity character meshes in an advance modeling package. Students will focus on sculpting andsurface flow human and animal anatomy and apply it to their digital models.
This course will increase students understanding of anatomy and help themgrow as an artist.

AVE 210 Fundamentals of Animation (3 credits)
This course provides students with the animation tools & techniques requiredto create, manipulate, and refine any computer-animated sequence. Buildingon the traditional animation fundamentals of motion and timing, the course teaches students computer animation techniques and applies them to the process of animating modeled projects.

AVE 230 Character Rigging 1 (3 credits)
This course will familiarize students with core rigging techniques. Students willdevelop a keen understanding of how a joint hierarchy works, math-based connections, and how to create a 3D puppet rig that relates to human and animal anatomy.

AVE 240 Character Animation 1 (3 credits)
This course will demonstrate the basics of body mechanics and how they apply to the 12 principles of animation. Students will explore methods for creating movements based on professional references. This knowledge of body mechanics will give students a stronger sense of anatomy and how thehuman body moves. The techniques used to create a correctly deforming rigwill build on information provided in prior courses.

AVE 260 Character Animation 2 (3 credits)
This course will illustrate how to use the 12 principles of animation to createrealistic or cartoony movements. Students will learn to create an emotionallydriven animation based on their references. Students will integrate their animations into a production pipeline. The techniques used to create a correctly deforming rig will build on information provided in prior courses.

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 tolife. The course provides students with an understanding of the methods, resources, and time required to create computer-rendered imagery.

AVE 290 Visual Effects 1 (3 credits)
This course introduces the student to the foundations of procedurally based dynamic simulations. Students will focus on different topics covering the fundamentals of dynamic simulations using rigid body dynamics, fracturing, collision objects, constraints, and particle systems throughout the class. By observing real-world references, students will learn how to study and evaluate the multiple aspects of a truly dynamic system, applying that knowledge to create their computer-generated effects.

AVE 310 Visual Effects 2 (3 credits)
Prerequisites: AVE 290 VISUAL EFFECTS 1
This course will take students' knowledge beyond the Visual Effects 1 course by covering advanced simulation techniques and rendering options inside a 3D environment. Throughout the class, we will study real-world references and take an in-depth look at the workflows used to produce an FX simulation that resembles various real-world phenomena. In addition, students will focus on different topics covering the fundamentals of Volumes, Pyro simulations, FLIP, and Ocean simulations.

AVE 340 Compositing and Scene Finishing 1 (3 credits)
This course will broaden the base of students' knowledge by offering insight into the process of combining computer-generated imagery with audio and video elements. By learning what happens when rendered imagery is integrated into the post-production process, students will better understand theguidelines of compositing and scene finishing.

AVE 343 Look Development and Compositing (3 credits)
 In this course, students will learn to create AOV passes to combine CG elements to produce a final full CG shot. The Projects will explore techniques in render passes creation, light manipulation, look development, channel data management, observation, color correction, and image integration. By the end of this course, students will develop the ability to evaluate and understand the components that make for a compelling and integrated photorealistic image.

AVE 357 Matchmoving For Production (3 credits)
This course provides an introduction to the visual effects tracking/matchmoving process. Students will learn the tools, workflows, and techniques to explore 3d tracking solutions utilized in a visual effects pipeline. Using industry-standard projects, students will learn to extract real-world object and camera motion data to successfully integrate CG elements with live-action footage.

AVE 360 Compositing and Integration (3 credits)
This course teaches students how to use advanced compositing and scene finishing techniques to integrate live-action plates with computer-generated elements successfully. The knowledge gained will allow students to make informed decisions on what workflows, tools, and techniques are better suited to accomplish a visual effect composited shot to a high production standard.

AVE 345 Visual Effects Production 1 (3 credits)
This course is an introduction to the concepts of previsualization—a way of visualizing the story in pre-production especially when there are visual or special effects. Students will be introduced to traditional storyboard techniques and computer programs. Students will also work with original techniques such as camera angle projections, 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)
This course expands students' skills in the techniques used to meld live action video and audio content with computer-generated images. Students will learn advanced visual effects techniques used in feature films and television.

AVE 355 Matchmoving and Integration (3 credits)
This course provides an overview of the production process and integration of 3D elements into live back plates. Students will learn the techniques of integrating and tracking 3D animation and special effects into live footage.
Students will also learn techniques necessary to resolve difficult composites. Actual composites are used to explore techniques in a matte generation, tracking, color correction and image compositing.

AVE 470 Preproduction (3 credits)
This 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)
Students will determine their professional portfolio focus and create early- stage assets. Students develop a mentor network including industry professional, faculty, alumni, and peer members to guide portfolio efforts. Working through a critique and review process, students begin to develop high-quality portfolio content. Additional career-related assets are developed with input from their Career Advisor.

AVE 485 Portfolio Content Creation 2 (3 credits)
Continued development of asset completion to deadline. Students will incorporate knowledge developed from Portfolio Content Creation 1 to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with art directors and within the critique process as they work to create photorealistic content. 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.

CAN 101 Overview of Animation Production (3 credits)
This course familiarizes students with the production pipeline by breaking down assignments by the different focused disciplines. Students will develop a working knowledge of the animation industry and learn the interface for a 3D software package.

CAN 110 Digital Painting 1 (3 credits)
This course introduces students to digitally painting on the computer. Students will learn to develop a basic working knowledge of 2D and 3D painting programs. Students will also become comfortable with the setting and tools within the software and learn about the importance of layering and non-destructive workflow.

CAN 115 Shading and Lighting 1 (3 credits)
This course will introduce students to the fundamentals of cameras and lighting and how they behave in the 3D environment. Students will learn to relate 3D cameras and lighting conditions based on current industry standards and further their knowledge of the 3D software and interface.

CAN 120 Shading and Lighting 2 (3 credits)
Prerequisite: CAN 115 Shading and Lighting 1
This course will build upon the knowledge gained in CAN 115 Shading and Lighting 1 by focusing on the surface appearance of 3D objects and how they react with light. Students will learn to manipulate the surface properties of materials in their 3D software with textures. Students will determine an art direction for how the objects will appear in their renders and integrate their artwork back into a production pipeline.

CAN 125 Modeling Fundamentals (3 credits)
This course will teach students the creation and manipulation of polygon surfaces for use in film and games. The class will focus on the design and creation of 3D models, proper edge flow of assets, an understanding of form and edge quality, an appreciation of the importance of scale and proportion and scale, as well as a variety of creation tips and techniques used by industry professionals. Students will gain knowledge on how to integrate their models into a production pipeline.

CAN 210 Digital Painting 2 (3 credits)
This course introduces students to painting directly on a 3D model. Students will learn how to use a 3D painting program to build upon the principles learned in Digital Painting I. Students will create maps from their painted 3D models that will be integrated into a production pipeline. The painted maps created will build on the information presented in Shading and Lighting 2.

CAN 220 Real-Time Fundamentals (3 credits)
This course introduces students to game engines along with learning areas of character rigging and animating in a 3D game environment. Students will learn the 12 principles of animation and how they apply to a game character. Along with learning the 12 principles of animation, students will leave this course with a strong understanding of how to navigate in a game environment.

CAN 250 Portfolio Development (3 credits)
This course will be an assessment course to gauge a student's comprehension of the computer animation pipeline. The course will be project driven and prepares students for production deadlines. Students will create portfolio assets focusing on one discipline and a presentation on how to integrate these assets into a production pipeline.

CAN 290 Fundamentals of Scripting (3 credits)
This course introduces students to computer programming. Utilizing an industry-standard scripting language, students learn fundamental programming concepts while developing multi-media and interactive projects. Topics include fields, methods, branching and message passing as well as object creation and destruction.

CAN 330 Character Rigging 2 (3 credits)
 Prerequisite: AVE 230 CHARACTER RIGGING 1
This course will build on the knowledge gain in AVE 230 Character Rigging 1 by teaching students to explore advanced rigging techniques and enforce the importance of good binding and weighting techniques to deform models organically based on preproduction and accurate anatomical references. Students will create an advanced rig that will feature an advanced stretchy system and high-level math-based connections. Students will integrate their rigs into a production pipeline.

CAN 335 Advanced Modeling (3 credits)
 Prerequisite: CAN 210 Digital Painting 2
This course will demonstrate how to create high fidelity character meshes, hard-surface models, and quality textures used in both games and film. Building upon knowledge gained in CAN 210-O Digital Painting 2, students will focus on sculpting and proper surface flow for characters and environments that they can apply to their digital models to create clean UVs and asset textures.

CAN 340 Character Visual Effects (3 credits)
This course will teach the fundamentals of creating, styling, and animating dynamic systems for 3D characters. These systems will include posing and creating a dynamic hair system and cloth simulations on top of 3d character movements. Students will learn how to integrate these assets into a production pipeline.

CAN 350 Scripting Tools and GUI (3 credits)
This course will teach the fundamentals of programming for 3D production.Students will learn logic functions, how to create character rig controls, automate production processes, and create graphical user interfaces.

CAN 360 Character Design (3 credits)
 Prerequisite: CAN 335 ADVANCED MODELING
 This course will demonstrate how to create an appealing character design that works for either film or games. Utilizing skills gained in CAN 335-O ADVANCED MODELING, students will learn how to apply appealing design and create the appropriate character preproduction used in a character production pipeline. Students will learn how proportions, character silhouette, and form language are essential to visual storytelling in character design.

CAN 365 Acting for Animators (3 credits)
This course students will experiment with traditional acting. By analyzing gathered reference and their own filmed reference, students will be able to determine how to create strong poses, what timing is necessary for the actionsin a scene, and how to ensure the actions chosen fit the story they are attempting to tell. This course will help students become more comfortable with their acting abilities and understand body mechanics on a higher level.

CAN 370 Sculpting Characters for Film and Games (3 credits)
 Prerequisite: CAN 360-O Character Design
This course expands on pipeline techniques to complete a full character. Students will create production-ready characters focusing on adhering to industry standards for character implementation for a game engine or film quality constraints by building accurate and deformable topology and UVs.

CAN 375 Animation for Games 1 (3 credits)
This course will teach the fundamentals of creating animation cycles for a game character and an environment prop. Students will create a set of animation cycles for characters based off production quality preproduction. The techniques used to create the cycle animations in the class will build on information provided in Storyboarding and Storytelling, Animation and RiggingFundamentals, Character Animation 1 and 2, and Acting for Animators.

CAN 376 Animation for Games 2 (3 credits)
This course students will learn to utilize their animation cycles from Animationfor Games I and integrate their animations into a game engine. Students will experiment with mapping their animations to triggers and layers, so they see their characters move around in a real-time environment. The techniques used to create the cycle animations in the class will build on information provided in Storyboarding and Storytelling, Animation and Rigging Fundamentals, Character Animation 1 and 2, Acting for Animators, and Animation for Games 1.

CAN 380 Texturing Characters for Film and Games (3 credits)
Prerequisite: CAN 370-O Sculpting Characters for Film and Games
This course expands on character asset texturing and implementation techniques to complete a full character. Students will create production-ready characters focusing on adhering to industry standards for character implementation for game engine or film quality constraints by building appealing textures and materials for pipeline implementation.

CAN 400 Environment Design (3 credits)
This course will demonstrate how environments are designed for film or games. Students will learn how to design environments that flow cleanly withthe story arc for both film and games. Students will create the appropriate environment preproduction that can be used in production.

CAN 405 Story Driven Animation 1 (3 credits)
 Prerequisite: CAN 365-O Acting for Animators
 In this course, students will use their knowledge gained from Acting for Animators and previous animation classes, interpret characters' story arc from storyboards, and apply the appropriate animation motions for that scene. They will take into account camera information such as framing and movement to adjust the scene's mood.

CAN 406 Story Driven Animation 2 (3 credits)
 Prerequisite: CAN 405-O Story Driven Animation 1
 In this course, the student will build upon the knowledge gained in CAN 405 Story Driven Animation 1. Students will learn about working with iterations and animation shot requirements. Students will keep developing their skill set to create an appealing and emotionally driven production pipeline workflow.

CAN 410 Environments for Film (3 credits)
 This course teaches students about building assets for film sets defined in the preproduction. The course focuses on environments for film scenarios and creating high-resolution modular materials and meshes. Students will develop assets that will be assembled in a layout scene for set extension and production use.

CAN 425 Facial Rigging and Animation (3 credits)
This course will expand further on the topics covered in the Acting for Animators course. Students will analyze and recreate facial expressions based on a deeper understanding of rigging musculature structures. Students will then learn to transition facial structures to invoke emotions in animation based on a sound file that can be actable in a film or games environment.

CAN 440 Environments for Games (3 credits)
 This course teaches students the techniques of modern game-environment creation. Students will gain a more in-depth technical understanding and will develop assets for use in a game engine. The course focuses on creating modular materials and meshes that adhere both visually and technically industry standards.

CAN 445 Crowd Animation (3 credits)
This course will teach the fundamentals of animating background characters ranging from characters drinking coffee to large-scale battle scenes. Studentswill create crowd simulation, AI, and behavioral animation based on preproduction.

