2023

OCTOBER

FLORIDA ACADEMIC
CATALOG

THE LOS ANGELES FILM SCHOOL®

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OUR MISSION

The Los Angeles Film School's mission is to inspire students with an inventive method of education that concentrates on preparation for career opportunities in the entertainment and media industries. We do this through an immersive curriculum that integrates technical knowledge with artistic exploration and creativity in a hands-on learning environment, taught by industry-experienced professionals in the heart of Hollywood, the premier entertainment capital of the world.

Our programs are designed around current technology and industry practices, enabling aspiring talent to discover their individual voices through collaboration and realize their career goals in entertainment and media.

HISTORY

In the spring of 1999, a group of Hollywood professionals founded The Los Angeles Film School. Their goal was to establish an institution where industry professionals could share their knowledge of film production with a new generation of filmmakers. The Los Angeles Film School expanded its offerings in 2004 with the addition of a recording engineering certificate program at The Los Angeles Recording School, a division of The L.A. Film School.

Today, the school offers degree programs across multiple disciplines in the entertainment and media industries, including associate degrees in Film, Music Production, and Audio Production, as well as bachelor's degrees in Entertainment Business, Animation, Digital Filmmaking, Film Production, Graphic Design, Audio Production, Animation, Writing for Film and Television, Music Production, and Media Communications.

The Los Angeles Film School celebrated its 20-year anniversary in 2019 and to recognize this milestone, the school established the Los Angeles Film School Spotlight Academy. The Spotlight Academy pays tribute to the heart, creativity, and dedication among The Los Angeles Film School's alumni. Outstanding alumni are nominated each year and inducted into the Spotlight Academy during a ceremony that recognizes their unyielding commitment to excellence in their professional careers and selfless contribution of time and connection to the students and community.

CAMPUS, FACILITIES & EQUIPMENT

BUILDING 1

Today, the historic RCA Building at 6363 Sunset Blvd. stands as our cornerstone, the first home of the Los Angeles Film School. This Hollywood landmark houses five Film Sound Stages (Main Stage, Keaton Stage, Selma Backlot, and the 7th and 9th Floor Studio Space), an Audio and Film Dub Stage and Foley Stage, the 330-seat Main Theatre and Lobby, the Campus Library, and classrooms.

BUILDING 2

Adjacent to the RCA Building is the six-story former Klasky Csupo studio building at 6353 Sunset. This building houses the Chaplin Green Screen Stage, Kurosawa/Bergman Stages, Fellini Stage, Hitchcock Stage, the B2 Theatre and Lobby, Admissions Theatre, Film Production Equipment Room, classrooms, and the Los Angeles Film School Main Lobby.

RECORDING SCHOOL

A division of the L.A. Film School, the Recording School building houses 14 recording studios including two SSL Duality studios, two Foley/ADR suites, a Neve Genesys Black console, an Avid S6 console and digital production suites along with classrooms and lecture halls.

IVAR THEATRE

For Live Event Productions, our Ivar Theatre is a fully equipped, historic Hollywood live event production space used for educational labs and special events throughout the academic year.

CAMPUS, FACILITIES & EQUIPMENT (CONT.)

The Los Angeles Film School is located on Sunset Boulevard in the heart of Hollywood. Our urban campus includes over 250,000 square feet of classrooms, labs, and production stages. Our campus studios and stages are equipped with professional-grade gear and software used in real production environments. Students train using innovative technology from industry leaders including Avid, Sony, ARRI, Wacom, SSL, Neve, and many more.

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

The Los Angeles Film School–Florida Location: 1265 S. Semoran Blvd., Winter Park, FL 32792. The Florida location houses administrative offices for the distance education programs. Information showing compliance with relevant local safety and health standards, such as fire, building, and sanitation is available for students upon request.

ACCREDITATION, LICENSING & APPROVALS

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

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

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

The Los Angeles Film School is approved for U.S. government tuition assistance for the Army, Air Force, Marine Corps, and Navy through the DOD MOU.

CATALOG POLICIES
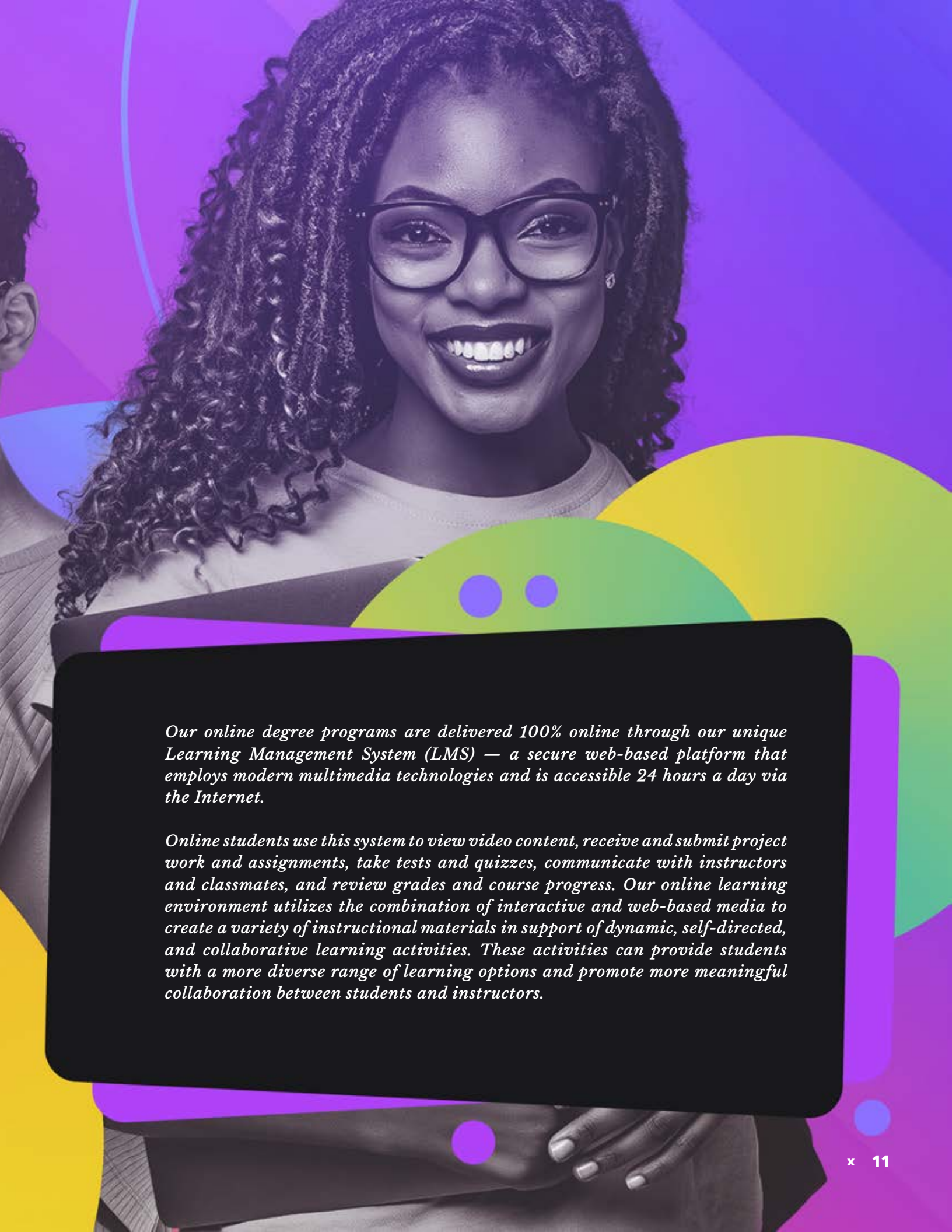
It is the policy of The Los Angeles Film School to provide a copy of this catalog to all prospective students prior to signing an enrollment agreement. Students can access a digital copy through the school's website and may request a printed copy through the Enrollment Services Department. Prospective students are encouraged to review this catalog prior to signing an enrollment agreement.

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.

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ONLINE
PROGRAMS

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

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

ANIMATION, BACHELOR OF SCIENCE

Character Animation Concentration

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

ANIMATION, BACHELOR OF SCIENCE

Environment & Character Design Concentration

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

ANIMATION BACHELOR OF SCIENCE

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	CAN 101 OVERVIEW OF ANIMATION PRODUCTION	3
4	CAN 115 SHADING AND LIGHTING 1	3
5	CAN 110 DIGITAL PAINTING 1	3
6	CAN 120 SHADING AND LIGHTING 2	3
7	HUM 420 CONTEMPORARY ART	3
8	CAN 125 MODELING FUNDAMENTALS	3
9	AVE 190 DIGITAL SCULPTING 1	3
10	CAN 210 ASSET PRODUCTION	3
11	ENG 101 FOUNDATIONS OF WRITING	3
12	AVE 130 STORYBOARDING & PREVISUALIZATION	3
13	CAN 220 REAL-TIME FUNDAMENTALS	3
14	AVE 240 CHARACTER ANIMATION 1	3
15	AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY	3
16	AVE 230 CHARACTER RIGGING 1 HUM 223 CULTURAL STUDIES	3 3
17	CAN 330 CHARACTER RIGGING 2	3
18	AVE 290 VISUAL EFFECTS 1	3
19	CAN 250 PORTFOLIO DEVELOPMENT	3
20	SPC 214 CREATIVE COMMUNICATION CAN 335 ADVANCED MODELING	3 3
21	CAN 340 CHARACTER VISUAL EFFECTS	3
22	MAT 121 QUANTITATIVE PRINCIPLES	3
23	CAN 350 SCRIPTING TOOLS AND GUI	3
24	SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR CAN 360 CHARACTER DESIGN	3 3
25	CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES	3
26	CAN 380 TEXTURING CHARACTERS FOR FILM AND GAMES	3
27	CAN 400 ENVIRONMENT DESIGN	3
28	CAN 410 ENVIRONMENT MODELING FOR PRODUCTION	3
29	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
30	CAN 440 LOOK DEVELOPMENT FOR ENVIRONMENTS	3
31	AVE 343 LOOK DEVELOPMENT AND COMPOSITING ENG 326 PROFESSIONAL WRITING	3 3
32	CAN 480 PORTFOLIO PREPARATION	3
33	CAN 481 PORTFOLIO CONTENT CREATION 1	3
34	CAN 482 PORTFOLIO CONTENT CREATION 2	3
35	CAN 483 PORTFOLIO CONTENT CREATION 3	3
36	CAN 490 PROFESSIONAL BRANDING	3
120 CREDIT HOURS TOTAL		

ANIMATION, BACHELOR OF SCIENCE

Visual Effects Concentration

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

ANIMATION

BACHELOR OF SCIENCE

CHRONOLOGICAL COURSE ORDER BY MONTH

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

DIGITAL FILMMAKING, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

Music Business Concentration

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

ENTERTAINMENT BUSINESS BACHELOR OF SCIENCE

CHRONOLOGICAL COURSE ORDER BY MONTH

MONTH	COURSE CODE/TITLE	CREDITS
1	DGL 101 DIGITAL LITERACY	3
2	SBS 113 BEHAVIORAL SCIENCE	3
3	EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS	3
4	ENG 101 FOUNDATIONS OF WRITING	3
5	EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT	3
6	MBS 101 MUSIC BUSINESS AND INDUSTRY	3
7	EBS 120 ENTERTAINMENT MARKETING MAT 121 QUANTITATIVE PRINCIPLES	3 3
8	EBS 125 ENTERTAINMENT ADVERTISING	3
9	EBS 141 DATA ANALYSIS AND REPORTING	3
10	EBS 160 ENTERTAINMENT BUSINESS FINANCE	3
11	MBS 210 MUSIC PUBLISHING HUM 223 CULTURAL STUDIES	3 3
12	EBS 200 DIGITAL MEDIA DISTRIBUTION	3
13	EBS 220 GLOBAL BUSINESS	3
14	EBS 230 ART OF THE PITCH	3
15	EBS 240 ENTERTAINMENT MARKET RESEARCH	3
16	EBS 270 PROFESSIONAL SELLING SPC 214 CREATIVE COMMUNICATION	3 3
17	EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS	3
18	EBS 290 BRAND DEVELOPMENT	3
19	EBS 302 ENTERTAINMENT BUSINESS ACCOUNTING	3
20	EBS 303 ENTERTAINMENT BUSINESS ETHICS	3
21	MBS 310 MUSIC INDUSTRY MARKETING	3
22	EBS 330 INTERACTIVE MEDIA ENTERTAINMENT	3
23	HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY	3
24	MBS 410 MUSIC BUSINESS LAW	3
25	MBS 320 A&R FOR THE MUSIC INDUSTRY	3
26	EBS 416 MERGERS AND ACQUISITIONS SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR	3 3
27	EBS 425 CREATIVE ENTREPRENEURSHIP	3
28	EBS 440 ARTIST MANAGEMENT	3
29	MBS 330 MUSIC SUPERVISION	3
30	ENG 326 PROFESSIONAL WRITING	3
31	HUM 420 CONTEMPORARY 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
120 CREDIT HOURS TOTAL		

GRAPHIC DESIGN, BACHELOR OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE

PROGRAM DESCRIPTION & OBJECTIVES

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

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

PROGRAM REQUIREMENTS

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

CHRONOLOGICAL COURSE ORDER BY MONTH

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

COURSE DESCRIPTIONS

DEGREE COURSES

AVE 100 THE FUNDAMENTALS OF SURFACE ANATOMY *(3 Credits)*
This course introduces students to multiple aspects of human anatomy by utilizing figure drawing, posing, movement, and basic human form. The students will utilize both 2D and 3D to gain knowledge of the human form. The knowledge gained in this course will significantly help students wanting to design, rig, or animate their characters in the future.

AVE 110 OBJECT PERSPECTIVE *(3 Credits)*
This course prepares students for the virtual world by creating digital images and digital sculptures. The course includes the traditional study of light, form, shape, and objects using computer software to create digital assets. Learning these digital tools will help students with their overall compositions as they move through the program.

AVE 130 STORYBOARDING & PREVISUALIZATION *(3 Credits)*
This course will illustrate how to take a written story and bring it into the digital medium. Students will learn to take a completed story and turn it into a 2D storyboard. Students will then use that data to create visual timing and apply it to a 3D environment blockout. The knowledge gained will extend students' understanding of the role of preproduction in a production pipeline.

AVE 150 3D FOUNDATIONS *(3 Credits)*
This course familiarizes students with the fundamentals of creating 2D and 3D computer graphics using 2D and 3D software. In addition to learning about these environments, students will develop basic animation skills that will provide them with a solid building block to be utilized later in the program.

AVE 160 MODEL CREATION *(3 Credits)*
Students are introduced to the modeling tools used in each step of creating a 3D model. By learning the capabilities of each tool and the interaction between tools, students develop techniques and strategies for efficiently creating virtual models. These tools will be vital for growth in future courses in the program and in the industry.

AVE 170 ART CREATION FOR GAMES *(3 Credits)*
This course provides students with a strong knowledge of the way real-time 3D content is modeled, textured, and exported for today's video games. Students develop game resolution models of hard-surface environment props while studying various environments in professionally created immersive video game levels.

AVE 180 COMPOSITING FUNDAMENTALS *(3 Credits)*
In this course, students focus on the seamless integration of computer-generated elements with real-world, live-action video footage. Students are introduced to compositing and integration techniques commonly utilized by film and video professionals in current production pipelines. Students learn how to accurately reconstruct and composite computer-generated elements to properly match a film or video source. The course presents students with the opportunity to work in a node-based compositing environment.

AVE 190 DIGITAL SCULPTING 1 *(3 Credits)*
This course will teach students how to digitally sculpt in an advanced modeling package. Students will learn to digitally recreate traditional sculpting techniques from clay modeling and apply those techniques to their digital models. The knowledge gained in this course will improve the artistic quality of the artwork and show students how to seamlessly integrate assets into a production pipeline.

AVE 200 DIGITAL SCULPTING 2 *(3 Credits)*
Building on the principles from Digital Sculpting 1, students will learn how to sculpt high-fidelity character meshes. Students will focus on sculpting the human form and reintegrating their animations back into a 3D package. This course will also increase students' understanding of anatomy and help them grow as artists.

AVE 210 FUNDAMENTALS OF ANIMATION   *(3 Credits)*
This course provides students with the animation tools & techniques required to create, manipulate, and refine any computer-animated sequence. Building on the traditional animation fundamentals of motion and timing, the course teaches students computer animation techniques and applies them to the process of animating modeled projects.