CAN 480 Portfolio Preparation (3 credits)
This course develops students' ability to plan, coordinate, and study assets,using traditional methods to demonstrate their acquired knowledge as a 3Dartist. 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 howto use good reference and artistic studies to create production blueprints.

CAN 481 Portfolio Content Creation 1 (3 credits)
This course is designed to allow students to review and continue advancing their overall knowledge of computer animation workflow, timeline, professionalbehavior, and mindset. This course prepares students to experience a four- week production deadline and introduces students to the challenges of working under production constraints. All assets are managed and critiqued byan art director to help guide projects towards photorealistic expectations underdefined deadlines.

CAN 482 Portfolio Content Creation 2 (3 credits)
This course continues the development of asset completion to a deadline. Students will incorporate knowledge developed from prior courses to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with the art directors and within the critique process as they work to create photorealistic content. In this course, students work at optimal speed and precision, having akeen understanding of artistic appeal, time management, asset creation, and professional behavior – preparing them for the methods, environments, and conditions experienced in the production arena.

CAN 483 Portfolio Content Creation 3 (3 credits)
This course provides students with the time to develop a demo reel commonly expected during interviews. During this time, students take the content developed throughout their degree program and assemble it into a presentablepackage. Before the creation of the demo reel, a student's content is reviewedto help the student determine the best material for showcasing their talents as a computer animation artist.

CAN 490 Professional Branding (3 credits)
This course will help students cultivate their portfolios, business cards, resumeand their social media presence. This course is designed to prepare students for their career and how to present themselves professionally. Students will also be familiarized with freelance contracts and non-disclosure agreements.

CGA 360 Visual Effects for Games 1 (3 credits)
Prerequisite: AVE 310 VISUAL EFFECTS 2
This course will introduce students to the foundations and creation of real-time visual effects for games. Students will build on the knowledge gained from the prior visual effects courses to develop, design, and create real-time particle and material-based effects for enhancing a level or characters actions combining both static and animated 2D/3D elements.

CGA 370 Visual Effects for Games 2 (3 credits)
Prerequisite: CGA 360 VISUAL EFFECTS FOR GAMES 1
In this course, students will learn to utilize their knowledge gained from CGA 360 Visual Effects for Games 1 to learn real-time compositing techniques for film in a game environment. Students will map their VFX shots and plan out their animations, triggers, camera, and real-time effects, along with learning about real-time shaders and how to light shots in a real-time environment.

CGA 380 Visual Effects for Film 1 (3 credits)
This course will teach the process of combining computer-generated imagery with live-action plates. Students will use the provided projects to explore techniques in observation, matte creation, tracking, color correction, and image integration. By learning the fundamentals of the art and science behind digital compositing, students will develop the ability to evaluate and understand the components that make for a compelling and integrated photorealistic image.

CGA 400 Visual Effects for Film 2 (3 credits)
Prerequisite: CGA 380-O VISUAL EFFECTS FOR FILM 1
In this course, students will build on concepts from previous visual effects and compositing classes to enhance the visual storytelling of a film shot. Students will work with a visual effects pipeline and complete a VFX shot that requires the integration of multiple 2D and 3D assets. Assets such as 3D models, animations, particles effects, and live-action elements will aid them in producing a photorealistic result.

DFM 100 Independent Filmmaking (3 credits)
This course is designed to strengthen communication skills essential to all filmmakers with an emphasis on connecting students to the filmmaking community around them. Making connections with actors, potential crew members, and the local film commission are all important steps needed to helpstudents reach their greatest potential as a filmmaker. Students will gain a thorough understanding of the filmmaking process by learning about the five stages of production and the key players in the filmmaking process.

DFM 115 Introduction to Filmmaking (3 credits)
This course provides an introduction to storytelling, cinematography, editing,and a look back at some of the early films that helped shape the movie industry. Students will make an edit, craft a shot, and write a logline while gaining a deeper understanding of the creative work that lies ahead in the program.

DFM 120 Digital Production Design (4 credits)
This course introduces students to the use of software as a film production tool. Students learn Adobe Photoshop tools and techniques and how they canbe applied to different areas of film production, from the planning and pre- visualization stage through distribution. Students demonstrate their ability to utilize Adobe Photoshop to create their own digital images for use in the production design and marketing of a film.

DFM 170 Introduction to Cinematography (3 credits)
This course is an introduction to the art and craft of designing powerful cinematic imagery for effective digital storytelling. An emphasis is placed on basic camera operations to include proper white balance, focus, and exposurethrough the camera's ISO, aperture, and shutter speed. Additionally, students will learn to recognize and employ the fundamentals of composition, framing, and depth of field to manipulate the imagery within a shot.

DFM 190 Producing (3 credits)

Prerequisite: DFM 320 Screenwriting II

This is the second course in a series of courses in which students will develop and produce an original short narrative film. Producing provides a guided experience through the preproduction process of a short film from the perspective of the producer. In this course, students will analyze a script to determine the elements needed to plan, schedule, and budget a digital film production. Students will be introduced to industry-standard practices and software used during preproduction.DFM 200 Cinematography and Lighting I (3 credits)

DFM 200 Cinematography and Lighting I (3 credits)

Prerequisite: DFM 170 Introduction to Cinematography

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

DFM 201 Color Correction and Grading (3 credits)
In this course, students will learn proper workflow for digitally color correctingand grading footage using Adobe Premiere and the DaVinci Resolve color system. In addition, this course covers color theory and color-matching shots.Upon completion of the course, students will be able to digitally color grade afilm for aesthetic effect, and understand how camera settings affect color grading.

DFM 202 Cinematography and Lighting II (3 credits)

Prerequisite: DFM 200 Cinematography and Lighting I

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

DFM 220 Digital Audio Production I (3 credits)
In this course, students analyze and acquire dialogue, natural sound orambience, 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 effectivelyplanning and mixing music and sound effects within a scene.

DFM 223 Screenwriting I (4 credits)

Prerequisite: DFM 115 Introduction to Filmmaking

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

DFM 230 Acting for Filmmakers (3 credits)
This course will develop the filmmaker's knowledge and understanding of actors through direct acting experience. Students learn the language and toolsof the craft through sensory exercises, improvisation, text analysis, and scene study. Students are prepared to not only communicate and collaborate with their actors, but to actualize the best emotional outcome of a scene.

DFM 240 Directing I (3 credits)

In this course, students will be introduced to the role of the director in guiding the story from script through the completion of post production. Students will study directing techniques to prepare, direct, and edit a complete scene. In addition, students will learn techniques for working with cast and crew on set.DFM 260 Editing I (3 credits)

DFM 260 Editing I (3 credits)

Prerequisites: DFM 100 Independent Filmmaking, DFM 115 Introduction to Filmmaking

In this course, students are introduced to the editing process and the key responsibilities of the editor. Students get hands-on experience in Adobe Premiere Pro, utilizing its tools to edit video and audio with emphasis on how and why the editor makes cuts. Students will also learn the basics of sound design, where to find sound effects and music, export settings, and how to create text in Adobe Premiere Pro.DFM 270 Visual Effects (4 credits)
In this course, students will learn how to integrate Adobe After Effects into their workflow to enhance their film projects. Knowing what Adobe After Effects can do in postproduction will allow students to better plan during shooting, expanding the possibilities of how and what they shoot. Assignmentsinclude green screen work, compositing, visual effects, and titling.

DFM 270 Visual Effects (4 credits)
In this course, students will learn how to integrate Adobe After Effects into their workflow to enhance their film projects. Knowing what Adobe After Effects can do in postproduction will allow students to better plan during shooting, expanding the possibilities of how and what they shoot. Assignments include green screen work, compositing, visual effects, and titling.

DFM 301 Film Marketing and Distribution (3 credits)

Prerequisite: DFM 315 Digital Audio Production II

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

DFM 305 Location Scouting (4 credits)
In this course, students learn the artistic, logistical, practical, and legal considerations for selecting locations for production. The focus of the course ison aligning script and production requirements with the process of location scouting and production design decisions. This course challenges students to examine a location's options and potential for picture, sound, and performance.

DFM 307 Directing II (3 credits)

Prerequisite: DFM 190 Producing

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

DFM 315 Digital Audio Production II (3 credits)

Prerequisite: DFM 380 Editing II

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

DFM 320 Screenwriting II (4 credits)

Screenwriting II is the first course in a series of courses in which students develop and produce an original, short narrative film. This course explores the art of creating producible stories with believable dialogue, appealing characters, and dramatic purpose. Students define the steps of the screenwriting process and apply these steps in the development of a screenplay. They will demonstrate competency in writing a short screenplay in a professional format, showcasing the application of character development, story structure, and feasibility.

DFM 380 Editing II (3 credits)

Prerequisite: DFM 307 Directing II

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

DFM 420 Documentary Production (4 credits)
This course examines various techniques necessary to direct and produce documentary films. The course topics include directing, producing, preproduction, history, writing, genres, and interviews for documentary films, while students also delve into ethical and research practices for the productionof their own nonfiction stories.

DFM 421 Documentary Postproduction (3 credits)

Prerequisite: DFM 420 Documentary Production

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

DFM 440 Capstone Film Development (3 credits)
In this course, students brainstorm and research ideas for their Capstone Project. Students will complete the development process for a digital film project that is feasible—considering logistical aspects, resources, and scope. They will compose a script or treatment, depending on the type of project, to be produced in the other Capstone Project courses.

DFM 450 Capstone Film Producing (3 credits)

Prerequisite: DFM 440 Capstone Film Development

This course 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 Capstone Film Preproduction (3 credits)

Prerequisite: DFM 450 Capstone Film Producing

In this course, students continue work on their Capstone Project. Students will apply a range of planning skills in preparation for production of their Capstone Project. Successful completion of this course requires students to complete necessary preproduction forms — which may include a script breakdown, storyboards, scheduling, budgeting, casting, crewing, and locations documents, etc. — depending on the project type and scope.

DFM 480 Capstone Film Production (3 credits)

Prerequisite: DFM 475 Capstone Film Preproduction

In this course, students will complete the shooting stage of their Capstone Project. This course provides a practical implementation of the learning objectives of the degree program and reflects students' understanding of key principles such as directing, cinematography, lighting, and production audio.

DFM 485 Capstone Film Postproduction (3 credits)

Prerequisite: DFM 480 Capstone Film Production

This course provides students with a greater understanding of the imaginative and technical side of editing. In this course, students demonstrate their knowledge of the postproduction processes from the previous postproduction 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)

Prerequisite: DFM 485 Capstone Film Postproduction

This 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 Entertainment Business (3 credits)
This course explores the evolving infrastructures within the industry's various sectors. Students will examine the innovative business methods that reinforce the importance of monetizing the emotional connections fostered within these creative industries, as well as the industry's current business trends. Students will also identify the variety of careers available for business professionals in these industries and their respective skill sets, with an eye toward developing the abilities that relate to their chosen fields.

EBS 110 Entertainment Business Management (3 credits)
Management is the art and science of helping individuals achieve common goals together. In this course students learn the basic functions and responsibilities of managers that lead to a successful organization. Students learn how managers set goals then make decisions and implement actions to achieve the goals. Skills learned include planning, problem solving, managing communications, leading teams, and managing performance as they relate to the management of entertainment and media companies. Students explore the management of people, processes, and resources to achieve goals, minimize risk, and foster success in the workplace.

EBS 120 Entertainment Marketing (3 credits)
This course explores general marketing concepts as they relate to the nuances of the entertainment business field. Students construct strategic plans in the selection and development of media products and are introduced to various promotional methods and avenues. In addition, this course strengthens students' understanding of analytical tools and strategic analysis of the entertainment business, 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 125 Entertainment Advertising (3 credits)
This course is designed to give students an overview of the entertainment advertising business along with hands-on experience creating professional-type deliverables. Focus is provided for key aspects of the industry including Media, Creative, Business, and Launch. Students will gain an understanding of the entertainment advertising landscape and various roles open to them for entry.

EBS 141 Data Analysis and Reporting (3 credits)
This course will improve students' understanding of data analytics and quantitative decision-making, as it relates to the entertainment industry. Students will gain crucial skills in modelling and analyzing data, as well as communicating analysis results in an effective manner. Students will explore trends in data, and leverage that data to make effective decisions, and convey various business messages. In addition, students will build their understanding and use of quantitative tools such as Microsoft Excel.

EBS 160 Entertainment Business Finance (3 credits)
This course provides students with the skills needed to make financial decisions in a business environment. Students examine the process of financial analysis, financing operations and growth, and the concept of risk versus return. In addition, fundamental financial topics are covered, such as the time value of money, capital budgeting, business valuation, risk management, and personal finance.

EBS 200 Digital Media Distribution (3 credits)
This course teaches students how to analyze digital media distribution channels to determine how to market and deploy their products or services over a multitude of platforms. Students will examine a variety of digital media platforms, assess which distribution channels can best help them to accomplish their marketing goals, and then integrate their product/service into those channels, making alterations as needed. The course takes students through the following digital media distribution channels: internet, mobile devices, video games, video blogging, streaming platforms, email, social media, and podcasting.

EBS 220 Global Business (3 credits)
This course addresses the complexity and the diversity of business practices in the international business marketplace. A variety of related topics are addressed, including: consumer differences across key international markets; international marketing strategies; economic policies; political and cultural environments and their effect on international business; the impact of geography on business transactions and distribution; and laws, treaties and international labor issues that affect international business.

EBS 230 Art of the Pitch (3 credits)
Learning to communicate clearly and persuasively is critical for success in the entertainment industry. This course explores the most effective methods to present a story or concept to a target audience. This course teaches students how to encapsulate their ideas into saleable concepts and engage with stakeholders to bring ideas to fruition. Through a series of 'hands-on' techniques, exercises, and assignments, students will learn to communicate with confidence, both verbally and non-verbally, and to overcome common communication pitfalls.

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

EBS 265 Creative Producing and Development (3 credits)
This course introduces students to creative producing in television and film development. Students will gain an understanding of various aspects of the development process. These include the inception of an idea, the process of developing the idea into a marketable story world, and the procedures and strategies of pitching to investors, studios, and network executives.

EBS 270 Professional Selling (3 credits)
The Professional Selling course teaches students the importance of businessdevelopment 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 typesof sales, the relationship and differences between sales and marketing, and steps in the sales process from prospecting to closing. Students also learn how to deliver an effective sales presentation and explore the multitude of related career opportunities within the industry.

EBS 280 Entertainment Communications and Public Relations (3 credits)
In the 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 willwork 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 touse storytelling principles to strengthen a business and deliver a superior customer experience.

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

EBS 303 Entertainment Business Ethics (3 credits)
This course affords an examination of the complex, real-world ethical problems associated with the management of a business. Through the study of historical and current case studies, students will debate the responsibilities of managers, broaden their awareness of personal, professional, and businessethics, 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 workingenvironment. Topics include employment laws and regulations, diversity in a global economy, total rewards management, and training and development fororganizational success.

EBS 312 Business of Play (3 credits)
Throughout this course, students will gain knowledge of the multiple revenue streams generated by popular recreational activities such as e-sports, experience-based entertainment, travel, spectator sports, and more. Studentswill utilize their prior knowledge of marketing, management, and business structure to formulate a working model applied to recreational business sectors. Students will work to build a business model that identifies the revenue stream potentials, departmental needs to service the business, and employment opportunities within those departments.

EBS 330 Interactive Media Strategies (3 credits)
Interactive media has become a means to allow consumers to participate directly with entertainment products and services. In this course students willdevelop strategies to incorporate interactive media elements into entertainment ventures. Topics include the use of websites, mobile apps, andother interactive technologies in the promotion and monetization of entertainment content.

EBS 410 Entertainment Business Law (3 credits)
In this course students learn about legal requirements and business practicesincluding entity formation, insurance, taxes, intellectual property, real estate, employment and contracts. They learn about the important roles of agents, managers, and attorneys, as well as best practices when hiring an attorney. Students learn the regulations that control how a business operates in cyberspace. Concepts are explored through legal case studies and applied business examples.

EBS 411 Intellectual Property (3 credits)
The Intellectual Property course provides an examination of trade secrets, trademarks, patents, and copyrights in connection with methods of protectingcreative 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 networkplatforms. 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 EntertainmentBusiness 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 away that fosters growth, innovation, and success. Students learn entrepreneurial styles, best practices, common barriers, and recent trends asthey 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 significantrole in the entertainment and music business community and in the career ofthe artist. Topics include the artist-manager relationship, launching an artist'scareer, 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 identifyingthe event goals and target audience, creating an event concept that reflects the company and product brand, and developing a project management plan that ensures that schedule and budget goals are achieved while safety and legal risks are minimized. Various project management tools for successful event planning and management are utilized.

EBS 460 Entertainment Business Technology (3 credits)
This course addresses emerging technologies and their impacts on business management within the entertainment industry. 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 technologiesto reach customers, manage customer relationships, increase revenue and profitability, and optimize their business practices. They learn how to evaluate competing technologies to achieve business goals, and they explore resources that will help them stay current with emerging technologies that can change the industry.

EBS 470 Digital Marketing and Social Media Management (3 credits)
This course examines the role of marketing in the 21st century. Students explore digital marketing and social media management, discussing the mostprevalent types of platforms and channels, 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 incontract 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)
This course presents students with complex, real-world business scenarios related to the entertainment industry. Students analyze the scenarios, assess potential action steps, and develop strategic plans to address the scenarios. Through this process, students evaluate the management, marketing, financial, legal, and ethical decisions that affect real-world business decisions.Students also assess external entrepreneurial opportunities that these scenarios could generate.

EMS 199 or 399 Special Topics in Entertainment and Media Studies (1-5 credits) This course allows a special topic of study for individual students who wish to gain particular or additional knowledge in a topic in entertainment and media studies. The course will consist of a research or media production project relevant to the curriculum in a student's program of enrollment. This course may be taken in place of a required core course with approval of the Program Director.

GRD 100 Introduction to Graphic Design Technology (3 credits)
In the Introduction to Graphic Design Technology course, students are introduced to the Apple MacBook, iPad, and industry hardware and software. Students learn file management and best practices when using their Mac. Students will also explore two of the industry-standard software programs: Adobe Illustrator and Photoshop.

GRD 110 Design Fundamentals (3 credits)
This course introduces design as a visual communications tool. Students learnthe 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 trace and sketch simple shapes and type and progress to shading using hatching and blending techniques. At the end of the course, students incorporate what they havelearned to create a finished composition.

GRD130 Digital Image Making (3 credits)
This course introduces students to the use of the computer as an image-making tool used across all art and design disciplines. Students are introducedto Photoshop and Illustrator tools and techniques, basic typography, and graphic design principles.

GRD 140 Digital Color Theory (3 credits)
In this course students learn the theories and application of color as it relatesto both print and screen. Students review methods and techniques for using color to create powerful designs as well as necessary color-correction techniques for various delivery options. Students learn how color can impactoriginal design concepts across multiple media types.

GRD 200 Introduction to Photography: In this course students will use the camera on the iPad to build their basic photography skills. The course will emphasize camera handling, digital image manipulation, and file management. Students learn about the rule of thirds, framing, and composition. They also learn to use depth of field and lighting techniques to create compelling images.

GRD 210 Type and Layout I (3 credits)
In this course students learn about typography and layout in design. Studentswill explore the critical role that typography plays in design and how it can be used to create effective page layouts. The projects focus on using the latest design and page layout software to create effective layouts.

GRD 220 Type and Layout II (3 credits)
In this course students continue to develop their typography and layout skills from Type and Layout I with a more advanced exploration of design concepts and practice. The projects will focus on typography, layout, and pre-productiontechniques.

GRD 230 Motion Design I (3 credits)
In this course, students learn the basics of motion graphics using industry- standard software. The course focuses on the process for creating powerful motion graphics that integrate imagery, sound, and video. Students develop amotion graphic using a step-by-step process from the developmental phase tofinal rendering.

GRD 240 Print and Digital Production (3 credits)
This course focuses on the final production of print and digital media. Studentscreate production-ready files using industry standard software. The focus is ontechnical aspects of production including proofing, image quality, pagination, file formats, and other techniques needed for final finishing.

GRD 260 Logos and Symbols (3 credits)
Students explore how to use graphic elements and typography to create effective logos and symbols. The course examines how organizations use logos and symbols as powerful branding tools. Students analyze how graphicelements and typography can be used to create branding symbols that are memorable and instantly recognizable. The course reviews the work of giantsin the field and investigates how specific logos have become iconic.

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 aslighting and composition to produce effective images.

GRD 320 Concept Design I (3 credits)
In this course, students will learn about the various types of conceptual advertising, the roles of creative practitioners, and the creative process used to craft a concept-based ad. Students will create a design solution for a brandproduct/service, with a strong emphasis on developing a unique conceptual idea and creative message that effectively communicates to a given target audience. Focus is on using creative problem-solving methods such as research and brainstorming to develop effective ad concepts, as well as on methods for presenting those concepts in visual form for professional presentation.

GRD 325 Concept Design II (3 credits)
In this course, students will continue to develop their understanding of conceptual advertising. The focus will be on developing more sophisticated and comprehensive advertising campaigns. Students will create a fully integrated campaign for a brand product/service across multiple media outlets(print and digital). Focus will be on using multiple outlets to reach a target audience, including social media and digital platforms. Students will also workon writing more effective advertising copy.

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, anddesigns used for effective product packaging. Students explore a variety of packaging options and techniques while demonstrating the ability to create packaging that meets specific functionality requirements.

GRD 335 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 explorehow 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.

GRD 340 Design Strategy (3 credits)
In this course students research, develop, and solve complex visual communication problems. Design strategy concepts include: research and analysis, conceptual development, and how to implement design solutions across multiple media platforms such as print, web, and mobile. Students areintroduced 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 this course students begin the process of creating a professional-quality portfolio that they can use to seek employment in the design field. Students refine their work from previous courses so that it can be used in their portfolios. Students create a portfolio that they will continue to improve and develop throughout the remainder of their degree program. They also evaluate their personal strengths and explore options for achieving their career goals.

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, andthe skills to create powerful visuals to convey meaning.

GRD 370 Motion Design II (3 credits)
In this course, students gain more hands-on experience with the industry- standard motion graphics software utilized by design and animation companies worldwide. Students learn the processes for designing, compositing, and creating visual effects to produce motion graphics for web,film, gaming, and animation.

GRD 380 Motion Design III (3 credits)
In this course, students learn how to apply design, motion, and video used in opening titles, captions, and credits for film, TV, games, web, and other media.Students demonstrate knowledge of kinetic typography, graphics, motion graphics, and video for animated segments.

GRD 430 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 aseries of exercises and projects that emphasize color palettes, type styles, photographic imagery, and more.

GRD 440 Concepts in Advertising (3 credits)
This course provides an exploration of advertising, from concept to distributionof 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 aclient.

GRD 450 Client Communications (3 credits)
Establishing positive and productive relationships with clients is essential for success in the design field. This course will examine effective communicationtechniques for developing strong designer-client relationships. Students learnhow 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 forpositive results. These techniques will help designers deliver effective design solutions that meet their client's needs and objectives.

GRD 460 Experiential Design (3 credits)
In this course students learn the processes and methods of designing products, services, or environments focusing on the user experience. Studentscreate innovative solutions to complex problems through concept development, content production, and interactive integration. Students work ina 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 I (3 credits)
In this course, students will continue to build upon their knowledge of userexperience from the Experiential Design course. The course will focus on methods to create a positive user experience, including research, creatingpersonas, and conducting user testing for an application or responsive website.

GRD 475 UX/UI Design II (3 credits)
In this course, students will build a user interface application or responsive website design prototype. Topics covered will include best UI practices (UI patterns); terminology used in UI; creating icons and graphics; and the effective use of layout, design, and font choices to improve the user experience. By the end of this course, students will be able to describe and apply current best practices and conventions in UX design, and employ the fundamental principles of how UX design functions to shape an audience's experience. Students will design and model interfaces and then evaluate thedesign to ensure that the user's goals are met.

GRD 480 Professional Practices in Graphic Design (3 credits)
This course prepares students for successful employment in the field of graphic design, whether pursuing freelance work, self-employment, employment within a company large or small in various industries, or agency work. Benefits, drawbacks, and considerations for each potential career choiceare examined. Students learn real-world business and marketing skills, how todetermine the value and reasonable pricing of their work, and legal and ethicalconsiderations 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.

MBS 101 Music Business and Industry (3 credits)
This course explores the evolving infrastructures within the music industry's various sectors. Students will examine the innovative business methods that reinforce the importance of monetizing the emotional connections fostered within these creative industries, as well as the industry's current music business trends. Students will also identify the variety of careers available for music business professionals in these industries and their respective skill sets.

MBS 310 Music Industry Marketing (3 credits)
This course examines marketing strategy specific to the music and recording industry. Students formulate integrated strategic and tactical marketing plans for music business products, services, and experiences, integrating traditional and digital promotional avenues.

MBS 320 A&R for the Music Industry (3 credits)
This course focuses on developing listening skills through critically evaluating recorded music and live concert material as the basis for talent scouting to discover and develop A&R (artist and repertoire) opportunities in the music industry. Students explore the elements of music, music terminology, song structure, the acoustic environment, and individual perceptions of sound in a nontechnical way. Students also examine the historical significance of musical genres and styles with the intent to identify musical origins and recognize evolving music business trends.

MBS 330 Music Supervision (3 credits)
This course explores the role of the music supervision professional as a creative liaison between the music industry and the visual-media industries, determining the musical vision, tone, and style that best suit a given project in film, television, advertising, games and other interactive media. Students learn the steps needed to identify, secure, and supervise music-related talent, including composers, songwriters, recording artists, musicians, and producers and the skills needed to effectively communicate and negotiate with talent representation to obtain necessary clearances.

MBS 410 Music Business Law (3 credits)
In this course students learn about legal requirements and business practices specific to the music industry. They learn about the important roles of agents, managers, attorneys, and music business contracts. Concepts are explored through legal case studies and applied music business examples.

MBS 440 Concert and Tour Management (3 credits)
In this course students learn the fundamentals and best practices of tour logistics, concert promotion, and production management basics used by industry professionals to effectively develop and execute concert tours. The course also explores public-safety guidelines, contract riders, unions, staff and equipment booking, and the daily execution of tour schedules.