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

AVE 240 CHARACTER ANIMATION 1   *(3 Credits)*
This course will demonstrate the basics of body mechanics and how they apply to the 12 principles of animation. Students will explore methods for creating movements based on professional references. This knowledge of body mechanics will give students a stronger sense of anatomy and how the human body moves.

AVE 260 CHARACTER ANIMATION 2   *(3 Credits)*
This course will illustrate how to use the 12 principles of animation to create realistic or cartoony movements. Students will learn to create an emotionally driven animation based on their references. Students will integrate their animations into a production pipeline.

AVE 280 SHADING AND LIGHTING   *(3 Credits)*
This course investigates the elements that affect the look and feel of an animated scene and bring scenes and models to life, such as shadows and shading, reflections and atmospheres, and mood and lighting. The course provides students with an understanding of the methods, resources, and time required to create computer-rendered imagery.

AVE 285 VIRTUAL PRODUCTION 1   *(3 Credits)*
This course is designed to introduce students to the concepts and principles of Virtual Production through lectures, discussion, and exercises showing how real-time feedback, integration, and visualization affect storytelling. Using industry-standard software, such as Unreal Engine, students will learn techniques used in real-time visualization and production.

AVE 298 PORTFOLIO AND PROFESSIONAL DEVELOPMENT   *(3 Credits)*
This course will help students cultivate their portfolios, resumes, and their professional social media presence. The course is designed to prepare students for their careers and how to present themselves professionally. Students will also be familiarized with freelance contracts and non-disclosure agreements.

AVE 290 VISUAL EFFECTS 1   *(3 Credits)*
This course introduces the student to the foundations of procedurally based dynamic simulations. Students will focus on different topics covering the fundamentals of dynamic simulations using rigid body dynamics, fracturing, collision objects, constraints, and particle systems throughout the class. By observing the real-world behavior of natural phenomena such as sparks, smoke, and fire, students will learn how to study and evaluate the multiple aspects of a truly dynamic system and apply that knowledge as they create their own computer-generated effects.

AVE 310 VISUAL EFFECTS 2   *(3 Credits)*
PREREQUISITE: AVE 290 VISUAL EFFECTS 1
This course will take students' knowledge beyond the Visual Effects 1 course by covering advanced simulation techniques and rendering options inside a 3D environment. Throughout the class, we will study real-world references and take an in-depth look at the workflows used to produce an FX simulation that resembles various real-world phenomena such as rainstorms and ocean movements.

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

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

AVE 345 VISUAL EFFECTS PRODUCTION 1 *(3 Credits)*
This course is an introduction to the concepts of previsualization — a way of visualizing the story in pre-production, especially when there are visual or special effects. Students will be introduced to traditional storyboard techniques and computer programs. Students will also work with original techniques such as camera angle projections and perspective, which will allow them to understand the programs and techniques used in the industry today.

AVE 346 VISUAL EFFECTS PRODUCTION 2 *(3 Credits)*
Students will incorporate their knowledge from previsualization to analyze the types of visual effects needed for each plate and to generate the material for the effects in preparation for shooting footage in the Production course the following term. This could include shooting plates, building analog miniatures, or working with other animation students to build digital sets.

AVE 347 VISUAL EFFECTS PRODUCTION 3 *(3 Credits)*
This course further explores how the production of visual effects can enhance visual storytelling. Students will learn green screen methodology and study the art and craft of compositing — how to execute motion tracking to properly integrate the effects with the live-action shot. Students will understand what must be pre-visualized to communicate an idea or concept to all members of the visual team in order to plan shots effectively.

AVE 350 COMPOSITING AND SCENE FINISHING 2 *(3 Credits)*
This course expands students' skills in the techniques used to meld live-action video and audio content with computer-generated images. Students will learn advanced visual effects techniques used in feature films and television.

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

AVE 357 MATCHMOVING FOR PRODUCTION *(3 Credits)*
This course provides an introduction to the visual effects tracking/match moving process. Students will learn the tools, workflows, and techniques to explore 3D tracking solutions utilized in a visual effects pipeline. Projects will simulate typical match-moving tasks and extract real-world object and camera motion data to successfully integrate CG elements with live-action footage.

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

AVE 375 SPECIALIZED PRODUCTIONS APPLICATION METHODOLOGY *(3 Credits)*
This course is designed for the use and implementation of production tools such as mocap, photogrammetry, and other specialized production tools. Students will research tools, develop processes, and employ techniques that could be utilized in visual effects, and CG/game production.

AVE 380 LIGHTING AND RENDERING *(3 Credits)*
This course bridges the roles of a lighter/compositor technical director, expanding on practical lighting techniques to seamlessly blend CG into practical environments. Focusing on matching real-world lighting, students will learn to acquire reference HDRI imaging, apply it to 3D assets, create multi-passes for photorealistic renders, and composite elements into live-action footage.

AVE 385 VIRTUAL PRODUCTION 2 *(3 Credits)*
This course continues building upon the knowledge gained from AVE 285 VIRTUAL PRODUCTION 1 by focusing on the application of learned techniques in the creation of a Virtual Production project. Students will collaborate throughout the Virtual Production pipeline, starting with a script and working all the way through working with the sequencer in Unreal Engine.

AVE 420 ADVANCED LIGHTING, LENSING, AND COLOR THEORY *(3 Credits)*
This course will combine elements of cinematic lensing, advanced lighting techniques, color theory, color correction, and camera movement from a cinematographer's perspective and will also incorporate the use of LED screens and/or rear projection. Students will work with DaVinci Resolve, an industry-wide color correction software that utilizes color correction, visual effects, and motion graphics.

AVE 450 PROJECT MANAGEMENT FOR PRODUCTION *(3 Credits)*
This course is designed to instruct students on tracking and managing art assets, as well as managing interdepartmental communication on a production. Using industry standard software such as Autodesk ShotGrid will not only help the students organize their own work, but prepare them for production assistant, production coordination and visual effects coordination jobs.

AVE 470 PREPRODUCTION *(3 Credits)*
In this course, students are mentored in the process of planning and coordinating the creation of a professional portfolio. Students will work with their instructor to determine the direction of their portfolio based on the industry niche that they are targeting. This process includes identifying gaps in the portfolio and any refinements that need to be made to existing portfolio pieces. Students will gain awareness of what makes great portfolio content by reviewing existing industry portfolios.

AVE 480 PORTFOLIO CONTENT CREATION 1 *(3 Credits)*
Students will determine their professional portfolio focus and create early-stage assets. Students will develop a mentor network made up of industry professionals, faculty, alumni, and peer members who will guide their portfolio efforts. Working through a critique and review process, students begin to develop high-quality portfolio content. Additional career-related assets are developed with input from their Career Advisor.

AVE 485 PORTFOLIO CONTENT CREATION 2 *(3 Credits)*
Students will continue to develop their personal portfolios while focusing on maintaining project deadlines. Students will incorporate knowledge developed from Portfolio Content Creation1 to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with art directors and within the critique process as they work to create photorealistic content. Students work with optimal speed and precision while maintaining a strong understanding of artistic appeal, time management, asset creation, and professional behavior. This will help prepare them for the methods, environments, and conditions experienced in a real-world production arena.

AVE 490 PORTFOLIO CONTENT CREATION 3 *(3 Credits)*
Students review the content that they have developed throughout their degree program and assemble it into a presentable package — a demo reel. Prior to the creation of the demo reel, instructors review the student's work to help the student determine the best material for showcasing their talents as computer animation artists.

CAN 101 OVERVIEW OF ANIMATION PRODUCTION *(3 Credits)*
This course familiarizes students with the production pipeline by providing assignments that cover each of the different focused disciplines in animation production. Students will develop a working knowledge of the animation industry and learn the interface for a 3D software package.

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

CAN 115 SHADING AND LIGHTING 1 *(3 Credits)*

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

CAN 120 SHADING AND LIGHTING 2 *(3 Credits)*

PREREQUISITE: CAN 115 SHADING AND LIGHTING 1

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

CAN 125 MODELING FUNDAMENTALS *(3 Credits)*

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

CAN 210 ASSET PRODUCTION *(3 Credits)*

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

CAN 220 REAL-TIME FUNDAMENTALS *(3 Credits)*

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

CAN 290 FUNDAMENTALS OF SCRIPTING *(3 Credits)*

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

CAN 330 CHARACTER RIGGING 2 *(3 Credits)*

PREREQUISITE: AVE 230 CHARACTER RIGGING 1

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

CAN 335 ADVANCED MODELING *(3 Credits)*

PREREQUISITE: CAN 210 DIGITAL PAINTING 2

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

CAN 340 CHARACTER VISUAL EFFECTS *(3 Credits)*

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

CAN 350 SCRIPTING TOOLS AND GUI *(3 Credits)*

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

CAN 360 CHARACTER DESIGN *(3 Credits)*

PREREQUISITE: CAN 335 ADVANCED MODELING

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

CAN 365 ACTING FOR ANIMATORS *(3 Credits)*

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

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

PREREQUISITE: CAN 360 CHARACTER DESIGN

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

CAN 375 ANIMATION FOR GAMES 1 *(3 Credits)*

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

CAN 376 ANIMATION FOR GAMES 2 *(3 Credits)*

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

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

PREREQUISITE: CAN 370 SCULPTING CHARACTERS FOR FILM AND GAMES

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

CAN 400 ENVIRONMENT DESIGN *(3 Credits)*

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

CAN 405 STORY-DRIVEN ANIMATION 1 *(3 Credits)*

PREREQUISITE: CAN 365 ACTING FOR ANIMATORS

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

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

CAN 410 ENVIRONMENT MODELING FOR PRODUCTION *(3 Credits)*
This course trains students on creating high-resolution modular meshes utilized for environment design defined in preproduction. Students will develop assets that can be assembled in a layout environment scene for production use.

CAN 425 ANIMATING FOR DIALOG *(3 Credits)*
This course will expand further on the topics covered in the Acting for Animators course. Students will then learn to transition facial structures to invoke emotions in animation based on a sound file that could be applied to a film or game environment.

CAN 440 LOOK DEVELOPMENT FOR ENVIRONMENTS *(3 Credits)*
This course trains students in the techniques involved in modern asset look development creation. Students will gain a more in-depth technical understanding of texture and shader creation. The course focuses on materials that adhere to industry standards, both visually and technically.

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

CAN 480 PORTFOLIO PREPARATION *(3 Credits)*
This course develops students' ability to plan, coordinate, and study assets and to use traditional methods to demonstrate their acquired knowledge as 3D artists. Working from photographs and video references, students explore and develop characters, environments, vehicles, rigs, and animation ideas. Successful completion of this course arms students with the knowledge of how to use good references and artistic studies to create production blueprints.

CAN 481 PORTFOLIO CONTENT CREATION 1 *(3 Credits)*
This course is designed to allow students to review and continue advancing their overall knowledge of computer animation workflow, timelines, professional behavior, and mindset. This course prepares students to experience a four-week production deadline and introduces them to the challenges of working under production constraints. All assets are managed and critiqued by an art director to help guide projects toward photorealistic expectations under defined deadlines.

CAN 482 PORTFOLIO CONTENT CREATION 2 *(3 Credits)*
In this course, students continue to develop and complete assets on a deadline. Students will incorporate knowledge developed from prior courses to improve their artistic sensibilities, workflow, skill sets, technical knowledge, and personal time management. Students will continue working with the art directors and within the critique process as they work to create photorealistic content. Students work at optimal speed and precision while maintaining a keen understanding of artistic appeal, time management, asset creation, and professional behavior — skills that will prepare them for the methods, environments, and conditions experienced in the production arena.

CAN 483 PORTFOLIO CONTENT CREATION 3 *(3 Credits)*
This course provides students with the time to develop a demo reel, which is commonly expected during interviews. During this time, students take the content developed throughout their degree program and assemble it into a presentable package. Before the creation of the demo reel, instructors review the student's work to help the student determine the best material for showcasing their talents as computer animation artists.

CAN 490 PROFESSIONAL BRANDING *(3 Credits)*
This course will help students cultivate their portfolios, business cards, resume and 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 their prior visual effects courses to develop, design, and create real-time particle and material-based effects for enhancing a game level or character's actions. The effects will combine both static and animated 2D/3D elements.

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

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

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

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

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

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

DFM 170 INTRODUCTION TO CINEMATOGRAPHY   *(3 Credits)*
This course is an introduction to the art and craft of designing powerful cinematic imagery for effective digital storytelling. An emphasis is placed on basic camera operations, including proper white balance, focus, and setting the exposure by adjusting the camera's ISO, aperture, and shutter speed. Additionally, students will learn to recognize and employ the fundamentals of composition, framing, and depth of field to manipulate the imagery within a shot.

DFM 190 PRODUCING   *(3 Credits)*
PREREQUISITE: DFM 320 SCREENWRITING II
This is the second course in a series of courses in which students will develop and produce an original short narrative film. Producing provides a guided experience through the preproduction process of a short film from the perspective of the producer. In this course, students will analyze a script to determine the elements needed to plan, schedule, and budget a digital film production. Students will be introduced to industry-standard practices and software used during preproduction.

DFM 200 CINEMATOGRAPHY AND LIGHTING I *(3 Credits)*
PREREQUISITE: DFM 170 INTRODUCTION TO CINEMATOGRAPHY
This course is an introduction to basic lighting for digital film and video production, which incorporates fundamental cinematography techniques. Students will be introduced to industry standards and best practices, beginning with the key components of a common lighting package. Additionally, this course covers set safety, Three-Point Lighting, an intermediate camera build, and the primary responsibilities of members within the camera department.

DFM 201 COLOR CORRECTION AND GRADING *(3 Credits)*
In this course, students will learn proper workflow for digitally color correcting and grading footage using Adobe Premiere and the DaVinci Resolve color system. In addition, this course covers color theory and color-matching shots. Upon completion of the course, students will be able to digitally color grade a film for aesthetic effect and understand how camera settings affect color grading.

DFM 202 CINEMATOGRAPHY AND LIGHTING II *(3 Credits)*
PREREQUISITE: DFM 200 CINEMATOGRAPHY AND LIGHTING I
This course is an intermediate look at lighting design and cinematography for digital film and video production. Students will build advanced lighting setups for interior and exterior shooting, as well as learn the fundamentals of cinematic composition and camera movements. Students will explore lighting for different genres and navigate color temperature settings to achieve the desired look with proper values. This course demonstrates interview composition and lighting setups, and students will learn more advanced builds for the TechKit camera.

DFM 220 DIGITAL AUDIO PRODUCTION I *(3 Credits)*
In this course, students will learn to set up and operate audio equipment for use in digital film and video production. Emphasis is placed on how equipment setup and recording settings produce quality production audio for both dialogue and ambient sound. Students will use their equipment to execute an audio recording workflow from setup to ingesting.

DFM 223 SCREENWRITING I *(4 Credits)*
PREREQUISITE: DFM 115 INTRODUCTION TO FILMMAKING
This course provides students with the fundamentals of storytelling, including an understanding of structure, spine, character, theme, scene development, imagery, and voice. Through the examination of selected works and individual practice, students learn strategies for creating an engaging narrative.

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

DFM 240 DIRECTING I *(3 Credits)*
In this course, students will be introduced to the role of the director in guiding the story from script through the completion of postproduction. Students will study directing techniques to prepare, direct, and edit a complete scene. In addition, students will learn techniques for working with cast and crew on set.

DFM 260 EDITING I *(3 Credits)*
In this course, students are introduced to the editing process and the key responsibilities of the editor. Students get hands-on experience in Adobe Premiere Pro, utilizing its tools to edit video and audio with an emphasis on how and why the editor makes cuts. Students will also learn the basics of sound design, where to find sound effects and music, how and why to adjust export settings, and how to create text in Adobe Premiere Pro.

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

DFM 301 FILM MARKETING AND DISTRIBUTION *(3 Credits)*
PREREQUISITE: DFM 315 DIGITAL AUDIO PRODUCTION II
In this course, students will learn the details of the distribution stage of filmmaking and what a filmmaker needs to do after the final film edit is complete. Students will use their completed film from DFM 315 Digital Audio Production II. Topics include how to get a film distributed to an audience using marketing avenues such as social media, film festivals, and public screenings. Students will learn the process of marketing a film using either a distribution company or self-distribution.