MBS 490 Music Industry Final Project (3 credits)
This course presents students with complex, real-world business scenarios related to the entertainment industry. Students analyze the scenarios, assess potential action steps, and develop strategic plans to address the scenarios. Through this process, students evaluate the management, marketing, financial, legal, and ethical decisions that affect real-world business decisions. Students also assess external entrepreneurial opportunities that these scenarios could generate.

MPR 100 Musical Listening and Identification (3 credits)
This course surveys the evolution of modern music from its roots through to the present. Students learn the characteristics of a wide spectrum of musical genres and explore their transformative effects on music and culture. Using Apple's Logic Pro X software this course teaches an overview of essential song structure and digital audio workstation techniques.

MPR 120 Music Production Technology (3 credits)
This course introduces students to the tools and technologies used by music production professionals. Students will gain digital audio workstation (DAW) skills and learn to use the computer for music production applications.
Emphasis is placed on building computer and software confidence to provide students a competitive edge in the music industry. Additional topics include file management, common audio file formats, and setting up music production equipment.

MPR 121 Music Theory I (3 credits)
This course develops a solid basis in the language of music. Music theory 1equips the student with the fundamentals of note identification, major scale construction, rhythmic notation and ear training.

MPR 122 Music Theory II (4 credits)
In this course students expand their understanding of music theory, intervals, key signatures, chord structure, and common chord progressions. Music Theory II further develops skills and vocabulary introduced in Music Theory Iand equips the student with the tools needed to effectively use and communicate musical concepts.

MPR 123 Music Theory (3 credits)
In this course, students develop a music theory knowledge base for composing MIDI-based productions. Music Theory equips the student with the tools needed to effectively use and communicate musical concepts. Topics include note identification, interval recognition, major scale construction, rhythmic notation and ear training.

MPR 124 Digital Audio Workstations (3 credits)
Prerequisite: MPR 120 Music Production Technology
In this course, introductory production skills are taught in the Digital Audio Workstation environment. Students learn the principles of MIDI and important DAW skills by applying them to music compositions. Topics include MIDI mapping and programming, editing, synthesis, and automation.

MPR 130 Music Composition Programming (3 credits)
Prerequisite: MPR 123 Music Theory (Online Only)
This course further develops compositional techniques through the study of melody and accompaniment using music composition software. The course further explores song form analysis and chord movement, along with techniques in subtractive synthesis and sound design.

MPR 131 Sequencing Technologies (4 credits)
Students continue developing MIDI-based composition, editing, and production skills. Topics include, software-based sequencing, synthesis techniques, advanced musical and rhythmic programming, digital audio editing, and applications in musical content creation. Additional topics include application of automation and effects.

MPR 132 Sequencing Technologies (3 credits)
Students continue developing MIDI-based composition, editing, and production skills. Topics include, software-based sequencing, synthesis techniques, advanced musical and rhythmic programming, digital audio editing, and applications in musical content creation.

MPR 201 Songwriting and Development (3 credits)
Students apply and expand the concepts of music theory into songwriting,developing a strong sense of form, melody, harmony, and rhythm. Topics include lyrical considerations, vocal production, meter, rhyme, and song analysis.

MPR 222 Genre-Based Production (3 credits)
Through the exploration of current music genres, students learn leading-edge production techniques employing modern production software. This course addresses instrumentation, effects, and production methods used by current artists and producers to compose original music.

MPR 230 Advanced Music Composition and Programming (4 credits)
This course explores the creative use of digital audio workstation software by modern composers and producers. Students will use synthesis to create custom drum and keyboard sounds. Composition techniques are further developed by introducing voice leading for writing harmony. Additional topics include advanced automation techniques, the use of plug-ins for audio processing and further sound customization.

MPR 231 Advanced Music Composition Programming (3 credits)
Prerequisite: MPR 222 Genre-Based Production
This course explores the creative use of digital audio workstation software by modern composers and producers. Students learn advanced composition techniques using automation, processing, and plug-ins, developing new compositional perspectives through listening, analysis, and creation.

MPR 236 Mixing Concepts and Techniques (3 credits)

Prerequisite: MPR 240 Digital Recording Principles (Online Only)
This course teaches industry-standard mixing and mastering techniques applicable to the digital audio workstation environment. Topics include mixing templates, signal processors, time-based effects, automation, and implementing mixing and mastering strategies. Students will learn the value of referencing commercial mixes to inform stylistic and analytic mixing decisions.

MPR 240 Digital Recording Principles (3 credits)
This course teaches the application of live recording and production techniques used in the modern digital studio environment. Students explore microphone application and placement techniques needed to obtain professional-sounding results from the laptop-based project studio to the modern commercial studio environment.

MPR 250 Music Copyright and Business (3 credits)
Students explore the business mechanisms affecting the commercial use of musical compositions. Topics include intellectual property rights, copyright registration, licensing, songwriter agreements, publishing companies, and performance rights organizations.

MPR 255 Music Business Management (3 credits)
Students learn music industry structure and business practices. Topics include industry money flow, record label structure, record and production contracts, management configuration, and support companies that assist in the development and distribution of music.

MPR 260 Music Production for Media (4 credits)
Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, orchestral scoring techniques and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 261 Music Production for Media (3 credits)
Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 270 Advanced Production and Industry Skills (3 credits)
This course develops students' understanding of industry standards, workflow, protocol, and etiquette. Students use the creative and technical skills ed throughout the program to build content to showcase their abilities to the industry. Additional topics include resume building, freelancing, and personal branding.

MPR 301 Acoustics and Studio Design (4 credits)
In this course students learn foundational acoustic and electronic concepts and their application in the project and home studio environment. Topics include speaker placement, acoustic design, cabling and connectors, and studio electrical wiring concerns.

MPR 310 Analog Systems for the Musician (4 credits)
This course introduces students to analog console application and signal flow in studio and live environments. Topics include gain staging, interfacing equipment and electronic/acoustic considerations when operating in studio and live performance environments.

MPR 330 Musicianship (4 credits)
This course continues an in-depth exploration of musical structure with an increased focus on applied skills. Students develop their musical skills through exploration of vocal and keyboard performance, ear training, and sequencing projects.

MPR 340 DJ Production Skills (3 credits)
In this course, students learn production techniques and skills used by the modern DJ/producer. Topics include matching tempo, beat/drum patterns, andkey to smoothly transition between songs. Students incorporate these skills into their production choices to align with modern DJ performance and genre trends.

MPR 350 Signal Processing for Electronic Musicians (3 credits)
In this course, students gain the skills necessary to shape musical sounds common to today's electronic productions. Students match current trends inmusic production through the use of digital signal processing tools includingfilters, tone enhancers, synthesizers, and digital samplers. Additional topics include mapping software parameters to MIDI controllers and dynamically automating signal processing effects.

MPR 360 Electronic Music Performance (3 credits)
Building upon skills learned in prior courses, students strengthen their electronic music production by incorporating musical performance techniques. Focus is placed on incorporating human expression and developing artistic control of software instruments. Students also explore genres within electronicmusic to better understand the differences in sound and production techniquesrequired for each.

MPR 400 Commercial Music Production (4 credits)
In this course, students explore the standards and conventions of commercial music from composing for commercial music libraries to modern broadcast branding and advertising. Students expand their music skills while constructingand producing content that can be licensed for use in film, television, radio, and other media.

MPR 410 Advanced Mixing and Mastering (4 credits)
In this course, students refine their mixing skills as they work with more complex material, higher track counts, and a wide range of styles. Students develop mastering skills including use of limiters, compression, and EQ as applied to final stereo mixes. Emphasis is placed on using advanced signal processing techniques. Common problems encountered by mix engineers areexamined, along with creative solutions.

MPR 420 Advanced Genre-Based Production (3 credits)
In this course, students learn the stylistic traits of modern music production byanalyzing the devices and characteristics that define specific genres. Studentsfocus on the digital devices and instruments that have influenced the style andsound of electronic music genres.

MPR 440 Advanced Songwriting (4 credits)
In this course, students expand on foundational songwriting skills and explorethe creative and emotional components of songwriting including artist identity,vision, and intention. Additional topics include vocal comping, layering, harmonizing, and creative methods for developing musical ideas.

MPR 480 Music Production Portfolio I (3 credits)
In this first of two capstone courses, students begin working on projects that demonstrate their artistic and technical ability to complete work meeting professional industry standards. The course provides an opportunity to conceptualize a complete preproduction work schedule and work through eachstep of the production process.

MPR 490 Music Production Portfolio II (3 credits)
In this course, students complete the original projects started in the MusicProduction Portfolio I course. The course provides an opportunity to work through each step of the post-production process and showcase their finalwork in a portfolio that can be presented to potential employers.

GENERAL EDUCATION COURSE DESCRIPTIONS

DGL 101 Digital Literacy (3 credits) (Online Course)
Digital Literacy offers a fundamental understanding of the criticaland practical aspects of digital tools, technologies, and resources. Students will learn how to navigate, evaluate, create, and critically apply information byusing a wide variety of digital technologies. Through applying their knowledgeto their academic studies and professional development, students will recognize digital literacy's significance in information sharing, community building, citizenship, and education.

SBS 100 Media and Culture (3 credits) (Campus Course)
Media and Culture examines the complex, mutually influential relationships between various forms of media and cultural assumptions/practices from both historical and modern perspectives. The course focuses on the cultural, political, and economic impact media has on our diverse communities and society at-large. By providing a global survey of digital communications (news, information, social media, entertainment), the course will concentrate on the application of new forms of media in personal lives, organizational structures, business models, and the critical and practical aspects of both traditional and emerging technologies. The course also introduces students to the roots and contemporary applications of cultural/media studies and analyzes the bases of power and meaning in the conception, creation, distribution, and reception of media content. *Media and Culture* places a special emphasis on developing critical-thinking skills, scholarly argumentation, and documentation.

ENG 101 Creative Writing (3 credits) (Campus Course)
Creative Writing will introduce students to the fundamental principles governing various literary forms, while simultaneously reinforcing the conventional 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 personalvoice.

ENG 101 English Composition (3 credits) (Online Course)
English Composition is designed to strengthen student's written composition and reading comprehension skills, while simultaneously having them critically analyze current issues and trends within the language. Students practice written language skills to communicate effectively and refining reading comprehension techniques to increase understanding. The curriculum will provide opportunities to demonstrate knowledge through the application of composition, editing, and comprehension skills. Students engage in discussion and examination of modern language by breaking down examples from various forms of media, debating the use of social media type/speak, analyzing trends in language, and study the use of jargon and industry-speak.

ENG 326 Advanced Creative Writing (3 credits) (Campus Course)
Advanced Creative Writing explores the craft of creative fiction and non-fiction in both the students' own writing and the works of established authors. Students will learn narrativetechniques which help capture and animate the diverse and and myriad stories which issue from both real life and our imaginations. Primary emphasis will be placed uponthe fundamental elements of story (Plot, Character, Conflict, Theme, and Setting), how to employ them, and how they apply universally across an array of creative writing disciplines. Students will develop their personal "writerly voice" through a series of writing projects in a variety of forms and genres.

ENG 326 Professional Writing (3 credits) (Online Course)
Professional Writing is designed to introduce students to a variety of skills thatcontribute to strong and well-organized writing. The course provides an opportunity for students to develop and sharpen personal writing skills that willbe 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) (Campus Course)
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 practicalstrategies to increases audience engagement, create new revenue streams forproducers, opena project to multiple demographics, and prime a project for multi-generational success. Students will learn the basic creative strategies and value propositions governing the transmedia space and, most importantly, howto use them to optimize projects and media throughout the entire entertainment spectrum.

HUM 222 Aesthetics and Culture (3 credits) (Campus Course)
Aesthetics and Culture is designed as a chronological survey of the social organizations,systems of government, intellectual/philosophical traditions, aesthetic assumptions, art and architecture, theatre, music, and literature of a wide array of historical periods and geographical regions. While examining important artists, cultural figures, theorists, critics, genres, and experimental forms, Aesthetics and Culture will attempt to illustrate how fluid cultural valueshave 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; secondary emphasis will be placed upon the manner in which those values have influenced our own tastes, trends, and attitudes.

HUM 223 Popular Culture (3 credits) (Online Course)
Popular Culture examines the role and importance of popular culture, exploring its roots, historical effects, and social impact. Students are introduced to the factors that create and shape popular culture, such as media milestones, celebrities, icons, influencers and the paradigm shift created by the internet. Students will develop critical thinking skills to understand the meaning, significance, and value of the different aspects of popular culture, while analyzing their own cultural knowledge and opinions.

HUM 240 Contemporary Art (3 credits) (Online Course)
Contemporary Art course provides an in-depth study of key modern artwork movements, such as Digital, Neo-Pop, Neo-Expressionism, Anime/Manga, and Graffiti/Street Art. The course explores the artists, economic aspects, and social impact of these movements from the middle of the 20th century to the present. Students who successfully complete the Contemporary Art course will be able to describe the origins, motivations, societal influences, and economic effects of these movements.