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

DFM 307 DIRECTING II *(3 Credits)*
PREREQUISITE: DFM 190 PRODUCING
This is the third course in a series of courses in which students will develop and produce an original short narrative film. Students will gain a deeper understanding of story and craft from the artistic, technical, and managerial perspectives. Students translate a script into a short narrative project with the goal of creating a film that embraces the principles of visual and aural storytelling. Students focus on controlling the building blocks of a film — including story, point of view, time, space, performance, location, mood, movement, sound, rhythm, and pace — throughout preproduction and production.

DFM 315 DIGITAL AUDIO PRODUCTION II *(3 Credits)*
PREREQUISITE: DFM 380 EDITING II
This is the fifth course in a series of courses in which students will develop and produce an original short narrative film. This course helps prepare students for the audio postproduction process of their upcoming Documentary and Capstone filmmaking courses. In previous courses, students will have developed and produced an original short narrative film which will serve as a template for setting up a film's audio postproduction session. In this course, students will complete the processes of dialogue editing, developing a sound design, creating the backgrounds, and placing the music to match the emotional intent of a film. By the end of the course, students will deliver a final sound mix in preparation for uploading to professional websites.

DFM 320 SCREENWRITING II *(4 Credits)*
Screenwriting II is the first course in a series of courses in which students develop and produce an original, short narrative film. This course explores the art of creating producible stories with believable dialogue, appealing characters, and dramatic purpose. Students define the steps of the screenwriting process and apply these steps in the development of a screenplay.

DFM 380 EDITING II *(3 Credits)*
PREREQUISITE: DFM 307 DIRECTING II
This is the fourth course in a series of courses in which students will develop and produce an original short narrative film. This course covers narrative development and refinement techniques for editors. Students learn about the control of picture, sound, and performance, and how to develop the content, mood, and pacing of a narrative story. As editors, students work with the story arc, editing beats, structure, and visual-sound continuity. Students also explore and apply organizational and workflow skills to asset management, sequence nesting, compositing, file or project import/export, and other aspects of timeline and project management. Successful completion of the Editing II course prepares students for cutting a story-driven editing project.

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

DFM 421 DOCUMENTARY POSTPRODUCTION *(3 Credits)*
PREREQUISITE: DFM 420 DOCUMENTARY PRODUCTION
In this course, students learn editing techniques used in documentary filmmaking as they edit and complete a short nonfiction film. Students learn both aesthetic and practical approaches to editing their film, along with basic engineering and media management for long-form projects. The documentary project incorporates sound design and titling into the finished edit.

DFM 440 CAPSTONE FILM DEVELOPMENT *(3 Credits)*

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

DFM 450 CAPSTONE FILM PREPRODUCTION I *(3 Credits)*

PREREQUISITE: DFM 440 CAPSTONE FILM DEVELOPMENT

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

DFM 475 CAPSTONE FILM PREPRODUCTION II *(3 Credits)*

PREREQUISITE: DFM 450 CAPSTONE FILM PREPRODUCTION I

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

DFM 480 CAPSTONE FILM PRODUCTION *(3 Credits)*

PREREQUISITE: DFM 475 CAPSTONE FILM PREPRODUCTION II

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

DFM 485 CAPSTONE FILM POSTPRODUCTION *(3 Credits)*

PREREQUISITE: DFM 480 CAPSTONE FILM PRODUCTION

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

DFM 490 PORTFOLIO DEVELOPMENT *(3 Credits)*

PREREQUISITE: DFM 485 CAPSTONE FILM POSTPRODUCTION

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

EBS 101 INTRODUCTION TO ENTERTAINMENT BUSINESS *(3 Credits)*

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

EBS 110 ENTERTAINMENT BUSINESS MANAGEMENT *(3 Credits)*

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

EBS 120 ENTERTAINMENT MARKETING *(3 Credits)*

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

EBS 125 ENTERTAINMENT ADVERTISING *(3 Credits)*

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

EBS 141 DATA ANALYSIS AND REPORTING *(3 Credits)*

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

EBS 160 ENTERTAINMENT BUSINESS FINANCE *(3 Credits)*

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

EBS 200 DIGITAL MEDIA DISTRIBUTION *(3 Credits)*

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

EBS 220 GLOBAL BUSINESS *(3 Credits)*

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

EBS 230 ART OF THE PITCH *(3 Credits)*

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

EBS 240 ENTERTAINMENT MARKET RESEARCH *(3 Credits)*

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

EBS 265 CREATIVE PRODUCING AND DEVELOPMENT *(3 Credits)*

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

EBS 270 PROFESSIONAL SELLING *(3 Credits)*
The Professional Selling course teaches students the importance of business development and client relationship management, which are critical to the success of both large and small companies at all stages of the business lifecycle. Students learn best practices in the professional sales process and develop methods to overcome common hurdles in meeting sales objectives. Course topics include building the customer relationship, distinguishing types of sales, the relationship and differences between sales and marketing, and steps in the sales process from prospecting to closing. Students also learn how to deliver an effective sales presentation and explore the multitude of related career opportunities within the industry.

EBS 280 ENTERTAINMENT COMMUNICATIONS AND PUBLIC RELATIONS *(3 Credits)*
In the Entertainment Communications and Public Relations Course, students will explore how to create, manage, and evaluate public relations and media communications campaigns. The course will demonstrate how the effective use of media can strengthen a public relations strategy. Students will work with relevant case histories and deal with contemporary topics using media in public relations.

EBS 290 BRAND DEVELOPMENT *(3 Credits)*
This course covers the two main aspects of building a strong presence in the business and consumer market: storytelling and brand development. In this course, students learn how to implement brand development strategies that help companies become icons within their industry. Students also learn how to use storytelling principles to strengthen a business and deliver a superior customer experience.

EBS 300 ENTERTAINMENT BUSINESS MANAGEMENT *(3 Credits)*
In this course, students learn the complex skills managers must master to be effective leaders. 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 in-depth management of people, processes, and resources to achieve goals, minimize risk, and foster success in the workplace.

EBS 301 ENTERTAINMENT MARKETING *(3 Credits)*
This course explores new marketing concepts as they relate to the nuances of the entertainment business field. Students construct strategic plans in the selection and development of digital and new media products and are introduced to various promotional methods and avenues. In addition, this course strengthens students' understanding of analytical tools and strategic analysis of the entertainment business, which is knowledge that can facilitate the success of their creative work. An extensive review of consumer behavior and the effect it has on the success of entertainment products are also examined.

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

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

EBS 304 HUMAN RESOURCES MANAGEMENT *(3 Credits)*
The Human Resources Management Course teaches students the strategic role of human resource management. The objective is to apply knowledge of human behavior, labor relations, and current laws and regulations to a working environment. Topics include employment laws and regulations, diversity in a global economy, total rewards management, and training and development for organizational success.

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

EBS 325 ENTERTAINMENT ADVERTISING *(3 Credits)*

This course is designed to give students a deeper understanding 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 a detailed understanding of the entertainment advertising landscape and various roles open to them for entry-level opportunities.

EBS 330 INTERACTIVE MEDIA STRATEGIES *(3 Credits)*

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

EBS 410 ENTERTAINMENT BUSINESS LAW *(3 Credits)*

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

EBS 411 INTELLECTUAL PROPERTY *(3 Credits)*

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

EBS 412 TELEVISION AND DIGITAL NETWORK MANAGEMENT *(3 Credits)*

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

EBS 416 MERGERS AND ACQUISITIONS *(3 Credits)*

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

EBS 420 VENTURE CAPITAL AND FINANCE *(3 Credits)*

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

EBS 425 CREATIVE ENTREPRENEURSHIP *(3 Credits)*

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

EBS 440 ARTIST MANAGEMENT *(3 Credits)*

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

EBS 441 EVENT MANAGEMENT *(3 Credits)*

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

EBS 460 ENTERTAINMENT BUSINESS TECHNOLOGY *(3 Credits)*

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

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

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

EBS 480 ENTERTAINMENT CONTRACTS AND LICENSING *(3 Credits)*

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

EBS 490 ENTERTAINMENT BUSINESS FINAL PROJECT *(3 Credits)*

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

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

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

GRD 100 INTRODUCTION TO GRAPHIC DESIGN TECHNOLOGY *(3 Credits)*

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

GRD 110 DESIGN FUNDAMENTALS *(3 Credits)*

PREREQUISITE: GRD 100 INTRODUCTION TO GRAPHIC DESIGN TECHNOLOGY

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

GRD 120 DRAWING FOR DESIGNERS *(3 Credits)*

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

GRD130 DIGITAL IMAGE MAKING *(3 Credits)*
PREREQUISITE: GRD 110 DESIGN FUNDAMENTALS
The Digital Image Making course will explore the impact and importance of modern visual communication in areas such as culture and society. Students will explore concepts that are used to communicate, break socio-cultural boundaries and share innovative ideas.

GRD 140 DIGITAL COLOR THEORY *(3 Credits)*
In this course, students are introduced to the theories and application of color as well as the emotional and psychological effects of color. Students will leave this course with the ability to make deliberate color decisions for design.

GRD 200 EYE ON DESIGN *(3 Credits)*
In this course, students will gain experience in photography, enhancing techniques, and digital manipulation. Students will use imagery to tell visual stories by controlling light, composition, and focal point.

GRD 210 DESIGN PROCESS AND LAYOUT I *(3 Credits)*
In this course, students will develop an understanding of typography by investigating essential principles including type anatomy, hierarchy, and readability. Students will uncover the transformative potential of grids, alignment, white space, balance, and visual hierarchy in crafting visually strong designs. Lastly, we will examine the significance of thorough research, ideation, and refinement processes in order to produce successful designs.

GRD 220 DESIGN PROCESS AND LAYOUT II *(3 Credits)*
In this course, students will further enhance their design and layout skills acquired in Design Process and Layout I, with a focus on advanced exploration of design concepts and practical application in multi-outcome campaigns. This course enables students to adapt typography and layout designs for diverse mediums, including print, web, and mobile platforms. Through this exploration, students will gain an understanding of the unique considerations and constraints associated with each medium, ensuring that their designs are highly effective within their intended contexts.

GRD 230 MOTION DESIGN I *(3 Credits)*
PREREQUISITE: GRD 360 STORYTELLING AND VIDEO
In this course, students learn the basics of motion design using industry-standard software. The course focuses on the process of creating powerful motion graphics that integrate imagery, sound, and video. Students develop a motion graphic using a step-by-step process from the developmental phase to final rendering.

GRD 240 DESIGN AND PRODUCTION *(3 Credits)*
PREREQUISITE: GRD 220 DESIGN PROCESS AND LAYOUT II
In this course, students will broaden their comprehension of the production workflow, encompassing the entire journey from conceptualization to the final output. Students will advance their knowledge of the technical aspects involved in preparing files for print production, including color modes, file formats, resolution, bleeds, and crop marks. Lastly, they will concentrate on the distinctive characteristics and limitations of various printing processes, enabling them to make informed design choices based on this understanding.

GRD 260 LOGOS AND SYMBOLS *(3 Credits)*
Students in this course analyze how graphic elements and typography can be used to create branding symbols that are memorable and instantly recognizable. Students will then use their own ideas and collaborate with others to create new logos and symbols for a variety of clients and platforms.

GRD 270 DIGITAL ASSET CREATION *(3 Credits)*
PREREQUISITE: GRD 200 EYE ON DESIGN
In this course, students learn to utilize photography and other imagery with the purpose of creating compelling images for multiple uses, including social media platforms and websites.

GRD 320 CONCEPT DESIGN I *(3 Credits)*
PREREQUISITE: GRD 440 INTRODUCTION TO ADVERTISING
Concepting introduces the value that critical thinking plays in all design work. Students will learn the basis of conceptual ideation and various critical thinking techniques in advertising. Successful concepting involves being part psychologist, part problem-solver, and part innovator. Students will prepare creative solutions based on a creative brief that launches a platform for advertising ideas. They will learn and apply ad techniques to their visuals based on a brand and its target audience. Students will experience the creative process from ideation to completion by sketching an advertising project for an effective ad.

GRD 325 CONCEPT DESIGN II *(3 Credits)*
PREREQUISITE: GRD 320 CONCEPT DESIGN 1
Students synthesize their concepting skills to create sophisticated integrated campaigns that stimulate, delight, and surprise target audiences across multiple media outlets. With an emphasis on problem-solving, immersive storytelling, and higher-level concepting techniques, students engage a target audience and solve a brand problem.

GRD 330 EXPLORING PACKAGE DESIGN *(3 Credits)*
Students strengthen and expand their design skills by applying them to three-dimensional packaging. This course focuses on the processes, materials, and designs used for effective product packaging. Students explore a variety of packaging options and techniques while demonstrating the ability to create packaging that meets specific functionality requirements.

GRD 340 DESIGN STRATEGY *(3 Credits)*
In this course, students research, develop, and solve complex visual communication problems. Design strategy concepts include research and analysis, conceptual development, and how to implement design solutions across multiple media platforms, such as print, web, and mobile. Students are introduced to written, verbal, and visual presentation techniques to articulate why specific solutions and media options have been employed.

GRD 350 PORTFOLIO I *(3 Credits)*
In this course, students will begin with a review of their existing work, identifying strengths, weaknesses, and areas for improvement. They will elevate the quality of their designs by enhancing composition, typography, and overall visual impact. Students will not only improve their designs but begin to understand the best way to showcase them in a professional portfolio.

GRD 360 STORYTELLING AND VIDEO *(3 Credits)*
In this course, students explore the art of storytelling in the context of social media platforms. They will learn how to craft narratives that resonate and create connections with a target audience. Students will also discover how to grab attention in the first few seconds, structure stories effectively, and convey messages concisely through short videos.

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

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

GRD 430 COMMUNICATIONS AND IDENTITY *(3 Credits)*
In this course, students research and analyze a company's history, mission, and objectives as the basis for developing a strong corporate image. Students conceptualize and create a company's identity, including logo design, through a series of exercises and projects that emphasize color palettes, type styles, photographic imagery, and more.

GRD 440 INTRODUCTION TO ADVERTISING   *(3 Credits)*

The aim of Introduction to Advertising is to provide students with a fundamental understanding of advertising principles. This course covers aspects of the advertising industry including the media, advertising agencies, and their interactions. Additionally, this course explores the creative process and its role in crafting messages that establish meaningful connections with a specific audience. By establishing a foundation in basic advertising principles, this course prepares students for advanced topics and serves as a stepping stone for further education in the field of advertising.

GRD 450 TRADITIONS AND TRENDS   *(3 Credits)*

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

GRD 460 EXPERIENTIAL DESIGN   *(3 Credits)*

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

GRD 470 UX/UI DESIGN I (3 CREDITS)

This course introduces students to the fundamental principles of user experience (UX) and user interface (UI) design. Students will examine the application of the user-centered design process, aimed at developing an app or website that effectively addresses user needs. Emphasizing a positive user experience, the course will cover essential methods such as research, persona creation, and user interviews. Students will learn how to identify features and functionality, determine content requirements, and establish the information architecture for a mobile app or website.

GRD 475 UX/UI DESIGN II   *(3 Credits)*

In this advanced course, students will expand upon their foundational knowledge of user experience (UX) and user interface (UI) design gained in UX/UI I. They will complete the final stages of developing a mobile app or website, focusing on designing wireframes and high-fidelity screen designs. Students will acquire the skills to create interactive prototypes and develop a product launch video to showcase their newly created product in their portfolio. The curriculum will cover a range of essential topics, including UI best practices, commonly used tools, creating UI components, leveraging UI patterns, and effectively utilizing layout and design principles to cultivate a positive user experience.

GRD 480 PROFESSIONAL PRACTICES IN GRAPHIC DESIGN   *(3 Credits)*

In this course, students will have the opportunity to define and establish their distinct brand identity. Students will create a personalized resume and business card that truly reflects a unique brand by developing and integrating a comprehensive style guide, designing marketing materials, and generating mock-ups to showcase their work. By the end of the course, students will have the tools and knowledge to effectively shape and maintain a digital presence as a designer.

GRD 490 PORTFOLIO II   *(3 Credits)*

This course equips students with the necessary skills for a career in graphic design regardless of their chosen path, be it freelance work, self-employment, full-time employment with a large or small company, or agency work. Throughout the course, students integrate the skills they have acquired, enhancing and refining their portfolios, while developing a professional presentation strategy. By the end of the course, students will be prepared to embark on a graphic design career armed with a visual portfolio, a strategic presentation approach, and the knowledge necessary to navigate the professional landscape with confidence and integrity.

MBS 101 MUSIC BUSINESS AND INDUSTRY   *(3 Credits)*

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

MBS 210 MUSIC PUBLISHING *(3 Credits)*
In this course, students will examine the legal rights and responsibilities in music publishing, review music publishing agreements, and identify ways that music publishers can monetize the rights of songwriters.

MBS 310 MUSIC INDUSTRY MARKETING *(3 Credits)*
This course examines marketing strategies specific to the music and recording industry. Students formulate integrated strategic and tactical marketing plans for music business products, services, and experiences, integrating traditional and digital promotional avenues.

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

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

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

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

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

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

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

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

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

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

MPR 124 DIGITAL AUDIO WORKSTATIONS   *(3 Credits)*
In this course, introductory production skills are taught in the Digital Audio Workstation environment. Students learn the principles of MIDI and important DAW skills by applying them to music compositions. Topics include MIDI mapping and programming, editing, synthesis, and automation.

MPR 130 MUSIC COMPOSITION PROGRAMMING   *(3 Credits)*
PREREQUISITE: MPR 122 (CAMPUS) or MPR 123 (ONLINE)
This course further develops compositional techniques through the study of melody and accompaniment using music composition software. The course further explores song form analysis and chord movement, along with techniques in subtractive synthesis and sound design.

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

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

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

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

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

MPR 231 ADVANCED MUSIC COMPOSITION PROGRAMMING   *(3 Credits)*
PREREQUISITE: MPR 222 GENRE-BASED PRODUCTION
This course explores the creative use of digital audio workstation software by modern composers and producers. Students learn advanced composition techniques using automation, processing, and plug-ins while developing new compositional perspectives through listening, analysis, and creation.

MPR 236 MIXING CONCEPTS AND TECHNIQUES *(3 Credits)*
PREREQUISITE: MPR 240 DIGITAL RECORDING PRINCIPLES (ONLINE ONLY)
This course teaches industry-standard mixing and mastering techniques applicable to the digital audio workstation environment. Topics include mixing templates, signal processors, time-based effects, automation, and implementing mixing and mastering strategies. Students will learn the value of referencing commercial mixes to inform stylistic and analytic mixing decisions.

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

MPR 250 MUSIC COPYRIGHT AND BUSINESS *(3 Credits)*
Students explore the business mechanisms affecting the commercial use of musical compositions. Topics include intellectual property rights, copyright registration, licensing, songwriter agreements, publishing companies, and performance rights organizations.

MPR 255 MUSIC BUSINESS MANAGEMENT *(3 Credits)*
Students learn music industry structure and business practices. Topics include industry money flow, record label structure, record and production contracts, management configuration, and support companies that assist in the development and distribution of music.

MPR 260 MUSIC PRODUCTION FOR MEDIA *(4 Credits)*
Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, orchestral scoring techniques, and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 261 MUSIC PRODUCTION FOR MEDIA *(3 Credits)*
Students focus on the creation and production of music for film, television, advertising, and other media. Topics include industry workflow, conventions of spotting and scoring for picture, and music production techniques used in marketing and advertisement for traditional and online environments.

MPR 270 ADVANCED PRODUCTION AND INDUSTRY SKILLS *(3 Credits)*
This course develops students' understanding of industry standards, workflow, protocol, and etiquette. Students use the creative and technical skills learned throughout the program to build content to showcase their abilities to the industry. Additional topics include resume building, freelancing, and personal branding.

MPR 301 ACOUSTICS AND STUDIO DESIGN *(4 Credits)*
In this course, students learn foundational acoustic and electronic concepts and their application in the project and home studio environment. Topics include speaker placement, acoustic design, cabling and connectors, and studio electrical wiring concerns.

MPR 310 ANALOG SYSTEMS FOR THE MUSICIAN *(4 Credits)*
This course introduces students to signal flow and the use of consoles in studio and live environments. Topics include gain staging, interfacing equipment, and electronic/acoustic considerations when operating in studio and live performance environments.

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

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

MPR 350 SIGNAL PROCESSING FOR ELECTRONIC MUSICIANS *(3 Credits)*

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

MPR 360 ELECTRONIC MUSIC PERFORMANCE *(3 Credits)*

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

MPR 400 COMMERCIAL MUSIC PRODUCTION *(4 Credits)*

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

MPR 410 ADVANCED MIXING AND MASTERING *(4 Credits)*

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

MPR 420 ADVANCED GENRE-BASED PRODUCTION *(3 Credits)*

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

MPR 440 ADVANCED SONGWRITING *(4 Credits)*

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

MPR 480 MUSIC PRODUCTION PORTFOLIO I *(3 Credits)*

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

MPR 490 MUSIC PRODUCTION PORTFOLIO II *(3 Credits)*

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

GENERAL EDUCATION

DGL 101 DIGITAL LITERACY *(3 Credits)*
ONLINE COURSE
Digital Literacy offers a fundamental understanding of the critical and practical aspects of digital tools, technologies, and resources. Students will learn how to navigate, evaluate, create, and critically apply information by using a wide variety of digital technologies. Through applying their knowledge to their academic studies and professional development, students will recognize digital literacy's significance in information sharing, community building, citizenship, and education.

ENG 101 FOUNDATIONS OF WRITING *(3 Credits)*
Foundations of Writing is designed to help students refine their writing processes. The course provides varied opportunities for writing and for strengthening language skills. Students will apply fundamental writing principles focused on conventional rules of English grammar, syntax, and organization. Students will develop and hone their writing skills through selected readings and exercises.

ENG 326 PROFESSIONAL WRITING *(3 Credits)*
Professional Writing provides students with a practical set of communication tools for a diverse range of written applications. In this course, students will analyze the form, style, diction, grammar, and structure of a variety of nonfiction writing examples. Students will develop an array of writing skills designed to communicate ideas with clarity that effectively reach a target audience.

ENG 331 ELEMENTS OF NARRATIVE *(3 Credits)*
CAMPUS COURSE
Elements of Narrative explores the fundamental techniques of storytelling in a variety of literary forms and genres. Primary emphasis will be placed upon identifying and utilizing foundational elements of narrative structure: Point of View, Character, Conflict, Plot, Setting, Theme, Style, and Tone. Students will learn to wield the essential tools that help shape effective narratives in both creative fiction and nonfiction by analyzing their own writing and the works of established authors. Students will develop their own narrative-based writing skills by drawing upon both personal experience and the creative imagination.

HUM 110 INTRODUCTION TO TRANSMEDIA DESIGN *(3 Credits)*
CAMPUS COURSE
Introduction to Transmedia Design is a general survey of the historical traditions, critical theories, and foundational principles that inform storytelling techniques across a wide variety of media platforms. The course examines how multiplatform storytelling offers critical appraisals of histories, cultures, and diverse anthropological phenomena, and explores a wide range of narrative strategies, multiplatform philosophies, audience psychologies, technological displacements, and profound cultural shifts that have shaped traditional and modern transmedia design practices.

HUM 222 AESTHETICS AND CULTURE *(3 Credits)*
CAMPUS COURSE
Aesthetics and Culture is designed as a chronological survey of the social organizations, systems of government, intellectual/philosophical traditions, aesthetic assumptions, art and architecture, theatre, music, and literature of a wide array of historical periods and geographical regions. While examining important artists, cultural figures, theorists, critics, genres, and experimental forms, Aesthetics and Culture will attempt to illustrate how fluid cultural values have affected the various manners of artistic conception, creation, and reception. Primary emphasis will be placed upon locating and defining the idiomatic, idiosyncratic scheme of cultural assumptions, sociopolitical structures, and aesthetic values that characterize the various epochs and regions under consideration; secondary emphasis will be placed upon the manner in which those values have influenced our own tastes, trends, and attitudes.

HUM 223 CULTURAL STUDIES *(3 Credits)*
ONLINE COURSE
Cultural Studies examines the role and importance of culture by exploring its roots, historical effects, social impact, and modern environment. Students are introduced to the factors that create and shape culture, such as media, technological advancements, influential people, and economic conditions. Students will develop critical thinking skills to understand the meaning, significance, and value of the different aspects of culture.

HUM 251 HISTORICAL ARCHETYPES AND MYTHOLOGY *(3 Credits)*
Historical Archetypes and Mythology is a comparative survey of a wide variety of cross-cultural myths, epics, and legends and the archetypal patterns that inform their universal themes. Students will examine how mythic storytelling transcends geographical, historical, and cultural boundaries and compare the connections between historical examples of mythic storytelling and their modern counterparts.

HUM 310 ART OF VISUAL NARRATIVE *(3 Credits)*
Art of Visual Narrative serves as an introduction to the development of the visual narrative arts from a cultural, artistic, and commercial perspective. The course will explore the historical links between artwork of ancient cultures, illustrated novels in the era of the printing press, and the comic book industry from its inception in the early 1940s to its current state in multimedia corporate franchises. From an artistic perspective, the course will examine the creative processes behind the development of a sequential narrative, from conception to final product, as it applies to multiple genres in modern entertainment.

HUM 420 CONTEMPORARY ART *(3 Credits)*
Contemporary Art provides an in-depth examination of an influential array of current artistic movements and their position within a wider cultural context. The course explores the artists, social significance, and commercial implications that have informed the art world from the mid-20th century to the present. Students who successfully complete Contemporary Art will be able to identify major themes and stylistic sensibilities in modern art, employ the language commonly used to analyze and evaluate the works, and demonstrate a working knowledge of significant artists and aesthetic trends by describing the origins, motivations, sociopolitical influences, and economic effects of these various movements.

MAT 121 QUANTITATIVE PRINCIPLES *(3 Credits)*
Quantitative Principles is designed to enable students to build skills and confidence in the foundations of algebra, geometry, and real-world mathematical applications. These concepts will enhance students' problem-solving skills in a wide variety of professional and academic settings. Students will begin with a review of basic concepts and build upon these ideas by completing work that uses these principles in practical situations.

MAT 310 STATISTICAL APPLICATIONS *(3 Credits)*
CAMPUS COURSE
Statistical Applications introduces students to the main concepts behind data-driven decision-making. The course includes a review of basic strategies for data collection, data analysis, and data visualization, and explores the foundations of probabilistic thinking, the role of averages in identifying data anomalies, and the implications of correlation analysis. The course also examines mathematical models for media virality. Throughout the entire course, students will organize, analyze, and present data through tables and graphs, and apply these skills to practical problem-solving and decision-making scenarios.

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

SBS 113 BEHAVIORAL SCIENCE *(3 Credits)*

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

SBS 305 LEADERSHIP AND ORGANIZATIONAL BEHAVIOR *(3 Credits)*

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

SPC 214 CREATIVE COMMUNICATION *(3 Credits)*

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

OPTIONAL INTERNSHIP OPPORTUNITIES

INT 299 OR 399 INTERNSHIP *(1–5 Credits)*
IN-PROGRAM

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

INT 303 EXTENDED STUDIES *(Credits Vary)*
POST-GRADUATE

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

POLICIES & PROCEDURES
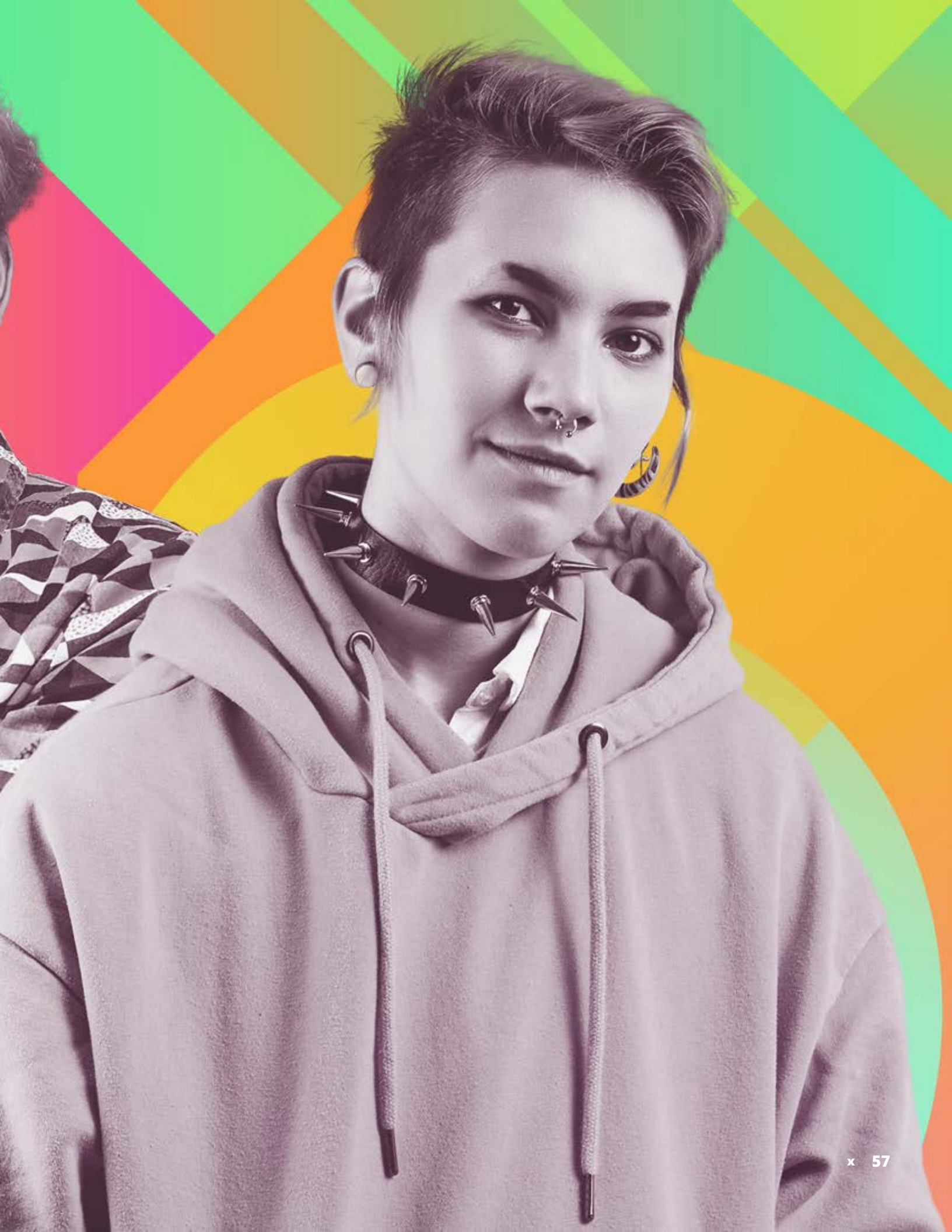
ADMISSIONS INFORMATION

REQUIREMENTS FOR ADMISSION

Applicants must submit the following to be considered for admission:

- **Application for Admission**. *Applicants must submit the completed application and fulfill all the requirements therein.*

- **Online Readiness Assessment**. *Students applying to distance learning programs are required to complete an Online Readiness Assessment. The assessment asks a comprehensive series of questions to determine whether the student is prepared for distance learning programs.*

- **High School Graduation or the equivalent**.
  - *The Los Angeles Film School requires all applicants to have completed high school and received a standard high school diploma or an equivalent credential. The following are acceptable for fulfilling this requirement:*
    - *Standard High School Diploma.*
    - *General Educational Development (GED) passing test scores and/or the GED diploma, other equivalent, state-approved diploma examination scores.*
    - *Completion of an associate's or higher-level degree from an accredited postsecondary educational institution recognized by the U.S. Department of Education.*
    - *Confirmation that the applicant has successfully completed the California HiSET (high school equivalency test) received directly from the testing center.*
    - *Home School. 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.*
    - *Documentation of successful completion of a state-authorized examination from a state other than California that the jurisdiction recognizes as the equivalent of a high school diploma; or*
    - *For non-U.S. transcripts or diplomas, an evaluation prepared by a professional foreign academic credential evaluation and translation service to confirm that prior training is equivalent to the prerequisite for admission.*

- **High School Completion Documentation**.
  - *Applicants must provide documentation of high school completion or the equivalent prior to starting a program.*
  - *The Los Angeles Film School may request additional documentation to verify the successful completion of high school (such as, but not limited to, student transcripts) and/or to assess the preparation provided by the issuing institution.*
  - *In all cases, The Los Angeles Film School retains the sole discretion to determine*

whether or not the secondary training completed by the applicant is sufficient to satisfy the high school graduation admission requirement.