HUM 251 Historical Archetypes and Mythology (3 credits) (Campus Course)
Historical Archetypes and Mythology 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 World Building (3 credits) (Campus Course)
World Building will introduce students to the concept of "world-building" – the process of constructing an imaginary world across a variety of disciplines, such as literature, poetry, music, film, television, and games. Students will analyze examples of effective world-building and experiment with different techniques for discovering and developing them. Students will also explore fundamental aspects of world-building such as governance, economics, social relations, and cultural influences, as well as how our cultures, civilizations, and communities work so that they may create worlds that operate in a logical, coherent, and consistent fashion.

HUM 420 Contemporary Art (3 credits) (Campus Course)
Contemporary Art provides an in-depth examination 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 is examined. The course provides an overview of the impulses, interests, and innovations that have driven the art world from the mid-20th century to the present. Students who successfully complete **Contemporary Art** 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 respective works.

HUM 430 Innovative and Immersive Art (3 credits)
This course is a study of the origin and development of art that derives its form through the intersection of emerging technologies and that has a spatial, aural, and temporal relationship to its audience. The course explores the relationship of this work and its unique forms of expression within film, music, design, and other unique and creative forms. Students explore the increasing role that technology plays in present and emerging art forms, analyze recent works, and develop a broader understanding of current issues in the photographic, performance, installation, sound, web, interactive, and digital or electronic arts.

MAT 121 Quantitative Principles (3 credits) (Campus Course)
Quantitative Principles will introduce students to the basic principles governing quantitative processes and enhance their skills in problem solving. The course covers the fundamental foundations of 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 fields of study will be worked out by students toward an understanding of the advantages of being quantitatively literate in their chosen professions. At the end of the course, students are expected to gain an appreciation of quantitative principles and its practical uses, and be able to use these principles in problem-solving, decision-making, and improving their craft in their respective disciplines.

MAT 121 College Mathematics (3 credits) (Online Course)
 College Mathematics 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.

MAT 310 Statistical Applications (3 credits) (Campus Course)
Statistical Applications 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 problem-solving and decision-making based on quantifiable data.

SBS 113 Behavioral Science (3 credits)
Behavioral Science examines the psychological and practical aspects of becoming a master student. Students will learn techniques of motivation, time management, creativity, and develop strategies to overcome personal barriers to success. Students will also explore the cognitive processes related to personal growth and academic success. Application of the knowledge gained in this course will lead students to have a stronger desire for achieving mastery when learning new concepts and a greater appreciation for life-long learning.

SBS 305 Leadership and Organizational Behavior (3 credits) (Campus Course) (Online Course)
Leadership and Organizational Behavior is an inquiry into the characteristics essential for inspiring others to action. Students identify their personal strengths and weaknesses through self-assessment, expanding their awareness of these qualities to include their effect on other individuals and group behavior. The course provides strategies for decision-making and building effective teams, and encourages students to explore the difficulties, compromises, and rewards of the collaborative process. At the successful conclusion of Leadership and Organizational Behavior, students will be able to identify the major qualities of leadership, examine personal leadership strengths and weaknesses, and analyze factors that contribute to the success of organizations.

SPC 214 Creative Presentation (3 credits) (Campus Course)
Creative Presentation is designed to provide the strategies and tools necessary for a lifetime of effective career-related communication. Students engage in a variety of hands-on approaches, incorporating vocal and body techniques to ensure effective use of expression, while strengthening their verbal and non-verbal skills and increasing confidence in both formal presentation and impromptu speaking.

SPC 214 Communication Principles (3 credits) (Online Course)
Communication Principles is designed to provide the strategies and skills necessary for a lifetime of effective career-related communication. Students engage in a variety of discussions and activities that explore concepts within communication, active listening, image management, and verbal/non-verbal communication. These concepts are examined from both personal and industry perspectives.

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.

POLICIES AND PROCEDURES

ADMISSIONS INFORMATION

REQUIREMENTS FOR ADMISSION
APPLICATION
A complete application for admission, including the $75 fee, must be submitted either online through the school's website (www.lafilm.edu) or in person (Admissions Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028) in order for a student to be considered for admission. No student is guaranteed admission and LAFS reserves the right, in its sole discretion, to approve or deny an application for admission consistent with applicable laws and requirements. The Los Angeles Film School does not discriminates against students enrolled at the school on the basis of race, religion, color, gender, sexual orientation, genetic information, age, disability, or national origin. Prospective students are strongly encouraged to visit the school prior to submitting an application or starting a program of study. Arrangements for a tour of the school may be made by contacting the Admissions Department.

ELIGIBILITY FOR ADMISSION

High School Graduation or the Equivalent

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

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

Applicants who are unable to provide such documentation due to the unavailability of academic records (such as a natural disaster or closure of the issuing institution) will be considered on a case-by-case basis. Factors for consideration may include, but are not limited to, confirmation from a reliable authority that the institution cannot produce the records or that the records are not attainable. In all cases, LAFS retains the sole discretion to determine whether or not the secondary training completed by the applicant is sufficient to satisfy the admissions requirements.

For any bachelor's degree completion program, applicants also submit an official college transcript issued from the institution to LAFS, documenting completion of an associate's degree from an institution accredited by an agency recognized by the U.S. Department of Education or the equivalent (bachelor's degree completion program only).

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

English Language Proficiency

All applicants whose first language is not English must demonstrate competence in the English language. This requirement can be satisfied a) if the applicant successfully completed course work in high school in the United States; b) submits a diploma from a secondary school in a system in which English is the official language of instruction; c) 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 the applicant does not meet one of the English language proficiencies listed above, the applicant must provide the minimum acceptable proof of English language proficiency through one of the following:

Associate's and Full Bachelor's Degree Programs:
Presenting the Level 110 certificate of completion of ELS coursework or official documentation from another accredited ESL program that the applicant has completed an equivalent college-level English language program or presenting an official minimum score on one of the following English proficiency exams:
• A score of '61' on the Test of English as a Foreign Language (TOEFL) internet-based (iBT);

• A score of '6.0' on the International English Language Testing System (IELTS); or
• A raw score of '66' and an adjusted score of '81' on the Michigan Test of English Proficiency (MTEP).

Bachelor's Degree-Completion Programs:
Presenting the Level 112 certificate of completion of ELS coursework or official documentation from another accredited ESL program that the applicant has completed an equivalent advanced college-level English language program or presenting an official minimum score on one of the following English proficiency exams:
• A score of '79' on the Test of English as a Foreign Language (TOEFL) internet-based (iBT); or
• A score of '6.5' on the International English Language Testing System (IELTS)

Physical Requirements

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

Additional Requirements for Online Programs

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

STATE AUTHORIZATION DISCLOSURE FOR ONLINE STUDENTS
LAFS is authorized to enroll students residing in some U.S. states and territories in its online degree programs. A list of the states where LAFS can accept students for enrollment in online degree programs is located at www.lafilm.edu/accreditation. If a student enrolled in an online program is going to move from an approved state to a non-approved state, he or she must notify LAFS as far in advance as possible. LAFS cannot guarantee that a student's new home state will allow the student to complete his/her program at LAFS. If the new home state does not approve a student's continued enrollment, the student will be administratively withdrawn. Administratively withdrawn students are still be responsible for the tuition and fees incurred for the portion of the program completed prior to withdrawal.

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

Important International Student Disclosure – International students attending the school under F-1 visas (Form I-20) are required to maintain a "full course of study" during each academic term of their programs of study. This is defined as a minimum of 12 credits per 16-week semester 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 an I-20 must submit the following items in addition to the standard documents required for admission:

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

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

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

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

ARTICULATION AGREEMENTS WITH OTHER COLLEGES 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, Art Institute, Mt. Sierra 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.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at http://www.benefits.va.gov/gibill. 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 OTHER INSTITUTIONS
Students who would like to request an evaluation of prior credit for potential transfer must submit a written request and provide official transcripts from the institution or entity awarding the credit within 30 days after their program start date. Students using Military or Veterans Affairs benefits should refer to the Transfer Credit Policy on page 53.

Non-U.S. Institutions
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.

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

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

Level of Transfer Credits
Only 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.

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.

Total Allowable Transfer of Credit

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

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.

ONLINE DEGREE PROGRAMS – NON-CALIFORNIA RESIDENT STUDENTS

Program	Credit Hours	Tuition per Credit Hour[1]	Total Tuition	Technology Fee	Textbooks	TechKit	STRF[3]	Total Tuition & Fees
Music Production, A.S.	60	$542	$32,500	$630	$0	$5,500	N/A	$38,630.00
Animation, B.S.	120	$467	$56,000	$2000	$200	$6700	N/A	$64,900.00
Digital Filmmaking, B.S.	120	$467	$56,000	$1455	$0	$13700	N/A	$71,155.00
Entertainment Business, B.S.	120	$467	$56,000	$1455	$0	$2,600	N/A	$60,055.00
Graphic Design, B.S.	120	$467	$56,000	$1455	$0	$5,000	N/A	$62,455.00

[1] Tuition per credit hour is an estimated rate. Actual tuition is charged on a per semester basis. Refunds, if applicable, are prorated if student withdraws prior to program completion (see Refund Policy for details).
[2] Student may opt-out and purchase textbooks independently. Textbook fee is non-refundable once books are received by student.
[3] The current Student Tuition Recovery Fund (STRF) assessment rate is fifty cents ($0.50) per $1,000. Please see the STRF policy below.

ESTIMATED TUITION & FEES BY PERIOD OF ENROLLMENT/SEMESTER
ONLINE PROGRAMS – NON-CALIFORNIA RESIDENTS

Music Production, A.S.	Semester1	Semester2	Semester3	Semester4	Semester5	Total
Tuition	$5,200	$5,200	$8,200	$8,200	$5,700	$32,500
TechKit	$5,500	$0	$0	$0	$0	$5,500
Technology Fee	$315	$0	$0	$315	$0	$630
Total per Semester	$11,015	$5,200	$8,200	$8,515	$5,700	$38,630

Animation, B.S.	Semester1	Semester2	Semester3	Semester4	Semester5	Semester6	Semester7	Semester8	Semester9	Total
Tuition	$4,300	$4,300	$6,800	$6,800	$6,900	$6,900	$6,900	$6,900	$6,200	$56,000
TechKit	$6,700	$0	$0	$0	$0	$0	$0	$0	$0	$6,700
Textbooks	$100	$0	$100	$0	$0	$0	$0	$0	$0	$200
Technology Fee	$471	$0	$0	$471	$297	$0	$471	$290	$0	$2000
Total per Semester	$11,571	$4,300	$6,900	$7,271	$7,197	$6,900	$7,371	$7,190	$6,200	$64,900

Entertainment Business, B.S.	Semester1	Semester2	Semester3	Semester4	Semester5	Semester6	Semester7	Semester8	Semester9	Total
Tuition	$6,000	$6,000	$6,250	$6,250	$6,500	$6,500	$6,250	$6,250	$6,000	$56,000
TechKit	$2,600	$0	$0	$0	$0	$0	$0	$0	$0	$2,600
Technology Fee	$485	$0	$0	$485	$0	$0	$485	$0	$0	$1,455
Total per Semester	$9,085	$6,000	$6,550	$6,735	$6,500	$6,500	$6,735	$6,250	$6,000	$60,055

Digital Filmmaking, B.S.	Semester1	Semester2	Semester3	Semester4	Semester5	Semester6	Semester7	Semester8	Semester9	Total
Tuition	$6,000	$6,000	$4,850	$4,850	$7,000	$7,000	$7,000	$7,000	$6,300	$56,000
TechKit	$5,200	$0	$8,500	$0	$0	$0	$0	$0	$0	$13,700
Technology Fee	$485	$0	$0	$485	$0	$0	$485	$0	$0	$1455
Total per Semester	$11,685	$6,000	$13,350	$5,335	$7,000	$7,000	$7,485	$7,000	$6,300	$71,155

Graphic Design, B.S.	Semester1	Semester2	Semester3	Semester4	Semester5	Semester6	Semester7	Semester8	Semester9	Total
Tuition	$5,100	$5,100	$6,600	$6,600	$6,600	$6,600	$6,600	$6,600	$6,200	$56,000
TechKit	$5,000	$0	$0	$0	$0	$0	$0	$0	$0	$5,000
Technology Fee	$485	$0	$0	$485	$0	$0	$485	$0	$0	$1,455
Total per Semester	$10,585	$5,100	$6,600	$7,085	$6,600	$6,600	$7,085	$6,600	$6,200	$62,455

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 4th floor of Building 2 (6353 Sunset Blvd). For students in Online programs that use non-digital textbooks, the book will be mailed to the student's address on record.

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 14th day past due
Returned Check Fee (per occurrence)	$25.00

METHODS OF PAYMENT

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

DELINQUENT STUDENT ACCOUNTS

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

DISCLOSURES MADE PURSUANT TO TRUTH-IN-LENDING ACT

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

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

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

CANCELLATION, WITHDRAWAL & REFUND POLICIES

STUDENT'S RIGHT TO CANCEL

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

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

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

If a student has received federal financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. LAFS will refund any monies paid by the student and will remove any charges from the student's

account. All refunds will be made within 45 calendar days of the date of the cancellation.

TRIAL PERIOD OF ENROLLMENT
A Trial Period of 30 calendar days from the program enrollment date may be granted on a defined degree program basis. The Trial Period of attendance is a four week period of time where a student attends an eligible program without incurring program charges (minus the application fee) or receiving Federal Student Aid funds. Once the student is admitted as a regular student after successfully completing the trial period, he/she is eligible to receive Federal Student Aid funds for the entire payment period. Students who are enrolled in a Trial Period program may withdraw at any time during this period without financial obligation. The student will not be eligible to receive Title IV, HEA program funds until the successful completion of the Trial Period. Students who attend a Trial Period and who wish to receive Title IV, HEA program funds after successfully completing the trial period and becoming a regular student must meet the other student eligibility criteria as provided in the regulations at 34 CFR 668.32.

REFUND POLICY
The institutional 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 basedon the number of days the student was enrolled and in attendance within the enrollment period. There shall be no refund availableto 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 30 days following the student's withdrawal.

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

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

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

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.

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. After the FASFA 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 2019-20 award year range up to $6,195. 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 GI Bill® and the Yellow Ribbon Program (most other Chapters disburse funding directly to the student).

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

RETURN OF FEDERAL TITLE IV AID

If a federal aid (Title IV) recipient either officially or unofficially withdraws, Los Angeles Film School (LAFS) must perform a Return to Title IV (R2T4) calculation to determine the percentage of federal aid that the student has earned for the semester based upon the portion of the semester completed as of the withdrawal date.

For official and unofficial withdrawals, the LAFS Registrar will determine the withdrawal date that is equal to the student's last date of attendance (LDA) using LAFS's attendance records. The withdrawal date is used to determine the percentage of the semester that the student completed prior to withdrawal. This percentage is the basis of the R2T4 calculation to determine the amount of federal aid the student earned for the semester and what must be returned or disbursed. This calculation must be performed by LAFS within 30 days of the date the institution determines that a federal aid recipient student has withdrawn.

R2T4 Formula:
LAFS will determine the percentage of the semester completed by calculating the total number of days the student completed in the semester by counting the number of days between the first day of the semester through the withdrawal date and dividing that by the number of days in the semester which is the number of days between the first and last day of the semester. Both of these day counts shall exclude any scheduled breaks of five days or more and days on an approved leave of absence during the semester. The resulting percentage is applied to the amount of eligible federal aid disbursed and pending for the semester. This is the amount of federal aid earned for the semester.

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

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

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

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

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

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

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

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

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

Repayment of Title IV Funds

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

1. Direct Unsubsidized Loan
2. Direct Subsidized Loan
3. Direct PLUS Loan
4. Federal Pell Grants
5. Iraq and Afghanistan Service Grants
6. FSEOG
7. TEACH Grants

<u>Institutional Refund Calculation</u>

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

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

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

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

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

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

CREDIT BALANCES
The school receives financial aid funds for each student in two disbursements for each academic year of study. If a student borrows more than tuition to cover additional education-related costs, the student will be requested to sign an authorization form to hold a federal student aid credit balance. Upon receipt of borrower 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-911 GI 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
- Yellow Ribbon tuition contributions with no maximum cap
- Help navigating the application process for GI Bill® benefits and other financial aid
- Credit for applicable military training and education

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

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

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

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

CHAPTER 30, THE MONTGOMERY GI BILL® – ACTIVE DUTY
Veterans who entered active duty beginning July 1, 1985 and who participated in the 12-month pay reduction program while on active duty. Also includes Chapter 32 active duty persons with eligibility as of October 1, 1996 who elected to participate in the Montgomery GI Bill®. Eligibility is decided by the VA. Benefits are paid directly to the student.

CHAPTER 31, VETERAN READINESS AND EMPLOYMENT (VR&E)
This program was formerly known as Vocational Rehabilitation and Employment. Veterans with a service-connected disability, or who are rated 10 percent or more disabled according to the Department of Veterans Affairs. Eligibility is decided by a VA caseworker. Tuition is paid directly to the School; other benefits may be paid to the student.

CHAPTER 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 GI BILL®
Veterans who accumulated at least 90 days of aggregate service on or after September 11, 2001 with an honorable discharge, or those who received a service-connected disability after 30 days of service may be eligible for Chapter 33, as determined by the VA. Tuition and fees are paid directly to the School, with 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 GI BILL® TRANSFER
This option is for Chapter 33-eligible service members to transfer unused benefits wholly or in increments to spouses and/or children.

THE YELLOW RIBBON PROGRAM, A COMPONENT OF CHAPTER 33, THE POST-9/11 GI BILL®
The School is a proud participant in this joint tuition grant-matching program with the VA for students who are entitled to the 100% eligibility rate. Yellow Ribbon amounts are applied solely and directly to tuition.

CHAPTER 35, SURVIVORS AND DEPENDENTS ASSISTANCE PROGRAM
For spouses or children of veterans who died on active duty, whose death was caused by a service-connected disability, or who are rated by the VA as 100 percent permanently disabled.

CHAPTER 1606, THE MONTGOMERY GI BILL® – SELECTED RESERVE
Benefits are paid directly to eligible individuals who have committed to the required length of enlistment in the Selected Reserve.
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 advisor of any change of status in their program to include:

- Transferring credits to program from another institution
- Testing out of a class
- Receipt of a failing grade for an entire class
- Modifications to the original program sequence as outlined in the catalog
- 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 advisor by visiting in person, speaking with them over the telephone, or emailing: military@lafilm.com. Failure to communicate program changes may cause overpayment or underpayment of tuition and/or fees, which may result in debt collection practices from the VA's Debt Management agency or BAH withholding. VA instructs institutions to cut refund checks to students who are issued overpayments for these reasons only, in accordance with The School's refund policy. All other monies will be returned to the issuing agency. 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.

VA REFUND POLICY
The School complies with The Department of Veteran Affairs standards, which defers to institutional refund policy (outlined in the Cancellation, Withdrawn & 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. In situations where a student has withdrawn from a class that the VA has already sent the school payment for and whose last day of attendance falls past the first day of the start of that class, the school may issue a credit balance refund to the student if:

- The VA does not request for funding to be returned
- There are no tuition and fees balance outstanding
- There is a credit balance remaining after any and all adjustments

VA STUDENT ACADEMIC UNSATISFACTORY PROGRESS DEBT ACCRUAL
In situations in which a class is not satisfactorily completed due to attendance, 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, the VA will pay for multiple attempts at classes, as long as the student is still maintaining satisfactory progress as outlined in the Satisfactory Academic Progress Policy section.

CHANGE OF STATUS/AVOIDING BAH DEBT ACCRUAL
Students who neglect to inform the military benefits advisor 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 advisor.

VA SATISFACTORY ACADEMIC PROGRESS
The School complies with The Department of Veteran Affairs standards, which defers to institutional Satisfactory Academic Progress policy (outlined in the Academic Policies and Procedures section.)

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.

VA PENDING PAYMENT COMPLIANCE
In accordance with Title 38 U.S. Code § 3679 subsection (e), while payment is pending from the U.S. Department of Veterans Affairs (VA) for Post 9/11 GI Bill® (Ch. 33) or Veteran Readiness and Employment (Ch. 31) benefits, the school will not:
- Prevent the student's enrollment
- Assess a late penalty fee to the student
- Require the student to secure alternative or additional funding
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution

To qualify for this provision, students will be required to:
- Produce the VA Certificate of Eligibility (COE) by the first day of class
- Provide a written request to be certified
- Provide additional information needed to properly certify the enrollment as described in other institutional policies

ACADEMIC CALENDAR

TERM	TERM START	TERM END
SEPTEMBER-21	08/30/2021	09/26/2021
OCTOBER-21	09/27/2021	10/24/2021
NOVEMBER-21	10/25/2021	11/21/2021
DECEMBER-21	11/22/2021	12/19/2021
JANUARY-22	01/03/2022	01/30/2022
FEBRUARY-22	01/31/2022	02/27/2022
MARCH-22	02/28/2022	03/27/2022
APRIL-22	04/04/2022	05/01/2022
MAY-22	05/02/2022	05/29/2022
JUNE-22	05/31/2022	06/26/2022
JULY-22	07/05/2022	07/31/2022
AUGUST-22	08/01/2022	08/28/2022
SEPTEMBER-22	08/29/2022	09/25/2022

HOLIDAYS & BREAKS (SCHOOL CLOSED):

LABOR DAY	9/6/2021
THANKSGIVING	11/25/2021-11/26/2021
WINTER BREAK	12/20/2021-01/02/2022
MARTIN LUTHER KING JR. DAY	1/17/2022
SPRING BREAK	03/28/2022-04/03/2022
MEMORIAL DAY	5/30/2022
SUMMER BREAK	06/27/2022-07/03/2022
INDEPENDENCE DAY	7/4/2022
LABOR DAY	9/5/2022

STUDENT SERVICES

ACADEMIC SUCCESS STUDENT ADVISORS

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

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

CAREER DEVELOPMENT SERVICES
Career Development's mission is to provide the assistance and resources that will support students and graduates as they navigate the challenging path to creating and sustaining a successful career. The keys to unlocking and managing a career in the entertainment industry are research, networking, preparation, professionalism, and staying current with industry practices and trends. The Career Development Department works with students and graduates to equip them with interpersonal and professional skills, support their vocational goals, and help to bridge the gap between academia and the workplace. Even though LAFS makes a reasonable effort to assist each graduate in seeking employment, this in no way constitutes a promise or guarantee of employment.

Career Development services include the following:
- Career advisement
- Resume and interview prep
- Internship and job search
- Resource library
- Employer presentations and on-campus interviews
- Alumni Association

Career Development Advisors are located on the 6th floor of Building 2 (6353 Sunset Blvd) and are available by appointment in-person or by phone to assist students during weekday hours, Monday through Friday, 9:00am to 5:00pm PST.

LIBRARY RESOURCES & SERVICES

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

Patrons will have 24/7 access to the Library's digital catalog, called Koha, and extensive online databases that they can search anywhere they have internet. These resources include databases such as EBSCO host, ProQuest, Kanopy, LinkedIn Learning, Pro Sound Effects, Variety Insight, and more! In addition, the Library provides guides for citing sources, how to search the library catalog, and what constitutes a scholarly article.

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

ONLINE TECH SUPPORT
The school has an online support helpdesk that is available 7 days a week 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 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.

PROGRAMS OFFERED TO FLORIDA RESIDENTS
The following online degree programs are offered to residents of Florida:

Music Production, Associate of Science
Animation, Bachelor of Science
Digital Filmmaking, Bachelor of Science
Entertainment Business, Bachelor of Science
Graphic Design, Bachelor of Science

POLICY REGARDING SERVICE ANIMALS
FOR PEOPLE WITH DISABILITIES

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

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

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

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

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

If the individual says yes to the first question and explains the work or tasks that the animal is trained to perform, we will welcome the person and service animal into Los Angeles Film School without asking any additional questions about his or her service animal. We will not ask an individual questions about his or her disability. We will not ask an individual to show a license, certification, or special ID card as proof of the animal's training. We must permit service animals to accompany individuals with disabilities to all areas of our facility normally used by students, guests, or other members of the public and will treat individuals with service animals with the same courtesy and respect that Los Angeles Film School affords to all of our students and guests.

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

Management Responsibilities:
Please handle any customer inquiries or complaints about this policy in accordance with our usual procedures by contacting Mark W. DeBacco, VP Compliance. Phone 323-769-2850. Email mdebacco@lafilm.edu.

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

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

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

CLASS SCHEDULE

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 online courses, the average student-to-instructor ratio in an online section is 25 students per instructor.

CLOCK HOUR TO CREDIT HOUR CONVERSION
The conversion of clock hours to credit hours is calculated on a semester credit hour basis, which varies according to the content of the course. One semester credit hour is equivalent to any of the following:
- 15 clock hours of lecture time plus 30 hours of outside preparation time or the equivalent
- 30 clock hours of supervised laboratory instruction plus the appropriate outside preparation
- 30 clock hours of independent study with measured achieved competency relative to the required subject objectives or not fewer than 45 hours of internship

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

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

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

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

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

DRUG-FREE SCHOOLS 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:

CR	Prior Credit Earned	Not included in GPA but does count as Credits Earned and Attempted
FA	Failure for Non-Attendance	Included in GPA and credits attempted
GF	Grade Forgiveness	Indicates course that was retaken
I	Incomplete	Not included in GPA but does count as credits attempted
TR	Transfer Credit	Not included in GPA but does count as Credits Earned and Attempted
W	Withdrawn	Grade awarded if student withdraws from a course. Not included in GPA calculation or credits attempted.
WP	Withdrawn Passing	Grade awarded if student withdraws from a course prior to 60% of the term. Not included in GPA calculation but count as credits attempted.
WF	Withdrawn Failing	Grade awarded if student withdraws from a course after 60% of the term. Included in GPA calculation and count as credits attempted.

PASS/FAIL GRADING POLICY

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

GRADE APPEALS

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

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

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

GRADUATION REQUIREMENTS
In order to receive a degree from an undergraduate degree program, a student must:
- Fulfill all coursework required within the degree.
- Not accrue in excess of 1.5 times the credits required to complete the program.
- Achieve an overall cumulative GPA of 2.0.
- Fulfill all financial responsibilities to the institution.