◊ *Applicants who are unable to provide high school completion 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.*

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

- ***Government-Issued Photo Identification****. Applicants must submit a government-issued photo ID. The following are examples of photo identification that are accepted by the school:*

  ◊ *Copy of a Valid State-Issued Driver's License*

  ◊ *Copy of a Valid State-Issued Identification Card*

  ◊ *Copy of a Valid Passport*

Note: Copies of military identification cards are not accepted.

APPLICATION

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

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. In all cases, LAFS retains the sole discretion to determine whether or not the prior secondary or postsecondary training completed by the applicant is sufficient to satisfy the admissions requirements.

MINIMUM AGE

Provided the applicant possesses one of the required forms of high school completion documentation listed above, there is no minimum enrollment age. However, the student must be of legal age at the LAFS program graduation date to be eligible to work within the chosen profession. A parent of an applicant under 18 years old must sign the applicant's enrollment agreement.

ENGLISH LANGUAGE PROFICIENCY

All applicants whose first language is not English must also demonstrate competence in the English language. This requirement can be satisfied if the applicant (***a***) has successfully completed coursework in high school in the United States; (***b***) submits a diploma from a secondary school in a system in which English is the official language of instruction; (***c***) has completed an American standardized test (SAT, ACT, or GRE) exam evidencing English comprehension; or (***d***) has completed one or more

years of postsecondary education at an English-speaking institution and can demonstrate completed coursework in English courses. If the applicant does not meet one of the English language proficiencies listed above, the applicant must provide the minimum acceptable proof of English language proficiency through one of the following:

Associate's and Full Bachelor's Degree Programs (with the exception of the Bachelor's of Entertainment Business and the Bachelor's of Entertainment Business Completer programs)

Presenting the Level 110 certificate of completion of ELS coursework or official documentation from an 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 of Entertainment Business and Bachelor's of Entertainment Business Completer Degree Programs

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

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

PHYSICAL REQUIREMENTS

Students' educational training takes place in a variety of production environments, including classrooms, sound stages, off-campus locations, project studios, computer labs and environments used for distance learning. 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 enrolled, 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 the ADA Coordinator 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 during the initial months of the program that allow access to our Learning Management System (LMS) and corresponding materials along with reliable high-speed Internet connection.

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 recognize or approve LAFS to offer instruction via distance education in their state, the student will be administratively withdrawn. Administratively withdrawn students are still responsible for the tuition and fees incurred for the portion of the program completed prior to withdrawal.

INTERNATIONAL STUDENT ADMISSIONS

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. LAFS requires nonimmigrant students present in the United States under a Visa Waiver, B-1, and B-2 status to change to F-1 or another qualifying status prior to enrolling in programs of study (other than avocational or recreational courses).

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

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

ADMISSIONS REQUIREMENTS FOR STUDENTS REQUIRING FORM I-20 SPONSORSHIP

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

- *Original or official copies of all educational transcripts and diplomas (secondary and postsecondary, if applicable).*

- *English language translation(s) of education transcripts and diplomas, if applicable.*

- *For non-U.S. transcripts or diplomas, an evaluation prepared by a professional foreign academic evaluation and translation service to confirm that prior training is equivalent to the prerequisite for admission.*

- *Proof of English Language Proficiency (see English Language Proficiency Policy above).*

- *Proof of financial responsibility to cover costs of tuition and fees and living expenses for at least one academic year (official bank statements, Sponsor's Statement of Support, if required). Please note that all fees must be paid in United States currency.*

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

International students requiring Form I-20 who meet all Admissions Requirements and are subsequently accepted for enrollment will be issued the Form I-20. It is the responsibility of each such international student to obtain an appropriate student visa from the U.S. Department of State for attendance at LAFS. It is the responsibility of each such international student to cover all requisite expenses associated with the acquisition of an appropriate student visa from the U.S. Department of State. The issuance of Form I-20 to an international student who has been accepted for enrollment is the extent to which LAFS will advocate for student visa status to the U.S. Department of State.

International students may contact LAFS's International Department for additional information. LAFS maintains an International Department staffed with individuals to provide international students guidance on the acquisition of appropriate student visas per the guidelines set forth by the Student and Exchange Visitor Program (SEVP), U.S. Citizenship and Immigration Services (USCIS), and the U.S. Department of State.

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 accommodation 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.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

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

TRANSFER OF CREDIT FROM OTHER INSTITUTIONS

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

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

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

NON-U.S. INSTITUTIONS

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

COURSE DESCRIPTIONS

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

GRADES OF TRANSFER CREDITS

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

LEVEL OF TRANSFER CREDITS

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

PRIOR EXPERIENTIAL LEARNING

The school does not grant credit for prior experiential learning.

PROFICIENCY CREDIT FROM EXTERNAL SOURCES

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

- *Advanced Placement. Some foundation courses can be obtained through College Board's AP Studio examinations. Students who take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score three or higher on the AP exam or four or higher on the IB exam for those courses while in secondary school may receive proficiency credit. This score applies to all subjects. All materials must be received from the Scholastic College Board organization and evaluated prior to the start of the program of enrollment.*

- *College Level Examination Program (CLEP). Complete the College Level Examination Program (CLEP) and earn a score of 50 or higher on computer-based CLEP examinations equivalent to college courses prior to the start of the program of enrollment.*

- *Military Experience Credits. Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on an American Council on Education (ACE) transcript. The school recognizes and uses the ACE Guide to the Evaluation of Educational Experience in the Armed Services to determine the value of learning acquired in military service. We award credit for appropriate learning acquired in military service at levels consistent with ACE Guide recommendations when applicable to a Service member's program. In addition, we utilize the Joint Services Transcript in our processing of prior learning experiences for possible transfer credit.*

TOTAL ALLOWABLE TRANSFER OF CREDIT

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

TUITION & FEES

TUITION & FEES

NOTE: These prices are applicable beginning October 2, 2023.

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	TEXTBOOKS[2]	TECHNOLOGY FEE[3]	TECHKIT	STRF[4]	TOTAL TUITION & FEES[5]
Animation, Bachelor of Science	120.00	$500.00	$60,000.00	$200.00	$2,200.00	$7,400.00	N/A	$69,800.00
Digital Filmmaking, Bachelor of Science	120.00	$500.00	$60,000.00	$0.00	$1,500.00	$15,000.00	N/A	$76,500.00
Entertainment Business, Bachelor of Science	60.00	$500.00	$60,000.00	$0.00	$1,500.00	$2,700.00	N/A	$64,200.00
Graphic Design, Bachelor of Science	60.00	$500.00	$60,000.00	$0.00	$1,500.00	$6,100.00	N/A	$67,600.00
Music Production, Associate of Science	120.00	$541.67	$32,500.00	$0.00	$660.00	$6,600.00	N/A	$39,760.00

[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 below).*
[2]*Students may opt out and purchase publicly available textbooks through any book seller. The cost of e-book access issued through the school is non-refundable. Physical textbooks may be returned in their original packaging for a full refund. Used textbooks may be returned for a partial refund.*
[3]*Technology fee is charged on specified semesters and is non-refundable once the student starts a term(s) for that particular semester.*
[4]*The current Student Tuition Recovery Fund (STRF) assessment rate is two dollars and fifty cents ($2.50) per $1,000 and applies to California residents only. Please see the STRF Policy.*
[5]*Additional fees may include replacement badge ($20); and returned check fee ($25).*

ESTIMATED TUITION & FEES BY PERIOD OF ENROLLMENT/SEMESTER

APPLICABLE BEGINNING OCTOBER 2, 2023
ONLINE PROGRAMS – NON-CALIFORNIA RESIDENTS

ANIMATION, BACHELOR OF SCIENCE	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	$4,300.00	$4,300.00	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$7,500.00	$6,400.00	$60,000.00
TECHKIT	$7,400.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$7,400.00
TEXTBOOKS	$100.00	$0.00	$100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$200.00
TECHNOLOGY FEE	$591.00	$0.00	$0.00	$491.00	$317.00	$0.00	$491.00	$310.00	$0.00	$2,200.00
TOTAL PER SEMESTER	**$12,391.00**	**$4,300.00**	**$7,600.00**	**$7,991.00**	**$7,817.00**	**$7,500.00**	**$7,991.00**	**$7,810.00**	**$6,400.00**	**$69,800.00**

DIGITAL FILMMAKING, BACHELOR OF SCIENCE	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	$5,250.00	$5,250.00	$4,750.00	$4,750.00	$8,000.00	$8,000.00	$8,000.00	$8,000.00	$8,000.00	$60,000.00
TECHKIT	$6,500.00	$0.00	$8,500.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$15,000.00
TEXTBOOKS	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
TECHNOLOGY FEE	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$1,500.00
TOTAL PER SEMESTER	$12,250.00	$5,250.00	$13,250.00	$5,250.00	$8,000.00	$8,000.00	$8,500.00	$8,000.00	$8,000.00	$76,500.00

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	$6,250.00	$6,250.00	$7,000.00	$7,000.00	$7,000.00	$7,000.00	$6,750.00	$6,750.00	$6,000.00	$60,000.00
TECHKIT	$2,700.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$2,700.00
TEXTBOOKS	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
TECHNOLOGY FEE	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$1,500.00
TOTAL PER SEMESTER	$9,450.00	$6,250.00	$7,000.00	$7,500.00	$7,000.00	$7,000.00	$7,250.00	$6,750.00	$6,000.00	$64,200.00

GRAPHIC DESIGN, BACHELOR OF SCIENCE	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	SEMESTER 9	TOTAL
TUITION	$5,000.00	$5,000.00	$7,200.00	$7,200.00	$7,200.00	$7,200.00	$7,700.00	$7,000.00	$6,500.00	$60,000.00
TECHKIT	$6,100.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$6,100.00
TEXTBOOKS	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
TECHNOLOGY FEE	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$500.00	$0.00	$0.00	$1,500.00
TOTAL PER SEMESTER	$11,600.00	$5,000.00	$7,200.00	$7,700.00	$7,200.00	$7,200.00	$8,200.00	$7,000.00	$6,500.00	$67,600.00

MUSIC PRODUCTION, ASSOCIATE OF SCIENCE	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	TOTAL
TUITION	$5,100.00	$5,100.00	$8,300.00	$8,300.00	$5,700.00	$32,500.00
TECHKIT	$6,600.00	$0.00	$0.00	$0.00	$0.00	$6,600.00
TEXTBOOKS	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00
TECHNOLOGY FEE	$330.00	$0.00	$0.00	$330.00	$0.00	$660.00
TOTAL PER SEMESTER	$12,030.00	$5,100.00	$8,300.00	$8,630.00	$5,700.00	$39,760.00

BOOKS & MATERIALS

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

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

- *For courses using a digital textbook, a digital textbook provided by the school will be automatically redeemed with the school's contracted third-party vendor and charged to the student account.*

- *For courses using a non-digital textbook, students will be able to pick up the textbook from the Distribution Center, which is located on the 4th floor of Building 2 (6353 Sunset Blvd.). For students in Online programs that use non-digital textbooks, the book will be mailed to the student's address on record.*

TECHKIT

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

OTHER ADMINISTRATIVE FEES

STUDENT ID CARD REPLACEMENT FEE	$20.00
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 in advance 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

Monthly past due notices are sent to students who have outstanding balances beyond their payment due dates. When a balance is $3,500 and over and is 60 days past due the student's account is determined to be delinquent.

Monthly notices are sent to students with delinquent accounts. On the 4th and final notice and balance is still unresolved, school will make the determination to withdraw the student from the program.

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 30 calendar days of the date of the cancellation.

TRIAL PERIOD OF ENROLLMENT

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

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

REFUND POLICY

The financial charges for a student who fails to complete a semester will be reviewed to determine if a refund to the student or fund source may result pursuant to LAFS's Institutional Refund Policy. The Los Angeles Film School (LAFS) developed this Policy for Florida students in accordance with current state and federal regulations and applicable accrediting agency standards.

CANCELLATIONS

Students who are not accepted by the LAFS or cancel enrollment within three (3) business days of LAFS receipt of a signed enrollment agreement are entitled to a 100% refund of tuition and refundable fees (0% tuition and fees charged).

Students who cancel their enrollment under this provision will be refunded all monies paid toward tuition, fees, books, and supplies.

TRIAL PERIOD WITHDRAWAL

New students attending an initial trial period of enrollment will not be charged tuition and fees during the trial period. Therefore, these students will not be subject to the Institutional Refund Policy until the conclusion of the trial period.

ADD/DROP WITHDRAWAL

The Los Angeles Film School has an established add/drop period, the first week of each semester. LAFS will refund all monies paid toward tuition and fees to students who fully withdraw within the add/ drop period.

WITHDRAWAL AFTER ADD/DROP

If a student withdraws after the add/drop period, the following chart details the semester's tuition and fee proration schedule. The last day the student participates in an academically related activity in any distance education class during the semester is the drop date that determines the semester's tuition charges.

PERCENTAGE OF TUITION CHARGED	DROP DATE
0% OF TUITION CHARGED	*PRIOR TO SEMESTER START DATE*
0% OF TUITION CHARGED	*DURING ADD / DROP PERIOD* *(first week of each semester)*
25% OF TUITION CHARGED	*DURING SECOND WEEK OF SEMESTER*
75% OF TUITION CHARGED	*DURING THIRD WEEK OF SEMESTER*
100% OF TUITION CHARGED	*AFTER THIRD WEEK OF SEMESTER*

FORMULA EXAMPLE:

If a student's last academically related activity is on the Wednesday of the third week of the semester, the semester's tuition is prorated to 75%. For example, if the tuition is $5,000 for the semester, the calculation would be $5,000 x 75% = $3,750 prorated tuition for the semester. If the student paid $4,000 toward the tuition for the semester, there would be a $250 refund.

BOOKS, SUPPLIES, AND EQUIPMENT CHARGES

The student may have additional charges for unreturned books, supplies, and equipment not subject to proration or refund. Any charge refunds for returned books, supplies, or equipment will be credited to the student's account, and monies paid for these items will be refunded, as appropriate.

APPLICATION AND REGISTRATION FEES

Regardless of the type of withdrawal, the student will not be charged any non-refundable application or registration fee.

REFUNDS

LAFS will pay refunds within thirty (30) days of the date that LAFS determines that the student withdrew. The original payment source dictates the entity to which monies are refunded.

WITHDRAWAL FROM THE SCHOOL

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

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

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

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

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

1. *The federal or state government or a loan guarantee agency may take action against Student, including applying any income tax refund to which Student is entitled to reduce the balance owed on the loan.*

2. *Student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid. Student acknowledges that any loans Student takes out are Student's sole responsibility. Student also acknowledges that determination of whether a particular loan or set of loans is suitable for Student remains at Student's sole discretion. LAFS encourages Student to conduct his or her own due diligence about available lenders, interest rates, and repayment terms.*

FINANCIAL SERVICES

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

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

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

FEDERAL FINANCIAL AID

The Financial Aid Department encourages all applicants who apply for financial aid to begin the process early. Those seeking "federal" financial aid are required to complete a Free Application for Federal Student Aid (FAFSA). The FAFSA may be completed online at **www.fafsa.ed.gov**. After the 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 & SCHOLARSHIPS

Federal Pell Grant

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

Federal Supplemental Educational Opportunity Grant

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

Institutional Scholarships

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

FEDERAL LOANS

Stafford Loans

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

Parent PLUS Loans

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

Private Education Loans

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

SPECIAL PROGRAMS

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

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

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

RETURN OF FEDERAL TITLE IV AID

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

R2T4 FORMULA

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

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

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

INSTITUTIONAL CHARGES

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

OVERPAYMENTS

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

POST-WITHDRAWAL DISBURSEMENTS

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

SPECIAL RULE FOR SEMESTERS WITH MODULES

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

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

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

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

Credit Balance Payments

If the student has a Title IV credit balance upon withdrawal, it will not be paid to the student until after the return to Title IV fund calculation is performed to determine if the funds are earned. If the student's account has a credit balance after the completion of the R2T4 calculation, the resulting credit balance will be refunded to the student as soon as possible and no later than 14 days after the completion of the R2T4 calculation.