HONORS
Degree honors are awarded to students who graduate with the following enrollment cumulative GPA:
   Summa Cum Laude: 3.80 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, 7:00am to midnight.

HOUSING
The Los Angeles Film School does not offer on-campus housing or dormitories for students but is able to provide guidance and additional resources. The average monthly rent for a one-bedroom apartment in Los Angeles, California ranges between $1,500 and $2,500. For helpful information on locating apartments around the Hollywood area, visit https://www.apartments.com/hollywood-ca/1-bedrooms-1500-to-2500/?so=2 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. The websites are provided solely for informational purposes. In addition, the school can assist in providing roommate options if that is the desired route to take.

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

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

LOCATION WHERE INSTRUCTION WILL BE PROVIDED
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 viewvideo 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

3. For circumstances not listed in (2), the instructor has primary responsibility to decide on a case-by-case basis if an absence is due to unavoidable or legitimate circumstances. Instructors have the discretion to grant a request for makeup work in such circumstances.

4. Students must notify their instructors of circumstances identified in (2) or other circumstances leading to a request for makeup work as soon as possible and provide information to explain the absence. Some situations will be sufficiently urgent that arrangements for makeup work cannot be made prior to the date of an absence. In such cases, arrangements should be made as soon as possible following the student's return.

5. The instructor may not penalize the student and must provide reasonable and timely accommodation or opportunity to make up missed work, including exams or other course requirements that have an impact on the course grade if the student was absent due to circumstances identified in (2) and complied with the notification requirements

6. Instructors are not obligated to accommodate a student who has missed so much of the critical components of a course, even for legitimate reasons, that arrangements for makeup work would not be reasonable.

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

MAXIMUM TIME FRAME FOR PROGRAM COMPLETION / CREDIT STANDARD
Students are expected to complete degree requirements after attempting a certain number of credits. The maximum attempted credits allowed for degree or certificate completion will be up to 150% of the credits needed to complete that degree.

ONLINE STUDENT ACCESS TO CAMPUS
Online students who are in an active status and enrolled in courses may access the campus library during normal business hours (Monday through Friday, 8:00am to 6:00pm). Students must present a valid government issued I.D. to be permitted on campus. Online students are also welcome to attend campus tours that are offered Monday through Friday at 11:30am or 2:30pm and Monday through Thursday at 6:00pm. Online students are not permitted to book studios and production stages or check-out equipment from the campus.

RE-ENTRY
Students that were administratively withdrawn for non-attendance who wish to return to school must submit a written request for 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. Re-entry students will be conditionally re-enrolled and must successfully pass their first course with a grade of "C" or higher in order to be approved for re-admission. Students will receive academic and financial credit for any courses previously completed that are still offered in the program at the time of re-entry. Any balance of tuition must be paid prior to re-entry.

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

SATISFACTORY ACADEMIC PROGRESS

Students must successfully complete a course with a grade of D or above. Financial aid students who do not maintain Satisfactory Progress may not be able to receive federal and/or private aid funds until their progress is satisfactory.

To maintain academic progress for the purpose of Satisfactory Progress toward a degree, students must achieve a satisfactory grade point average as well as a satisfactory rate of progress (ROP).

Students must achieve the following GPA:
- Up to 25% of program completion, achieve an GPA of 1.0
- Between 25 and 50% of program completion, achieve a GPA of 1.5
- Between 50 and 75% of program completion, achieve a GPA of 1.75
- Between 75 and 100% of program completion, achieve a GPA of 2.0

A student's ROP is calculated by dividing the number of credits earned by the number of credits attempted. For instance, if a student has attempted 110 credits but only successfully earned 75 of those credits, the ROP would be 68.2 percent.

Undergraduate students must also achieve the following ROP:
- Up to 25% of program completion, achieve an ROP of 50%
- Between 25 and 50% of program completion, achieve an ROP of 55%
- Between 50 and 75% of program completion, achieve an ROP of 60%
- Between 75 and 100% of program completion, achieve an ROP of 66.67%

Satisfactory Academic Progress (SAP) will be monitored at the end of each semester.

Students not meeting SAP requirements will be placed on SAP Warning for the following semester and will be notified of their SAP Warning status through their student email account. Students are still eligible to receive financial aid while on SAP Warning status. Students on SAP Warning status must meet with a Student Advisor to develop a plan for improving their academic performance. At the end of the SAP Warning semester, students who are meeting SAP will be removed from SAP Warning status. Students who are not meeting SAP for a second consecutive semester will be deemed ineligible to receive Financial Aid. Students will be notified of their SAP status through their student email account. Students have 30 days to appeal their loss of Financial Aid eligibility. The loss of financial aid eligibility may be appealed on the basis of injury, illness, the death of a relative, or other extenuating or special circumstances. Students must submit a SAP Appeal form, which will be sent to their student email account or may be obtained from their Student Advisor, that includes the following:

- An explanation of why students failed to make SAP.
- A description of what has changed that will allow students to regain SAP.
- Supporting documentation.

The SAP Appeal committee will review appeals and notify students within 5 days of its decision. If a student's SAP Appeal is approved, the student will be placed on SAP Probation and required to meet with their Student Advisor to sign an Academic Improvement Plan. Students on SAP Probation are eligible to receive Financial Aid. Students may be approved for a SAP Probation period longer than one semester but the school must review the student's progress at the end of the first SAP Probation semester to determine if students are meeting the requirements of their Academic Improvement Plan. Students who are not meeting the terms of their Academic Improvement Plan will be deemed ineligible for Financial Aid even if they were approved for a longer SAP Financial Aid Probation period. Students are allowed to appeal the loss of eligibility for financial aid twice while in pursuit of a degree.

PROBATIONARY STATUS

Students who do not meet grading, attendance, financial, or conduct standards may be placed on probation. During this time, students are advised as to the level of improvement or the action necessary to rectify the probationary status. Students are removed from probation when satisfactory progress standards have been met. Students who do not meet satisfactory progress requirements at the end of their probationary period are subject to termination.

STUDENT ADA/SECTION 504 GRIEVANCE PROCEDURE

The institution, in compliance with state and federal laws and regulations, including the Americans with Disabilities Act of 1990 (ADA; as amended 2008) and Section 504 of the Rehabilitation Act of 1973 (Section 504), does not discriminate on the basis of disability in administration of its education-related programs and activities, and has an institutional commitment to provide equal educational opportunities for disabled students who are otherwise qualified. Students who feel that their rights under this policy havebeen violated may use these grievance procedures to file a complaint. Any person who has questions or wishes to file a complaint, should direct their inquiry to school's ADA Coordinator. The complaint can be filed by email: Disabilityservices@lafilm.edu; or in person in the Student Advising Department, 6353 Sunset Blvd., 1st Floor, Hollywood, CA 90028.

1. Informal Resolution: Prior to initiating the formal complaint procedure set forth below, the student should, in general, first discuss the matter orally or in writing with the individual(s) most directly responsible. If no resolution results, or if direct contact is inappropriate under the circumstances, the student should then consult with the ADA Coordinator who will attempt to facilitate a resolution. If this step is not successful in achieving a satisfactory resolution within seven calendar days, the student will be informed of their 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 formal complaint can be filed by email Compliance@lafilm.edu or call 323-769-2850.

3. Investigation and Report: The ComplianceDepartment or his or her designee (hereafter collectively referred to as the "grievanceofficer") 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 questionnaire form online at www.lafilm.edu/accreditation/student-complaints/. The complaint will be reviewed by the appropriate staff members department head. If the department head must be recused due to involvement in the area of complaint, another institution staff member will be assigned for assurance of serving as an impartial representation. The department head or delegate will review each complaint with all appropriate staff members and provide a written response to the student within 15 days of receiving the grievance.

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the institution has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints reviewed by the Commission must be in written form and should grant permission for the Commission to forward a copy of the complaint to the institution for a response. This can be accomplished by filing the ACCSC Complaint Form. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission. Please direct all inquiries to: Accrediting Commission of Career Schools and Colleges 2101 Wilson Boulevard, Suite 302 Arlington, VA 22201 (703) 247-4212 www.accsc.org.

A copy of the ACCSC Complaint Form is available at the institution and may be obtained online at www.accsc.org.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Boulevard, Suite 225, Sacramento, CA 95834 or P.O. Box 980818, West Sacramento, CA 95798-0818, 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).

Florida Residents – Grievance Procedure

A grievance procedure is available to any student who believes a decision or action has adversely affected his/her status, rights or privileges as a student. The purpose is to provide a prompt and equitable process for resolving student grievances. Students with grievances should first meet with a School Director and complete a written statement. If the grievance is not resolved, then the School Director will review it will all parties concerned. The Executive Director's decision is final.

Students who feel a grievance is unresolved may refer their grievance to Executive Director, Commission for Independent Education, 325 West Gaines Street, Suite #1414, Tallahassee, FL 32399-0400, 850.245.3200 or toll free at 888.224.6684.

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

STUDENT RECORDS
Student records including enrollment paperwork, course registration records and final grades are maintained for a minimum of six years after graduation or from the time the student separates from the school. Student Financial Aid records are maintained for a minimum of three years after graduation or from the time the student separates from the school. Student transcripts are retained indefinitely.

Official Transcripts are available in electronic or paper mail formats. General processing time is 1-3 business days. To order a copy, please visit our Parchment LAFS storefront at https://www.parchment.com/u/registration/38311/account.

Unofficial Transcripts are available by logging into CV Portal.

Please follow the instructions below:
Step 1: Login to CV Portal https://cvportal.lafilm.edu/
Step 2: select Academics from the left-side menu, then Unofficial Transcript
Step 3: select the Unofficial Transcript link (Transcript will open as a PDF Document)
To view transcripts from previous enrollments, select the enrollment from the menu and then select the Unofficial Transcript link.

VACCINATION POLICY
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.

STUDENT CODE OF CONDUCT

ACADEMIC DISHONESTY
Academic Dishonesty is any attempt to obtain credit for course work other than by submitting original work created by the student. Forms of academic dishonesty include plagiarism, cheating and multiple submissions of the same work. The consequences of academic dishonesty include, receiving a failing grade for the assignment, receiving a failing grade for the course or dismissal from the school.

Plagiarism: Plagiarism is the use of another person's distinctive ideas or words without acknowledgment. The incorporation of another person's work into one's own requires appropriate identification and acknowledgment, regardless of the means of appropriation.
Cheating: Cheating involves the following: possession, communication, or use of information, materials, notes, study aids, or other devices that are not authorized by the instructor in any academic exercise or communication with another person during such an exercise.

PROHIBITED CONDUCT
Conduct that threatens the safety or security of the school community, or substantially disrupts the functions or operation of the school is within the jurisdiction of this Student Code of Conduct regardless of whether the conduct occurs online or on/off campus.

Unacceptable conduct includes but is not limited to the following:
- 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.

Policy Prohibiting Recreational and Medical Marijuana Use
Although California state law allows the use of marijuana for medical and/or recreational purposes, marijuana is still illegal under federal law and categorized as an illicit substance (Drug Enforcement Agency Schedule I) under the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Amendments of 1989. The Los Angeles Film School (LAFS) receives federal funding for student financial aid. As such, LAFS must comply with federal law, including all current federal drug laws. The possession, use, and storage of marijuana is therefore prohibited on school property. Students are also prohibited from being under the influence of marijuana while attending classes or working on projects utilizing school equipment or facilities. Violation of this policy will result in disciplinary action up to and including dismissal from the school.