REPAYMENT OF TITLE IV FUNDS

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

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

OFFICIAL WITHDRAWAL

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 of withdrawal 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. The withdrawal date will be the date the Registrar determines as the last date of attendance using attendance records.

UNOFFICIAL AND ADMINISTRATIVE WITHDRAWAL

The school may withdraw students for any of the following reasons.

- *Student stops attending all courses in a semester for a period of 14 days.*
- *Student has all unearned grades for a semester and was not withdrawn for lack of attendance.*
- *Student fails to maintain Satisfactory Academic Progress and is not on warning, probation, or ARP status.*
- *Student fails to return as scheduled 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 of withdrawal will be the date that the school withdraws the student. The withdrawal date will be the date the Registrar determines as the last date of attendance using attendance records.

MILITARY & VETERAN STUDENTS

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

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

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

EDUCATION BENEFIT PROGRAMS

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

MILITARY TUITION ASSISTANCE

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

TRANSFER CREDIT POLICY

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

CHAPTER 30, THE MONTGOMERY GI BILL® – ACTIVE DUTY

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

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

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

CHAPTER 33, THE POST-9/11 GI BILL®

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

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

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

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

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

CHAPTER 35, SURVIVORS AND DEPENDENTS ASSISTANCE PROGRAM

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

CHAPTER 1606, THE MONTGOMERY GI BILL® – SELECTED RESERVE

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

BENEFIT RECIPIENT RESPONSIBILITIES

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

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

Students are expected to contact the military benefits advisor by visiting in person, speaking with them over the telephone, or emailing: **military@lafilm.edu**. Failure to communicate program changes may cause overpayment or underpayment of tuition and/or fees, which may result in debt collection practices from the VA's Debt Management agency or 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 service members who want to pursue their education in the field of entertainment and media arts.

VA REFUND POLICY

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

VA STUDENT ACADEMIC UNSATISFACTORY PROGRESS DEBT ACCRUAL

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

CHANGE OF STATUS

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

VA SATISFACTORY ACADEMIC PROGRESS

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

BREAK PAY

The VA does not pay MHA during school breaks.

MILITARY LEAVE POLICY

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

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

- *An IOT may not exceed 90 days within any 12-month period and the school has approved a written and signed request.*

- *A military-service-related interruption of training (IOT) request that extends beyond 90 days must be accompanied with orders.*

- *All school equipment loaned out to the student taking leave will need to be returned to the Equipment Room (ER) before the IOT is granted.*

- *Re-entry into the program of study requires that students check back into school through the Student Services Department to coordinate scheduling and be directed to the appropriate departments to include the Military Services Department to reinstate program funding.*

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

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

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

PENDING VA PAYMENT COMPLIANCE

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

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

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

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

ACADEMIC CALENDAR

TERM	TERM START	TERM END
SEPTEMBER 2023	9/05/2023	10/1/2023
OCTOBER 2023	10/2/2023	10/29/2023
NOVEMBER 2023	10/30/2023	11/26/2023
DECEMBER 2023	11/27/2023	12/23/2023
JANUARY 2024	1/8/2024	2/4/2024
FEBRUARY 2024	2/5/2024	3/3/2024
MARCH 2024	3/4/2024	3/31/2024
APRIL 2024	4/8/2024	5/5/2024
MAY 2024	5/6/2024	6/2/2024
JUNE 2024	6/3/2024	6/30/2024
JULY 2024	7/1/2024	7/28/2024
AUGUST 2024	8/5/2024	9/1/2024
SEPTEMBER 2024	9/3/2024	9/29/2024

NOTE: Dates are subject to change.

HOLIDAYS & BREAKS

TERM	DAY(S) SCHOOL CLOSED
LABOR DAY	9/4/2023
FALL BREAK	11/23/2023 – 11/24/2023
WINTER BREAK	12/24/2023 – 01/7/2024
MARTIN LUTHER KING JR. DAY	1/15/2024
SPRING BREAK	4/1/2024 – 4/7/2024
MEMORIAL DAY	5/27/2024
INDEPENDENCE DAY	7/4/2024
SUMMER BREAK	7/29/2024 – 08/4/2024

NOTE: Dates are subject to change.

STUDENT

SERVICES

ACADEMIC ADVISORS

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

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

CAREER DEVELOPMENT SERVICES

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

Career Development services include the following:

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

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

LIBRARY RESOURCES & SERVICES

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

The LAFS Library is located on the 5th floor of Building 1 (6363 Sunset Blvd.), which is currently open to the LAFS Community. Most materials can be checked out by current students and staff with a valid school identification card. Patrons can use the Library space for study, computers, equipment, printer, scanner, and such. In addition, patrons will have access to the digital catalog, Koha, to locate materials and be able to read or view them online. The Library's wide variety of databases can also be helpful for patrons when searching for digital items.

These databases include EBSCO host, ProQuest, Kanopy, LinkedIn Learning, Pro Sound Effects, Variety Insight, and more. In

addition, the Library provides guides on how to cite sources, conduct research, and access resources.

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

ONLINE TECH SUPPORT

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

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*

SERVICES FOR STUDENTS WITH DISABILITIES

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

Such documentation must:

1. *Be from an appropriate professional,*

2. *be current when applicable (the age of the acceptable documentation is dependent upon the disabling condition), and*

3. *provide a clear understanding of how the student is presently functioning.*

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

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

POLICY REGARDING SERVICE ANIMALS FOR PEOPLE WITH DISABILITIES

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

What Is a Service Animal?

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

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

Requirements with Regard to Service Animals:

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

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

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

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

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

Requirements with Regard to Service Animals:

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

ACADEMIC

POLICIES & PROCEDURES

ACADEMIC FREEDOM

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

ACCESS TO ONLINE COURSE MATERIALS

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

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

    A. *has fully paid for the educational program, and*

    B. *after having received the first lesson and initial materials, requests in writing that all of the material be sent.*

    C. *If an institution transmits the balance of the material as the student requests, the institution shall remain obligated to provide the other educational services it agreed to provide, such as responses to student inquiries, student and faculty interaction, and evaluation and comment on lessons submitted by the student, but shall not be obligated to pay any refund after all of the lessons and material are transmitted.*

ADVANCEMENT

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

ANTI-HAZING POLICY

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

ATTENDANCE POLICIES

ONLINE PROGRAMS AND COURSES

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

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

CAMPUS SECURITY

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

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

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

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

CHILDREN ON CAMPUS

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

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

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

CLASS SCHEDULE

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 &
COMMUNITIES ACT STANDARDS OF CONDUCT

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

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

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

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

EVALUATIONS

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

FACULTY QUALIFICATIONS

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

FAMILY EDUCATIONAL RIGHTS & PRIVACY ACT (FERPA)

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

PROCEDURE TO OBTAIN EDUCATION RECORDS

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

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

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

DISCLOSURE OF EDUCATIONAL RECORDS

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

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

1. *To school officials who have legitimate educational interests in the records. A school official is:*

   A. *A PERSON EMPLOYED BY THE LOS ANGELES FILM SCHOOL OR ITS CORPORATE PARENT IN AN ADMINISTRATIVE, SUPERVISORY, ACADEMIC OR RESEARCH, OR SUPPORT STAFF POSITION. THIS INCLUDES, BUT IS NOT LIMITED TO HUMAN RESOURCES AND ACCOUNTING STAFF; OR*

   B. *A PERSON EMPLOYED BY OR UNDER CONTRACT WITH THE SCHOOL TO PERFORM SPECIFIC TASKS, SUCH AS AN AUDITOR, CONSULTANT, OR ATTORNEY, A PERSON ON THE BOARD OF MANAGERS, OR A STUDENT ASSISTING ANOTHER SCHOOL OFFICIAL. ANY SCHOOL OFFICIAL WHO NEEDS INFORMATION ABOUT A STUDENT IN THE COURSE OF PERFORMING INSTRUCTIONAL, SUPERVISORY, ADVISORY, OR ADMINISTRATIVE DUTIES HAS A LEGITIMATE EDUCATIONAL INTEREST.*

2. *To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.*

3. *In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of the aid.*

4. *To organizations conducting certain studies for or on behalf of the school.*

5. *To accrediting commissions or state licensing or regulatory bodies to carry out their functions.*

6. *To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.*

7. *To comply with a judicial order or lawfully issued subpoena.*

8. *To appropriate parties in health or safety emergencies.*

9. *To an alleged victim of a crime of violence or a non-forcible sexual offense, the final results of the*

disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.

10. *To persons in addition to the victim of a crime of violence or non-forcible sexual offense, the final results of the disciplinary proceedings described in paragraph 9 above but only if the school has determined that a student is the perpetrator of a crime of violence or non-forcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the school's rules or policies. In such instances, the school may only disclose the name of the perpetrator — not the name of any other student, including a victim or witness — without the prior written consent of the other student(s). Both the accuser and the accused must be informed of the outcome of any institutional disciplinary proceeding brought alleging a sex offense. Compliance with this paragraph does not constitute a violation of the Family Educational Rights and Privacy Act (20 U.S.C. 1232g). For the purpose of this paragraph, the outcome of a disciplinary proceeding means only the institution's final determination with respect to the alleged sex offense and any sanction that is imposed against the accused.*

11. *To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.*

12. *Directory information (see here).*

RECORD OF REQUESTS FOR DISCLOSURE

Except with respect to those 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, re-entry, leave of absence, etc.)*

12. *Student honors and awards received*

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

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

CORRECTION OF EDUCATIONAL RECORDS

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

The following are the procedures for the correction of records:

1. *A student must ask the V.P. of Education to amend a record. As part of the request, the student should identify the part of the record they want to have changed and specify why they believe it to be inaccurate, misleading, or in violation of his/her privacy rights.*

2. *The school may either amend the record or decide not to amend the record. If it decides not to amend the record, it will notify the student of its decision and advise the student of the right to a hearing to challenge the information believed to be inaccurate, misleading, or in violation of the student's privacy rights.*

3. *Upon request, the school will arrange for a hearing and notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will be conducted by an individual who does not have a direct interest in the outcome of the hearing. That individual may be an official of the school. The student shall be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original request to amend the student's education records.*

4. *The school will prepare a written decision based solely on the evidence presented at the hearing. The decision will include a summary of the evidence, and the reasons for the decision.*

5. *If, as a result of the hearing, the school decides that the information is inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it will:*

   A. *AMEND THE RECORD ACCORDINGLY, AND*

   B. *INFORM THE STUDENT OF THE AMENDMENT IN WRITING.*

6. *If, as a result of the hearing, the school decides that the information in the education record is not inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it shall inform the student of the right to place a statement in the record commenting on the contested information in the record or stating why he or she disagrees with the decision of the school.*

7. *If a statement is placed in the education records of a student under paragraph 6 above, the school will maintain the statement with the contested part of the record for as long as the record is maintained and disclose the statement whenever it discloses the portion of the record to which the statement relates.*

STUDENT RIGHT TO FILE COMPLAINT

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

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

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

GRADE SYSTEM

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

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

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

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

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

Other letter grades:

CR	PRIOR CREDIT EARNED	*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+ through D will be converted to a P (Pass). A passing grade (P) will count towards degree program requirements but will not be used in calculating the student's GPA (i.e., will have no positive or negative impact on the GPA). A (F) failing grade is treated the same as any other F grade (i.e., the credits are included in SAP calculation and will have a negative impact on GPA). Due to the COVID-19 pandemic, the credit hour limitation and deadlines for converting a passing grade of D or higher to a P (Pass) grade have been waived for any courses taken during the April 2020 through the February 2021 terms.

GRADE APPEALS

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

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

- *A grading decision was made on some basis other than performance and other than as a penalty for academic dishonesty.*

- *A grading decision was based on standards unreasonably different from those that were applied to other students.*

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

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

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

This decision is final.

GRADUATION REQUIREMENTS

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

- *Fulfill all coursework required within the degree.*

- *Not accrue in excess of 1.5 times the credits required to complete the program.*

- *Achieve an overall cumulative GPA of 2.0.*

- *Fulfill all financial responsibilities to the institution.*

HONORS

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

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

HOURS OF OPERATION

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

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

HOUSING

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

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

INTERRUPTION OF TRAINING

In extenuating circumstances, students may apply for an Interruption in Training (IOT) from their program. Students must submit the request in writing prior and it 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 view video content, receive and submit project work and assignments, take tests and quizzes, communicate with instructors and classmates, and review grades and course progress. Online faculty are also available via email and telephone, and they provide contact information and virtual office hours information each term within the course information on the LMS.

MAKEUP WORK POLICY

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

1. *Students are responsible for planning their schedules to avoid excessive conflict with course requirements.*

2. *Instructors may not penalize students for absence during the academic term due to unavoidable or legitimate circumstances. Such circumstances include:*

   A. *ILLNESS, PHYSICAL OR MENTAL, OF THE STUDENT OR HIS OR HER DEPENDENT;*

   B. *MEDICAL CONDITIONS RELATED TO PREGNANCY;*

   C. *SUBPOENAS;*

   D. *JURY DUTY;*

   E. *MILITARY SERVICE;*

   F. *BEREAVEMENT, INCLUDING TRAVEL RELATED TO BEREAVEMENT;*

   G. *RELIGIOUS OBSERVANCES*

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

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

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

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

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

MAXIMUM TIME FRAME FOR PROGRAM COMPLETION / CREDIT STANDARD

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

ONLINE STUDENT ACCESS TO CAMPUS

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

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

RE-ENTRY

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

RESPONSE TIMES FOR ONLINE PROGRAMS

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

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

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

SATISFACTORY ACADEMIC PROGRESS

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

To be in good SAP standing and maintain eligibility for financial aid, a student must meet the following minimum standards of progress at each evaluation point, which is the end of each semester or the end of every fourth monthly term.

Cumulative Grade Point Average

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

- *For evaluations up to 24% of the program length in attempted credits, achieve a CGPA of 1.0;*

- *For evaluations between 25% and 49% of the program length in attempted credits, achieve a CGPA of 1.5; and*

- *For evaluations at or after 50% of the program length in attempted credits, achieve a CGPA of a 2.0*

Rate of Progress (ROP) toward Completion of the Program

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

- *For evaluations up to 24% of the program length in attempted credits, achieve an ROP of 50%;*

- *For evaluations between 25% and 49% of the program length in attempted credits, achieve a cumulative ROP of 55%;*

- *For evaluations between 50% and 74% of the program length in attempted credits, achieve a cumulative ROP of 60%; and*

- *For evaluations at or after 75% or more of the program length in attempted credits, achieve a cumulative ROP of 66.67%*

A student's ROP is calculated by dividing the number of credits earned by the number of credits attempted as defined in this SAP policy.

Maximum Program Completion Timeframe (MTF)

Students must complete their program within a maximum timeframe of 150% of the published length of the program as calculated in credits attempted. For example, a student enrolled in a 60-semester credit program must complete the program in a maximum timeframe of 90 attempted semester credits. If, at any point, the institution determines it will be mathematically impossible for a student to complete his/her program within the maximum timeframe, the student will be deemed to not be making satisfactory progress and the student's financial aid will be suspended.

Rounding Rules

For the purposes of calculating each SAP measurement, the school calculates the percentage to the hundredth decimal place. This means if the resulting percentage from this calculation is a .005 to .009, the percentage will be rounded up to .01 and down to .00 if the calculation results in a .001 to .004. For example, if a student attempts 110 credits but only successfully earns 75 of those credits, the ROP would be 68.181 and rounded down to 68.18%, and a cumulative GPA of 3.578 will be rounded to 3.58.

CONSEQUENCES FOR FAILING TO MEET SAP REQUIREMENTS

WARNING
Unless at a mandatory dismissal point, students not meeting any of the SAP requirements after being in good SAP standing will be placed on SAP Warning for the following semester and will be notified of this status through their student email account. Students are still eligible to receive financial aid while on SAP Warning status. At the end of the SAP Warning semester, students who are meeting SAP will be removed from SAP Warning status.

SUSPENSION
Students who are not meeting SAP at the end of the SAP Warning semester will be suspended from receiving additional financial aid. The student also will be suspended from receiving financial aid, and subject to program termination, if the student does not return to good SAP standing after the completion of an SAP Probation semester or does not meet the requirements of an Academic Recovery Plan. The student will be notified in writing of the suspension of their financial aid due to SAP reasons and of his/her appeal rights.

APPEAL
Students have 30 days to appeal the suspension of financial aid for SAP reasons. An appeal may be submitted based on injury, illness, the death of a relative, or other extenuating or special circumstances that occurred during the semester the student did not meet the SAP standards. Students are allowed to appeal the suspension of financial aid twice while in pursuit of a degree.

Students must submit an SAP Appeal form, which will be sent to their student email account or may be obtained from their

Student Advisor. A completed appeal package must submitted to Student Advising and include the following:

- *A completed SAP Appeal form explaining why the student failed to make SAP and a description of what has changed that will allow the student to reestablish SAP*
- *Supporting documentation*
- *Signed Academic Recovery Plan developed by their Student Advisor*

The SAP Appeal Committee will review the appeal package and notify the student by email within 5 days of its decision. The decision of the SAP Appeal Committee is final. If a student's SAP appeal is approved, the student will be placed on SAP Probation and an Academic Recovery Plan (ARP) as a condition of the appeal approval. The ARP can last up to four semesters, depending on the period of time needed to return to good SAP standing. If the appeal is denied, the financial aid suspension will stand for at least one semester, and regardless of duration, the student will not regain eligibility until the student meets all of the SAP standards. If the appeal is denied, the student may also be subject to program dismissal. See the "Reinstatement Process" section.

Probation and Academic Recovery Plans

Students placed on SAP Probation are eligible to receive financial aid for one semester and each semester after the initial Probation semester while meeting the terms of their ARP. For students who are given only a one-semester Probation, the student must meet the minimum SAP standards at the end of the Probation semester. If the student does not meet the minimum SAP standards after a one-semester Probation, the student will be returned to financial aid suspension status the following semester. For students who are given an ARP for more than one Probation semester, the student must meet the terms of their ARP at each SAP evaluation point. If the student does not meet the terms of the ARP, the student will be returned to financial aid suspension the following semester. Students who do not return to good SAP standing after a single semester of Probation or meet the terms of their ARP are subject to program dismissal. Students are allowed to appeal the suspension of financial aid twice while in pursuit of a degree. Students on probation and ARP status will be notified by email when this status changes.

REINSTATEMENT PROCESS

A student who has been suspended from receiving financial aid for SAP reasons may be allowed to continue to take classes at their own expense to improve their CGPA and ROP. The student will be evaluated at the end of a suspension semester to determine if the student has met all of the SAP standards and potentially can meet all subsequent benchmarks. If so, the student's financial aid will be reinstated in the subsequent semester, provided the student is otherwise eligible. The student also has the option to explore program transfer options that may result in the reinstatement of financial aid for the new program.

SAP TREATMENT OF GRADES

A, B, C, D, AND F (AND RELATED + AND – DESIGNATIONS)
Included in the GPA calculation and counts as credits attempted and credits earned in the ROP and MTF.

PROFICIENT (P GRADE)
This is classified as a passing grade, and counts as credits attempted and credits earned in the ROP and MTF. There are no impacts on the GPA when a Proficient (P grade) has been provided. A student is limited to 15 semester credits with this grade per degree program.

FAILURE FOR NON-ATTENDANCE (FA GRADE) AND F GRADE
Included in the GPA calculation and counts as credits attempted but not credits earned in the ROP and MTF.

INCOMPLETE (I GRADE)
Not included in the GPA but does count as credits attempted but not as credits earned in the ROP and MTF.

CREDITS EARNED (CR GRADE FOR INTERNAL TRANSFER CREDITS)
Not included in the GPA but does count as credits attempted and as credits earned in the ROP and MTF.

TRANSFER CREDIT (TR GRADE FOR EXTERNAL TRANSFER CREDITS)
Not included in the GPA but does count as credits attempted and as credits earned in the ROP and MTF.

WITHDRAWN (W GRADE)
Not included in the GPA calculation or credits attempted in the ROP and MTF (grade is given when a student does not start a course).

WITHDRAWN PASSING (WP GRADE)
Not included in the GPA calculation but counts as credits attempted but not as credits earned in the ROP and MTF..

WITHDRAWN FAILING (WF GRADE)
Included in the GPA calculation as a failing grade and counts as credits attempted but not as credits earned in the ROP and MTF.

Repeat Courses: The unsuccessful attempt grade remains in the GPA calculation until the course is completed with a passing grade, at which point only the passing grade is included in the GPA calculation. All course attempts are included in the ROP and MTF.

IMPACT OF PROGRAM TRANSFERS OR ADDITIONAL DEGREES ON SATISFACTORY ACADEMIC PROGRESS

Should a student be approved to transfer from one program of study to another or wish to obtain an additional degree, the student's prior coursework will be treated as completed credits within the new program only if the courses are part of the new program of study as outlined in the catalog. In such cases, attempted and completed credits will be considered in determining satisfactory academic progress from the CGPA, ROP, and maximum allowable timeframe.

PROBATIONARY STATUS

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

STUDENT ADA/SECTION 504 GRIEVANCE PROCEDURE

The institution, in compliance with state and federal laws and regulations, including the Americans with Disabilities Act of 1990 (ADA; as amended 2008) and Section 504 of the Rehabilitation Act of 1973 (Section 504), does not discriminate on the basis of disability in administration of its education-related programs and activities, and has an institutional commitment to provide equal educational opportunities for disabled students who are otherwise qualified. Students who feel that their rights under this policy have been violated may use these grievance procedures to file a complaint.

Any person who has questions or wishes to file a complaint should direct their inquiry to the school's ADA Coordinator.

The complaint can be filed by email at **online_disabilityservices@lafilm.edu** or in person at 1265 Semoran Blvd., Building 4, Winter Park, FL 32972.

1. INFORMAL RESOLUTION

Prior to initiating the formal complaint procedure set forth below, the student should, in general, first discuss the matter orally or in writing with the individual(s) most directly responsible. If no resolution results, or if direct contact is inappropriate under the circumstances, the student should then consult with the ADA Coordinator who will attempt to facilitate a resolution. If this step is not successful in achieving a satisfactory resolution within 7 calendar days, the student will be informed of their right to file a formal complaint.

2. FORMAL RESOLUTION

If the procedure set forth above for informal resolution does not yield a successful resolution, then the student may file a formal complaint. Complaints must be filed as soon as possible, but in no event later than 14 days after the conclusion of the term in which the concern arose.

A complaint must be in writing and include the following:

- *Grievant's name, address, email address, and phone number.*
- *A full description of the problem.*
- *A description of what efforts have been made to resolve the issue informally.*
- *A statement of the remedy requested.*

The formal complaint can be filed by email at **compliance@lafilm.edu** or by calling 323.769.2850.

3. INVESTIGATION AND REPORT

The Compliance Department or his or her designee (hereafter collectively referred to as the "grievance officer") will promptly initiate an investigation. In undertaking the investigation, the grievance officer may interview, consult with, and/or request a written response to the issues raised in the grievance from any individual the grievance officer believes to have relevant information, including faculty, staff, and students. Upon completion of the investigation, the grievance officer will prepare and transmit to the student, and to the party against whom the grievance is directed, a final report containing a summary of the investigation, written findings, and a proposed disposition. This transmission will be expected within 45 calendar days of the filing of the formal complaint. The final report may also be provided, where appropriate, to any school official whose authority will be needed to carry out the proposed disposition or to determine whether any personnel action is appropriate. The disposition proposed by the grievance officer will be put into effect promptly.

4. RETALIATION PROHIBITED

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

STUDENT COMPLAINTS & QUESTIONS

Students are encouraged to present and discuss any concern or complaint, with The Los Angeles Film School staff and/or faculty and/or administrator. In the event of a concern, grievance or complaint that is not satisfactorily addressed in a meeting with the appropriate staff/faculty/administrator, a student may submit a complaint questionnaire form online at **www.lafilm.edu/accreditation/student-complaints**. The complaint will be received by the Education Administrator. The Education Administrator will serve as an impartial representative of the institution who is not directly involved in the area of complaint. If the Education Administrator must be recused due to involvement in the area of complaint, another institution staff member will be assigned for assurance of serving as an impartial representation. The Education Administrator will direct and facilitate each complaint with the appropriate Staff/Faculty member with the goal being to obtain a satisfactory resolution and/or ultimate clarification. Students will receive initial acknowledgment of the complaint and may be contacted for additional input. Students should be willing to be involved in discussion and communication towards resolution. Upon completion of the review of facts and evidence, the student will be notified of the final decision by the appropriate staff/faculty member within 30 days of receiving the grievance in writing.

Schools accredited by the Accrediting Commission of Career Schools and Colleges must have a procedure and operational plan for handling student complaints. If a student does not feel that the institution has adequately addressed a complaint or concern, the student may consider contacting the Accrediting Commission. All complaints reviewed by the Commission must be in written form and should grant permission for the Commission to forward a copy of the complaint to the institution for a response. This can be accomplished by filing the ACCSC Complaint Form. The complainant(s) will be kept informed as to the status of the complaint as well as the final resolution by the Commission.

Please direct all inquiries to:

Accrediting Commission of Career Schools and Colleges
2101 Wilson Boulevard, Suite 302, Arlington, VA 22201
Phone: 703.247.4212
www.accsc.org

A copy of the ACCSC Complaint Form is available at the school and may be obtained by contacting **complaints@accsc.org** or at **www.accsc.org/Student-Corner/Complaints.aspx**.

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

1747 N. Market Boulevard, Suite 225, Sacramento, CA 95834

OR

P.O. Box 980818, West Sacramento, CA 95798-0818
Phone: 888.370.7589   Fax: 916.263.1897
www.bppe.ca.gov

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

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 p tion records, and final grades are maintained for a minimum of six years after graduation or from the time the student separates from the school. Student Financial Aid records are maintained for a minimum of three years after graduation or from the time the student separates from the school. Student transcripts are retained indefinitely.

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

Unofficial Transcripts are available by logging into CV Portal.

Please follow the instructions below:

    STEP 1.   *Login to CV Portal* **cvportal.lafilm.edu**

    STEP 2.   *Select Academics from the left-side menu, then Unofficial Transcript*

    STEP 3.   *Select the Unofficial Transcript link (Transcript will open as a PDF Document)*

To view transcripts from previous enrollments, select the enrollment from the menu and then select the

Unofficial Transcript link.

VACCINATION POLICY

Beginning on 01/03/2022 with the 2022 January Term and until further notice, LAFS will implement a Vaccination Choice Policy requiring all students matriculating in a campus-based program to provide proof of COVID-19 vaccination OR a regular, negative COVID-19 test prior to accessing the campus.

FULLY VACCINATED CAMPUS-BASED STUDENTS

Fully vaccinated students matriculating in a campus-based program and prospective students for campus-based program enrollment should upload proof of vaccination documentation to the LAFS internet portal at **connect.lafilm.edu/student**. Documentation provided will be treated as confidential and will be maintained on secure school servers, accessible only by LAFS staff charged with review and maintenance of student records.

You are fully vaccinated two (2) weeks after your 2nd dose of the Pfizer or Moderna vaccination or two (2) weeks after the Johnson & Johnson vaccination.

UNVACCINATED CAMPUS-BASED STUDENTS REQUIRING REGULAR TESTING

Beginning January 2022, unvaccinated students matriculating in a campus-based program will be required to provide a negative COVID-19 test result every five (5) days, no more than 72 hours before they are scheduled to be on campus. Documentation evidencing a negative COVID-19 test result should be uploaded to the LAFS internet portal at **connect.lafilm.edu/student**. Documentation provided will be treated as confidential and will be maintained on secure school servers, accessible only by LAFS staff charged with review and maintenance of student records.

CAMPUS-BASED STUDENTS UNABLE TO BE VACCINATED OR TESTED

A student matriculating in a campus-based program who is unable to comply with the policy should complete the Accommodation Request Form located at **connect.lafilm.edu/student**. Once completed and returned as directed, LAFS's Director of Student Advising/ADA Coordinator will contact the student to discuss the options.

An FAQ providing further details about this policy can be found at: **www.lafilm.edu/alerts/january-2022-school-vaccination-choice-policy-faqs**.

Other than as detailed above, this institution does not require any other vaccinations as a prerequisite for enrollment.

VOTER REGISTRATION

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

STUDENT
CODE OF CONDUCT

ACADEMIC DISHONESTY

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

PLAGIARISM

Plagiarism is the use of another person's distinctive ideas or words without acknowledgment. The incorporation of another person's work into one's own requires appropriate identification and acknowledgment, regardless of the means of appropriation.

CHEATING

Cheating involves the following: possession, communication, or use of information, materials, notes, study aids, or other devices that are not authorized by the instructor in any academic exercise or communication with another person during such an exercise.

PROHIBITED CONDUCT

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

Unacceptable conduct includes but is not limited to the following:

1. *Cheating, plagiarism, or other forms of academic dishonesty.*

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

3. *Forgery, alteration, or misuse of school documents, records, or identification or knowingly furnishing false information to the school or any of its faculty or staff.*

4. *Forgery or identity theft including but not limited to alteration or illegal usage of school documents, student records, and/or admissions applications.*

5. *Misrepresenting or falsely using student identification, including misuse of Photo ID cards or posing as another individual.*

6. *Conduct reflecting discredit on the professional ethical standards of the school.*

7. *Harassment of any kind including, but not limited to, threats, bullying, spam messaging, and sexual harassment.*

8. *Physical or mental abuse on or off campus of the person or property of any member of the campus or online community including, but not limited to, name-calling, belittling, or intimidation.*

9. *Possession or usage of fireworks, explosives, dangerous chemicals, or deadly weapons on school property or at a school-sponsored function.*

10. *Abusive behavior including, but not limited to, the use of profanity directed toward staff, faculty, students, guests, or visitors, or the act of sending, posting, or sharing false information about an individual.*

11. *Obscene, lewd, or indecent behavior on campus or at a school-sponsored function.*

12. *Hazing or false imprisonment.*

13. *Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on campus or at a school-sponsored event.*

14. *Defacement, vandalism, tagging, or using graffiti on campus buildings or property.*

15. *Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.*

16. *Breaking into or unauthorized use of any campus facility or building.*

17. *Theft of school property or assisting in storing or knowingly using stolen school property, as well as the non-return of school-owned equipment.*

18. *Misuse of the computer system, including hacking into academic or student records, or knowingly sending computer bugs or viruses electronically.*

19. *Disruption of the educational process, administrative process, or other school-sponsored event.*

20. *Refusal to follow instructions given by school personnel that results or may result in bodily harm to oneself, other students, faculty, or staff, including but not limited to emergency evacuation and requests to disassemble and vacate premises.*

21. *Violation of any published school rules and regulations now or later in effect.*

POLICY PROHIBITING RECREATIONAL & MEDICAL MARIJUANA USE

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

Violation of this policy will result in disciplinary action up to and including dismissal from the school.

DISCIPLINARY PROCEEDINGS

The focus of any disciplinary proceedings is to determine if an individual is responsible or not responsible for violating the standards set forth in the Code of Conduct. Formal rules of evidence shall not be applicable in disciplinary hearings, and minor deviations from these policies and procedures shall not necessarily invalidate a decision or proceeding. Students may be accountable to both criminal and civil authorities and to the school for acts that constitute violations of the law and of this Code. Disciplinary proceedings may proceed even if criminal charges are still pending, and sanctions imposed by the school will not be subject to challenge on the grounds that criminal charges involving the same incident have been dismissed or reduced.

PROCESS

Alleged violations of the Student Code of Conduct should be reported to the Student Conduct Officer who will be responsible for investigating the incident/conduct. The Student Conduct Officer will conduct an investigation and meet with the student and any other individuals who were involved or who witnesses the alleged incident/conduct.

After completing the investigation, the Student Conduct Officer may:

- *Find the student not responsible for the alleged incident/conduct*
- *Find the student responsible for the alleged incident/conduct but determine that informal counseling or a verbal warning is appropriate under the relevant facts and circumstances.*
- *Find the student responsible for the alleged incident/conduct and impose formal disciplinary sanctions.*
- *Refer the matter for a hearing before the Conduct Review Board (CRB). The student may be asked to attend a CRB hearing and provide testimony regarding the alleged incident/behavior. The student may present supporting documentation and the testimony of other witnesses, if any, during the CRB hearing. The CRB may conduct its own investigation into the alleged incident/behavior before or after the conduct hearing. The CRB will make a determination as to whether the student is responsible for the alleged incident/behavior and what sanctions, if any, should be imposed.*

SANCTIONS

During the disciplinary process, every attempt will be made to foster student learning through a system of appropriate and escalating consequences. Student may be subject to the following sanctions and penalties as part of the school disciplinary process:

Warning
Written notice that continued or repeated violations of school policies or regulations may be cause for further disciplinary action. A permanent record of the violation(s) will be retained in the student's file.