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

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, 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

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
25-1121 Art, Drama, and Music Teachers, Postsecondary
25-3099 Teachers and Instructors, All Other
27-1010 Artists and Related Workers
27-2012 Producers and Directors
27-2041 Music Directors and Composers
27-2099 Entertainers and Performers, Sports and Related Workers, All Other
27-3031 Public Relations Specialists
27-3090 Miscellaneous Media and Communication Workers
27-3099 Media and Communication Workers, All Other
39-3090 Miscellaneous Entertainment Attendants and Related Workers
39-3099 Entertainment Attendants and Related Workers, All Other
41-3011 Advertising Sales Agents
41-3090 Miscellaneous Sales Representatives, Services
41-3099 Sales Representatives, Services, All Other
41-9090 Miscellaneous Sales and Related Workers
41-9099 Sales and Related Workers, All Other
43-3031 Bookkeeping, Accounting, and Auditing Clerks
43-4161 Human Resources Assistants, Except Payroll and Timekeeping
43-4170 Receptionists and Information Clerks
43-4190 Miscellaneous Information and Record Clerks
43-4199 Information and Record Clerks, All Other
43-9031 Desktop Publishers
43-9061 Office Clerks, General
43-9081 Proofreaders and Copy Markers
43-9190 Miscellaneous Office and Administrative Support Workers
43-9199 Office and Administrative Support Workers, All Other

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 2021

<u>**ANIMATION - ONLINE**</u>
Kenneth Norman, Program Director
Full Sail University, Master of Science in Instructional Design & Technology
Full Sail University, Bachelor of Science in Computer Animation

Breanna Roberts, Program Manager
Full Sail University, Bachelor of Science in Computer Animation

Pedro Flores, Program Manager
University of Puerto Rico, Bachelor of Arts in Graphic Arts

James Barton
Full Sail University, Bachelor of Science in Computer Animation

Alex Bonacci
Full Sail University, Bachelor of Science in Computer Animation

Edward Delgado Dupre
Full Sail University, Bachelor of Science in Computer Animation

Jared Edwards
Full Sail University, Bachelor of Science in Computer Animation

Aron Gelineau
Full Sail University, Bachelor of Science in Computer Animation

Doria Gomez
Full Sail University, Bachelor of Science in Computer Animation

David Hackett
Full Sail University, Bachelor of Science in Computer Animation

Josh Hall
Full Sail University, Bachelor of Science in Computer Animation

Jeremy Johnson
Full Sail University, Bachelor of Science in Computer Animation

Hannah Josepher
Laguna College of Art & Design, Bachelor of Fine Arts

Christopher Penny
Full Sail University, Bachelor of Science in Computer Animation

Nathan Pratt
Savannah School of Art and Design, Bachelor of Fine Arts

Dean Rasmussen
Thomas Edison State University, Bachelor of Arts in Art
Academy College, Associate in Applied Science in Computer Animation & Design

Billy Reiter
Academy of Art University, Master of Fine Arts in Animation
Art Institute of Philadelphia, Bachelor of Science in Media Arts & Animation

Mike Spring
Ringling School of Art and Design, Bachelor of Arts in Computer Animation

Luis Suarez
Full Sail University, Bachelor of Science in Computer Animation
Full Sail University, Associate of Science in Computer Animation

Paul Waijman
Full Sail University, Bachelor of Science in Computer Animation

Oswaldo Webel de Simone
Full Sail University, Bachelor of Science in Computer Animation

David Wolgemuth
Full Sail University, Bachelor of Science in Computer Animation

DIGITAL FILMMAKING - ONLINE
Jon Artigo, Program Director
Full Sail University, Master of Fine Arts in Creative Writing
San Francisco State University, Bachelor of Arts in Communication Studies

Christa Luzynski, Associate Program Manager
Ithaca College, Bachelor of Science in Television -Radio

Jenna Barrett – Lead Faculty
University of Florida, Bachelor of Science in Telecommunications

Danielle Artigo
California State University-Fullerton, Bachelor of Arts in Theatre Arts

Nakeisha Armorer
Full Sail University, Bachelor of Science in Film Production

Shan Baidwan
Loyola Marymount University, Master of Fine Arts in Film Production
University of Colorado, Bachelor of Science in Marketing

Ashton Bracciodieta
Full Sail University, Bachelor of Science in Film

Candice Buchanan
Syracuse University, Master of Business Administration
Full Sail University, Bachelor of Science in Film

Charles Burket
Full Sail University, Bachelor of Science in Film

Trent Duncan
National University, Master of Arts in Film Studies
University of Phoenix, Bachelor of Science in Business Marketing
Valencia Community College, Associate of Science in Film Production Technology

Jonathan Green
Full Sail University, Master of Fine Arts in Film production
University of Missouri-Kansas City, Bachelor of Arts in Film and Media Production

Angelica Figueroa Guzman
Universidad Nacional de Colombia, Bachelor of Arts in Movie & Television

Sheryl Fountain
Regent University, Master of Fine Arts in Producing for Cinema/TV
Evangel University, Bachelor of Business Administration in Management

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

Bradley Lincoln
Full Sail University, Bachelor of Science in Film

Sharyl Mock
University of Central Florida, Master of Arts in Counselor Education
University of Central Florida, Bachelor of Arts in Psychology/Public Administration

Charles Sutter
University of Central Florida, Master of Fine Arts in Film
University of Central Florida, Bachelor of Arts in Film

Thomas Westgate
Florida State University, Bachelor of Science in Communication and Media Studies

Gerald Wu
Rutgers College, Bachelor of Arts in English

Amy Zimmitti
University of Rhode Island, B.A. in Psychology and Studio Art
Full Sail University, Associate of Science in Recording Arts

ENTERTAINMENT BUSINESS - ONLINE
Mac Torluccio, Senior Program Director
Ithaca College, Bachelor of Science in Television-Radio

Jessica Young, Program Manager
The Los Angeles Film School, Bachelor of Science in Entertainment Business
The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts
Cochise College, Associate of Applied Science in Intelligence Operations

Robert McDermott – Lead Faculty
University of Southern Mississippi, Master of Business Administration
University of Southern Mississippi, Bachelor of Science in Personnel Management

Lisa Tomkins – Lead Faculty
West Texas A&M University, Master in Business Administration
Full Sail University, Master of Science in Instructional Design and Technology
Flagler College, Bachelor of Arts in Sports Management

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

Drew Ferrante
University of Massachusetts, Bachelor of Music

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

Jeffrey Friedman
Boston University, Bachelor of Science in Broadcast Journalism

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

Serena Kramer
University of Central Florida, Bachelor of Arts in Advertising and Public Relations
Rollins College, Bachelor of Fine Arts in Music

Robin Lake
Michigan State University, Bachelor of Arts in English

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

Brad Rosenberger
University of California-Los Angeles, Bachelor of Arts in English

Robert Siegel
Virginia Commonwealth University, Bachelor of Fine Arts in Communication Arts & Design

Nan Sumski
Pepperdine University, Bachelor of Arts in Communication

Brian Walker
Full Sail University, Master of Science in Entertainment Business
University of Florida, Bachelor of Science in Telecommunications

<u>**GENERAL EDUCATION - ONLINE**</u>
David Mock, Program Director
Full Sail University, Master of Science in Education Media & Design Technology
Full Sail University, Bachelor of Science in Digital Arts & Design

Suzanne Wilson, Associate Program Manager
Full Sail University, Master of Science in Education Media & Design Technology
University of Alabama, Bachelor of Arts in Advertising

Justin Hardy – Lead Faculty
Full Sail University, Master of Fine Arts in Instructional Design & Technology
Full Sail University, Bachelor of Science in Digital Arts & Design

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

Lisa Acevedo
Keller Graduate School, Master of Business Administration
University of Phoenix, Bachelor of Science in Business

Sabrina Adelson
University of South Florida, Master of Arts in Adult Education
University of South Florida, Bachelor of Arts in Sociology

Brent Allan
Full Sail University, Master of Science in Instructional Design & Technology
Full Sail University, Bachelor of Science in Show Production

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

Dennis Cepero
University of Central Florida, Master of Arts in Instructional Design & Technology: e-Learning
University of Central Florida, Bachelor of Arts in Radio/Television Production

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

Stacy Feuerherdt
Sanford Brown, Master of Fine Arts in Media Design Management
Slippery Rock University, Master of Arts in English
Metropolitan State University, Bachelor of Arts in English

Michelle Fynan
Barry University, Master of Science in Counseling
University of Central Florida, Bachelor of Science in Psychology

Winston Guy
Full Sail University, Master of Science in Instructional Design and Technology
Full Sail University, Bachelor of Science in Music Production

Joseph Huber
Full Sail University, Master of Science in Education Media Design & Technology
University of South Florida, Bachelor of Science in Secondary Social Science Education

Karina Jabiel
Nova Southeastern University, Master of Science in Management & Administrative Education
University of Central Florida, Bachelor of Science in English Language Arts Education

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

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

Shelley Lloyd
Clemson University, Doctor of Philosophy in Rhetoric, Communication & Information Design
Clemson University, Master of Arts in English Language & Literature
University of West Florida, Bachelor of Arts in English & Creative Writing

Sharyl Mock
University of Central Florida, Master of Arts in Counselor Education
University of Central Florida, Bachelor of Arts in Psychology/Public Administration

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

Ashley Mullins
University of Central Florida, Master of Science in Teacher Leadership in Mathematics
University of Central Florida, Bachelor of Science in Mathematics Education/Science

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

Nicole Novaton
Lynn University, Master of Science in Communication & Media/Digital Media
University of Central Florida, Bachelor of Arts in Interdisciplinary Studies

Trisha Persen
Full Sail University, Master of Fine Arts in Creative Writing
Full Sail University, Master of Science in Education Media & Design Technology
Molloy College, Bachelor of Arts in English

Brandy Sintscha
University of Central Florida, Master of Arts in Counselor Education
Cameron University, Bachelor of Science in Psychology

Victoria Webster-Perez
Rollins College, Master of Liberal Arts in Liberal Studies
Full Sail University, Bachelor of Fine Art in Creative Writing

GRAPHIC DESIGN - ONLINE
Lollie Wahl, Lead Faculty
Rollins College, Bachelor of Arts in Computer Science

Danielle Artigo
California State University-Fullerton, Bachelor of Arts in Theatre Arts

Ashley Bracamonte
Full Sail University, Bachelor of Science in Digital Arts & Design

Rocky Donow
Academy of Art University, Master of Fine Arts in Animation
The Art Institute of Fort Lauderdale, Bachelor Science in Media Arts & Animation

Gary Dufner
University of Central Florida, Master of Fine Arts in Emerging Media
School of Visual Arts, Bachelor of Fine Arts in Media Arts

Alison Fox
The Corcoran School of Art, Bachelor of Fine Arts in Graphic Design

Cari Jacobs
University of Michigan, Master of Science in Information
Massachusetts Institute of Technology, Bachelor of Science in Management Science

Serena Kramer
University of Central Florida, Bachelor of Arts in Advertising and Public Relations

Rollins College, Bachelor of Fine Arts in Music

Robin Lindblom
California State University—San Bernadino, Bachelor of Arts in Graphic Design

Jocelyn Morera
Savannah College of Art and Design, Master of Fine Arts in Advertising
University of Central Florida, Bachelor of Arts in Digital Media

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

Dorreen Petersen-Davis
University of Wyoming, Master of Science in Education Media Design and Technology
Art Center College of Design, Bachelor of Fine Arts in Advertising and Illustration
University of Wyoming, Bachelor of Arts in Art

Kristina Sanchez
Full Sail University, Bachelor of Science in Digital Arts & Design

Sarah Schweiger
Stephens College, Bachelor of Science in Mass Communication: Broadcast Media

Tyrone Stude
Northwestern University, Master of Science in Integrated Marketing Communications
Academy of Art University, Master of Fine Arts in Advertising
International Academy of Design & Technology, Bachelor of Fine Arts in Advertising

MUSIC PRODUCTION - ONLINE
Benjamin Kramer, Program Director
Johns Hopkins University, Bachelor of Music in Recording Arts & Sciences
Peabody Conservatory of Music, Bachelor of Music in Jazz Performance

Joshua Carney, Program Manager
Grand Valley State University, Bachelor of Arts in Music
Central Michigan University, Master of Music in Music Composition

Jameson Boyce - Lead Faculty
Berklee College of Music, Bachelor of Music in Music Synthesis

Carl Alexander
University of Central Florida, Master of Arts in Music
Auburn University, Bachelor of Music- Jazz Studies

Rick Barclay
University of Oklahoma, Bachelor of Music in Music Education

Brian Boland
Southern Utah University, Master of Music in Music Technology
William Patterson University, Bachelor of Arts in Communication

Chandler Bridges
Florida State University, Ph.D., in Music Education
Florida State University, Master of Arts in Music – Liberal Arts
Florida State University, Bachelor of Arts in Music

Stephen Cook
Oral Roberts University, Bachelor of Science in Telecommunication

Jason Denton
Full Sail University, Bachelor of Science in Digital Arts & Design
Full Sail University, Associate of Science in Recording Arts

Jarrett Dyson
Full Sail University, Associate of Science in Recording Arts

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

Ricciano Lumpkins
Full Sail University, Master of Science in Entertainment Business
Full Sail University, Bachelor of Science in Entertainment Business
Full Sail University, Specialized Associates of Recording Arts

Philip Mantione
University at Buffalo -The State University of New York, Bachelor of Science in Business Administration
California State University, Master of Music in Music

Francisco Ojeda
New England Conservatory, Bachelor of Music in Music /Jazz Performance

Aaron Overton
Florida State University, Bachelor of Science in Communication – Commercial Music
Florida State University, Master of Arts in Music – Liberal Arts

Navinthran Ramasamy
Berklee College of Music, Northridge, Bachelor of Music in Music Production and Engineering

Edward Salerno
Indiana University of Pennsylvania, Master of Arts in Music
Indiana University of Pennsylvania, Bachelor of Arts in Music

Stephen Shapiro
University of Central Florida, Bachelor of Arts in Interdisciplinary Studies

Michael Shear
Full Sail University, Master of Science in Instructional Design & Technology
University of Hartford, Bachelor of Music in Music Production & Technology

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

Jeffrey Villanueva
Full Sail University, Associate of Science in Recording Arts

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

- Phelps Education West, LLC
- The Heavener Company Education West, LLC
- Haddock Education, LLC
- LAFS, LLC
- Cal Lending

Board of Co-Chairmen
- James W. Heavener
- Jonathan D. Phelps
- Edward E. Haddock, Jr.

Chief School Administrator
> The Chief School Administrator is Tammy Elliott and the Online Education Director is Jackie Otero.

ONLINE ADMINISTRATION OFFICERS
> Ryan Trimbee, VP Online Admissions
> Jackie Otero, Education Director Online
> Jeanette LaCroix, Director of Online Operations
> Dale Scott, Director of Financial Aid, Online Enrollment

LOS ANGELES