Suspension
Termination of a student's enrollment for a specified period of time, including an academic term or terms with reinstatement subject to specified conditions; further violations of school policies or violation of the terms of the suspension will normally result in permanent dismissal from the school.

Dismissal
Termination of student status at the school.

Restitution:
Reimbursement for damage to or misappropriation of either school or private property may be imposed exclusively or in combination with other disciplinary actions. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.

MANDATORY SANCTIONS

Suspension followed by a dismissal hearing, as well as police involvement, will be used for the following offenses:

- *Possession of a weapon, including, but not limited to, firearms and knives*
- *Possession of illegal drugs or trafficking drugs or weapons*
- *Use of a weapon to cause bodily harm or to threaten serious harm*
- *Serious physical assault*
- *Sexual assault*

STANDARD

OCCUPATIONAL CLASSIFICATION CODES

STANDARD OCCUPATIONAL CLASSIFICATION CODES FOR EMPLOYMENT

§7411 (3) of Division 7.5 of Title 5 of the California Code of Regulations "Gainfully employed" means:

The on-time graduate is employed in a job classification under the United States Department of Labor's Standard Occupational Classification (**SOC**) codes, using the Broad Occupation Detailed Occupation or six-digit level, for which the institution has identified in its catalog and in its employment positions list required by section 94910(f)(2) of the Code that the program prepares its graduates.

Please note that the following edits are based on the U.S. Bureau of Labor Statistics' 2018 Standard Occupational Classification System: **www.bls.gov/soc/2018/major_groups.htm**.

ANIMATION, BACHELOR OF SCIENCE	
25-1120 Arts, Communications, & Humanities Teachers, Postsecondary	**27-1020** Designers
25-1190 Misc. Postsecondary Teachers	**27-1021** Commercial & Industrial Designers
25-1194 Vocational Education Teachers, Postsecondary	**27-1024** Graphic Designers
25-1199 Postsecondary Teachers, All Other	**27-1027** Set & Exhibit Designers
25-2023 Career/Technical Education Teachers, Middle School	**27-1029** Designers, All Other
25-2032 Career/Technical Education Teachers, Secondary School	**27-2012** Producers & Directors
25-9040 Teaching Assistants	**27-3090** Misc. Media & Communication Workers
25-9044 Teaching Assistants, Postsecondary	**27-3099** Media & Communication Workers, All Other
25-9049 Teaching Assistants, All Other	**27-4032** Film & Video Editors
27-1010 Artists & Related Workers	**27-4090** Misc. Media & Communication Equipment Workers
27-1011 Art Directors	**27-4099** Media & Communication Equipment Workers, All Other
27-1013 Fine Artists, Including Painters, Sculptors, & Illustrators	**43-2090** Misc. Communications Equipment Operators
27-1014 Special Effects Artists & Animators	**43-2099** Communications Equipment Operators, All Other
27-1019 Artists & Related Workers, All Other	**43-9031** Desktop Publishers

DIGITAL FILMMAKING, BACHELOR OF SCIENCE	
23-2099 Legal Support Workers, All Other	**27-4011** Audio & Video Equipment Technicians
25-1120 Arts, Communications, & Humanities Teachers, Postsecondary	**27-4012** Broadcast Technicians
25-1121 Art, Drama, & Music Teachers, Postsecondary	**27-4014** Sound Engineering Technicians
25-1194 Vocational Education Teachers, Postsecondary	**27-4020** Photographers
25-1199 Postsecondary Teachers, All Other	**27-4030** Television, Video, & Motion Picture Camera Operators & Editors
25-2023 Career/Technical Education Teachers, Middle School	**27-4031** Camera Operators, Television, Video, & Motion Picture
25-2032 Career/Technical Education Teachers, Secondary School	**27-4032** Film & Video Editors
25-4022 Librarians & Media Collections Specialists	**27-4090** Misc. Media & Communication Equipment Workers
25-9040 Teaching Assistants	**27-4099** Media & Communication Equipment Workers, All Other
25-9044 Teaching Assistants, Postsecondary	**39-3099** Entertainment Attendants & Related Workers, All Other
25-9049 Teaching Assistants, All Other	**39-9032** Recreation Workers
27-1011 Art Directors	**43-2090** Misc. Communications Equipment Operators
27-1014 Special Effects Artists & Animators	**43-2099** Communications Equipment Operators, All Other
27-2012 Producers & Directors	**43-3060** Procurement Clerks
27-2090 Misc. Entertainers & Performers; Sports & Related Workers	**43-4050** Customer Service Representatives
27-3031 Public Relations Specialists	**43-5060** Production, Planning, & Expediting Clerks
27-3040 Writers & Editors	**49-9061** Camera & Photographic Equipment Repairers
27-3041 Editors	**51-9150** Photographic Process Workers & Processing Machine Operators
27-3043 Writers & Authors	**51-9190** Misc. Production Workers
27-3090 Misc. Media & Communication Workers	**51-9198** Helpers – Production Workers

DIGITAL FILMMAKING, BACHELOR OF SCIENCE

27-3099 Media & Communication Workers, All Other	**51-9199** Production Workers, All Other
27-4010 Broadcast & Sound Engineering Technicians & Radio Operators	

ENTERTAINMENT BUSINESS, BACHELOR OF SCIENCE

11-1021 General & Operations Managers	**27-2012** Producers & Directors
11-2011 Advertising & Promotions Managers	**27-2041** Music Directors & Composers
11-2020 Marketing & Sales Managers	**27-3031** Public Relations Specialists
11-2021 Marketing Managers	**27-3090** Misc. Media & Communication Workers
11-2022 Sales Managers	**27-3099** Media & Communication Workers, All Other
11-2031 Public Relations & Fundraising Managers	**39-3090** Misc. Entertainment Attendants & Related Workers
11-3121 Human Resources Managers	**39-3099** Entertainment Attendants & Related Workers, All Other
11-9190 Misc. Managers	**41-3011** Advertising Sales Agents
11-9199 Managers, All Other	**41-3090** Misc. Sales Representatives, Services
13-1011 Agents & Business Managers of Artists, Performers, & Athletes	**41-3099** Sales Representatives, Services, All Other
13-1070 Human Resources Workers	**41-9090** Misc. Sales & Related Workers
13-1082 Project Management Specialists	**41-9099** Sales & Related Workers, All Other
13-1121 Meeting, Convention, & Event Planners	**43-3031** Bookkeeping, Accounting, & Auditing Clerks
13-1161 Market Research Analysts & Marketing Specialists	**43-4161** Human Resources Assistants, Except Payroll & Timekeeping
13-1190 Misc. Business Operations Specialists	**43-4170** Receptionists & Information Clerks
13-1199 Business Operations Specialists, All Other	**43-4190** Misc. Information & Record Clerks
13-2031 Budget Analysts	**43-4199** Information & Record Clerks, All Other
23-2099 Legal Support Workers, All Other	**43-6011** Executive Secretaries & Executive Administrative Assistants
25-1120 Arts, Communications, & Humanities Teachers, Postsecondary	**43-9031** Desktop Publishers
25-1121 Art, Drama, & Music Teachers, Postsecondary	**43-9061** Office Clerks, General
25-3099 Teachers & Instructors, All Other	**25-9049** Teaching Assistants, All Other
27-1010 Artists & Related Workers	**43-9081** Proofreaders & Copy Markers
25-9040 Teaching Assistants	**43-9190** Misc. Office & Administrative Support Workers
25-9044 Teaching Assistants, Postsecondary	**43-9199** Office & Administrative Support Workers, All Other

GRAPHIC DESIGN, BACHELOR OF SCIENCE

11-2011 Advertising & Promotions Managers	**27-1019** Artists & Related Workers, All Other
25-1120 Arts, Communications, & Humanities Teachers, Postsecondary	**27-1020** Designers
25-1121 Art, Drama, & Music Teachers, Postsecondary	**27-1021** Commercial & Industrial Designers
25-1194 Vocational Education Teachers, Postsecondary	**27-1024** Graphic Designers
25-1199 Postsecondary Teachers, All Other	**27-1025** Interior Designers
25-2023 Career/Technical Education Teachers, Middle School	**27-1029** Designers, All Other
25-2032 Career/Technical Education Teachers, Secondary School	**27-3031** Public Relations Specialists
25-9040 Teaching Assistants	**27-3090** Misc. Media & Communication Workers
25-9044 Teaching Assistants, Postsecondary	**27-3099** Media & Communication Workers, All Other
25-9049 Teaching Assistants, All Other	**27-4032** Film & Video Editors
27-1010 Artists & Related Workers	**43-9031** Desktop Publishers
27-1011 Art Directors	**43-9081** Proofreaders & Copy Markers
27-1013 Fine Artists, Including Painters, Sculptors, & Illustrators	**51-5112** Printing Press Operators
27-1014 Special Effects Artists & Animators	**51-6099** Textile, Apparel, & Furnishings Workers, All Other

13-1010 Agents & Business Managers of Artists, Performers, & Athletes	**27-4011** Audio & Video Equipment Technicians
25-1120 Arts, Communications, & Humanities Teachers, Postsecondary	**27-4014** Sound Engineering Technicians
25-1121 Art, Drama, & Music Teachers, Postsecondary	**27-4090** Misc. Media & Communication Equipment Workers
25-2032 Career/Technical Education Teachers, Secondary School	**27-4099** Media & Communication Equipment Workers, All Other
25-3021 Self-Enrichment Education Teachers	**39-3090** Misc. Entertainment Attendants & Related Workers
25-3090 Misc. Teachers & Instructors	**39-3099** Entertainment Attendants & Related Workers, All Other
25-4022 Librarians & Media Collections Specialists	**43-2090** Misc. Communications Equipment Operators
25-9040 Teaching Assistants	**43-2099** Communications Equipment Operators, All Other
25-9044 Teaching Assistants, Postsecondary	**43-4171** Receptionists & Information Clerks
25-9049 Teaching Assistants, All Other	**43-4190** Misc. Information & Record Clerks
27-1019 Artists & Related Workers, All Other	**43-4199** Information & Record Clerks, All Other
27-2041 Music Directors & Composers	**43-9061** Office Clerks, General
27-2042 Musicians & Singers	**43-9190** Misc. Office & Administrative Support Workers
27-2090 Misc. Entertainers & Performers; Sports & Related Workers	**43-9199** Office & Administrative Support Workers, All Other
27-2091 Disc Jockeys, Except Radio	**49-9063** Musical Instrument Repairers & Tuners
27-3090 Misc. Media & Communication Workers	**51-9190** Misc. Production Workers
27-3099 Media & Communication Workers, All Other	**51-9198** Helpers – Production Workers
27-4010 Broadcast & Sound Engineering Technicians & Radio Operators	**51-9199** Production Workers, All Other

2023

ONLINE FACULTY

ANIMATION

SENIOR PROGRAM DIRECTOR
KENNETH NORMAN
Full Sail University, Master of Science in Instructional Design & Technology
Full Sail University, Bachelor of Science in Computer Animation

PROGRAM MANAGER
BREANNA ROBERTS
Full Sail University, Bachelor of Science in Computer Animation

PROGRAM MANAGER
PEDRO FLORES
University of Puerto Rico, Bachelor of Arts in Graphic Arts

ALVAH D. ANGELRUNE
Full Sail University, Bachelor of Science in Computer Animation

JAMES BARTON
Full Sail University, Bachelor of Science in Computer Animation

KEVIN BOLIVAR
Full Sail University, Bachelor of Science in Computer Animation

MICHAEL BUDD
Full Sail University, Associate of Science in Computer Animation

JARED EDWARDS
Full Sail University, Bachelor of Science in Computer Animation

JACK GECKLER
Full Sail University, Associate of Science in Computer Animation

DORIA GOMEZ
Full Sail University, Bachelor of Science in Computer Animation

JOSH HALL
Full Sail University, Bachelor of Science in Computer Animation

RONALD HARRIS
Full Sail University, Master of Science in Education Media Design & Technology
Full Sail University, Bachelor of Science in Computer Animation

JEREMY JOHNSON
Full Sail University, Bachelor of Science in Computer Animation

HANNAH JOSEPHER
Laguna College of Art & Design, Bachelor of Fine Arts

JORDAN LUKRICH
The Art Institute of California, San Diego, Bachelor of Science in Media Arts & Animation

CHRISTOPHER PENNY
Full Sail University, Bachelor of Science in Computer Animation

NATHAN PRATT
Savannah School of Art & 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 & 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

SENIOR PROGRAM DIRECTOR
JON ARTIGO
Full Sail University, Master of Fine Arts in Creative Writing
San Francisco State University, Bachelor of Arts in Communication Studies

PROGRAM MANAGER
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Ithaca College, Bachelor of Science in Television-Radio

LEAD FACULTY
JENNA BARRETT
University of Florida, Bachelor of Science in Telecommunications

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Full Sail University, Bachelor of Science in Film

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

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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

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Full Sail University, Master of Science in Instructional Design & Technology
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

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American Film Institute, Master of Fine Arts in Directing
Columbia University, Bachelor of Arts in English

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Full Sail University, Master of Fine Arts in Film Production
University of Missouri-Kansas City, Bachelor of Arts in Film & Media Production

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Bradley University, Bachelor of Arts in Communications, Television/Radio Production

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

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Florida State University, Bachelor of Science in Communication & Media Studies

GERALD WU

Full Sail University, Master of Science in Instructional Design & Technology
Rutgers College, Bachelor of Arts in English

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University of Rhode Island, Bachelor of Arts in Psychology & Studio Art
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PROGRAM MANAGER
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The Los Angeles Recording School, Associate of Science in Music Production
The Los Angeles Recording School, Associate of Science in Recording Arts

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

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University of Massachusetts, Bachelor of Music

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Nova Southeastern University, Master of Arts in Writing

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State College of Florida, Associate of Arts in Art

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Boston College, Bachelor of Science in General Management

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New York University, Master of Fine Arts in Film & Television Production
Brown University, Bachelor of Arts in Semiotics

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University of California, Los Angeles, Bachelor of Arts in English

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

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Pepperdine University, Bachelor of Arts in Communication

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GENERAL EDUCATION

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

ASSOCIATE PROGRAM MANAGER
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Rollins College, Bachelor of Arts in Organizational Communication

LEAD FACULTY
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LEAD FACULTY
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Full Sail University, Bachelor of Science in Show Production

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University of South Florida, Bachelor of Arts in English

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University of South Florida, Master of Arts in Reading Education
University of South Florida, Bachelor of Arts in Anthropology

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Slippery Rock University, Master of Arts in English
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University of Central Florida, Bachelor of Science in Psychology

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Argosy University, Master of Science in Human Services
Central Michigan University, Bachelor of Science in Sociology

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Full Sail University, Bachelor of Science in Music Production

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University of South Florida, Bachelor of Science in Secondary Social Science Education

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

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Clemson University, Master of Arts in English Language & Literature
University of West Florida, Bachelor of Arts in English & Creative Writing

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University of Central Florida, Bachelor of Science in Mathematics Education/Science

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University of Florida, Bachelor of Science in Mathematics

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Auburn University, Bachelor of Music – Jazz Studies

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Florida State University, Master of Arts in Music – Liberal Arts

Florida State University, Bachelor of Arts in Music

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JARRETT DYSON

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University of Central Florida, Master of Arts in Music

University of Central Florida, Bachelor of Arts in Music

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Indiana University of Pennsylvania, Bachelor of Arts in Music

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DANIEL SIPER

Drexel University, Bachelor of Science in Music Industry

MICHAEL SNYDER

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

INSTITUTIONAL OWNERSHIP

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- *Phelps Education West, LLC*
- *The Heavener Company Education West, LLC*
- *Haddock Education, LLC*
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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

- *Monica Landrum, VP Online Admissions*
- *Jackie Otero, Education Director Online*
- *Jeanette LaCroix, Director of Online Operations*
- *Dale Scott, Director of Financial Aid, Online Enrollment*